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Winnipeg and around the world.

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# Groundswell



## 2022 – 2023 CONCERT SEASON

**GS1:** ENSEMBLE  
TÉLÉMAQUE:  
MARSEILLE IN  
MANITOBA

**SEPT. 20,  
2022**  
COLLÈGE  
LOUIS RIEL,  
ST. BONIFACE,  
MB  
(PRIVATE  
SCHOOL  
CONCERT)

**SEPT. 21,  
2022**  
THÉÂTRE  
CERCLE  
MOLIÈRE,  
ST. BONIFACE,  
MB  
7:30PM

**SEPT. 22,  
2022**  
LORNE  
WATSON  
RECITAL HALL,  
BRANDON  
UNIVERSITY  
SCHOOL  
OF MUSIC,  
BRANDON, MB  
7:30PM



# Ensemble Télémaque: Marseille in Manitoba

**Raoul Lay, conductor / artistic director**

**A Theatrical Journey  
between composers in  
France and North America**

**Winnipeg/Brandon September 20-22, 2022:**

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**Sep. 20**  
Collège  
Louis Riel,  
St. Boniface,  
Manitoba

**Sep. 21**  
Théâtre Cercle  
Molière,  
St. Boniface,  
Manitoba

**Sep. 22**  
Lorne Watson  
Recital Hall,  
Brandon  
University  
School of  
Music,  
Brandon,  
Manitoba

# Curator's Message

This concert by Marseille's Ensemble Télémaque is the culmination of years of collaboration and cooperation between GroundSwell and one of France's premier new music ensembles.

Artistic Director and conductor Raoul Lay founded the ensemble in 1994. Télémaque has its own concert space in l'Estaque, on the Mediterranean coast just west of Marseille. Raoul programs a wide variety of new music styles, the full variety that exists in the world today, and has a mission to connect Marseille and his Ensemble with composers and audiences around the world via commissions and international tours. In 2018 the Ensemble initiated its annual October Lab program, an annual event exchanging composers and musicians, involving a different country each year.

It was in early 2018 that Raoul and I began discussing an exchange between Canada and France, sponsored by Ensemble Télémaque and GroundSwell, as part of the October Lab project. The idea was to co-commission new pieces from four Canadian composers from different parts of the country, with diversity of style and gender, different career points. Télémaque would premiere the pieces in Marseille, then travel to Manitoba to give the Canadian premieres.

The four composers are Bekah Simms from Toronto, Vancouver's Rita Ueda, Montreal's James O'Callaghan and myself from Winnipeg. The premieres took place in Marseille in the fall of 2019.

It was a great experience working with the Ensemble, Raoul, guest soprano Brigitte Peyré and actor Olivier Pauls over a week, with performances and public outreach events. Télémaque gave excellent performances of the pieces, and hosted us with generous hospitality. The group is a welcoming family, into which they include everyone they work with.

The second part of the exchange, in Canada, has been delayed for two years by the travel and live concert issues of the pandemic. But here we are finally. We're delighted to welcome Ensemble Télémaque to Manitoba, with concerts in Winnipeg and Brandon. And we're very happy to be able to present the Canadian premieres of the four new works in tonight's concert, and share the wonderful musicmaking of Ensemble Télémaque.

**Jim Hiscott**  
curator

# Acknowledgement

GroundSwell acknowledges that it operates on Treaty 1 land, the original territories of Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples and on the homeland of the Métis Nation.

# Gender Parity

Arts organizations all over the world are acknowledging that programming must fairly represent gender diversity. GroundSwell has joined this growing movement by pledging to achieve and maintain gender parity in its programming and commissioning by 2022-23. You can help GroundSwell reach that goal. See [gswell.ca](http://gswell.ca) for more details.

**GroundSwell presents:**  
**Ensemble Télémaque: Marseille in Manitoba**

# Programme

*Brève n° 16 pour Trompette* Jacques Rebotier (France)  
« *Tu viens* » (1998)  
for solo trumpet

*Three songs* (1988) Max Lifchitz (USA)  
3. « *Honey* »  
for soprano & trumpet

*Sweet Adon* (2019) Jim Hiscott (Canada)  
for soprano & ensemble (Fl. Cl. Tp. Perc. Vl. Vc.)  
Co-commissioned by Ensemble Télémaque and GroundSwell  
(Canada Council for the Arts)

*Canto* (1994) Pascal Dusapin (France)  
for soprano, clarinet and cello  
on a text by Giacomo Leopardi

*season of teeth* (2019) Bekah Simms (Canada)  
for soprano & ensemble (Fl. Cl. Tp. Perc. Vl. Vc.)  
Co-commissioned by Ensemble Télémaque and GroundSwell  
(Canada Council for the Arts)

*Know unknow xeknow* (2019) James O'Callaghan (Canada)  
for soprano & ensemble (Fl. Cl. Tp. Perc. Vl. Vc.)  
Co-commissioned by Ensemble Télémaque and GroundSwell  
(Canada Council for the Arts)

*Three songs* (1988) Max Lifchitz (USA)  
1. « *Do Animals Think?* »  
2. « *Insects* »  
for soprano & trumpet

*if only rain drops* (2019) Rita Ueda (Canada)  
for soprano, actor & ensemble (Fl. Cl. Tp. Perc. Vl. Vc.)  
Co-commissioned by the Ensemble Télémaque and GroundSwell  
(Canada Council for the Arts)

*Récitation n° 11* (1978) Georges Aperghis (France)  
for solo voice

# Performers

## **Ensemble Télémaque**

**Raoul Lay**, conductor / artistic director

**Brigitte Peyré**, soprano

**Charlotte Campana**, flutes

**Benoit Philippe**, clarinets

**Christian Bini**, percussion

**Gérard Ocelllo**, trumpet

**Jean Christophe Selmi**, violin

**Jean-Florent Gabriel**, cello

**Olivier Pauls**, actor / stage director

**Loris Bini**, stage manager

**Ian Fillingham**, stage manager

**Lloyd Peterson**, recording

Ensemble Télémaque's tour to Canada is funded by:

**The Canada Council for the Arts : Arts Abroad : Co-Productions**

**Ministère de la Culture** (France)

**Centre National de la Musique** (France)

**SPEDIDAM** (La Société de Perception et de distribution des droits des artistes-interprètes) (France)

**Institut Français** (France)

# Program Notes

*Brève n° 16 pour Trompette « Tu viens »* by Jacques Rebotier

*Three Songs* by Max Lifchitz

(see text pages)

*Sweet Adon* by Jim Hiscott (text, Robert Greene [1558-1592])

This text in mixed English and French from the 16<sup>th</sup> century is in the voice of Venus (Aphrodite), the Roman (Greek) Goddess of Love. The poem is by Robert Greene, a contemporary of Shakespeare, from his tale “Never Too Late”. In classical myth, Venus is in love with Adonis, a beautiful young man; but Adonis doesn't return her attentions, or is perhaps too shy. She urges him to be more bold. This could be a playful flirtation between goddess and mortal in ancient Greece, or an episode of passion and angst between two young people in today's world. *Sweet Adon* was co-commissioned by Ensemble Télémaque, and, with funds from the Canada Council for the Arts, by GroundSwell. It is dedicated to Raoul Lay, Brigitte Peyré and Ensemble Télémaque.

(see text pages)

**Jim Hiscott's** music has been performed across North America, in Europe and Asia by many artists including the Hilliard Ensemble, the St. Lawrence String Quartet, the Molinari String Quartet, James Campbell, the Winnipeg Symphony Orchestra, the Montreal Symphony Orchestra, the Edmonton Symphony, the CBC Radio Orchestra, Vancouver New Music, Orquesta Joven de Andalusia, Festa Musica Nova Ensemble (São Paulo) and Philadelphia's Relâche. In addition to works for instruments and voices in the European classical tradition, he has written for Balinese gender wayang quartet, diatonic button accordion, dizi, erhu, zheng, tabla, and Latin band. He has performed on button accordion and Balinese gender across Canada and in the U.S., including in the WSO New Music Festival and the Vancouver Folk Music Festival, and as soloist with the Montreal Symphony Orchestra. Recent premieres include *Skin* for string quartet (Quatuor Bozzini), *Midnight Strut* [Clarinet version] (James Campbell); *Turning* for piano quartet (The Winnipeg Chamber Music Society), *The Milky Dust of Stars* (Sarah Jo Kirsch, soprano and Yuri Hooker, cello); *Water Circle* (The Frontier Fiddlers and the Manitoba Chamber Orchestra); *Quintet for Zheng and String Quartet* (Geling Jiang, VICO String Quartet); and *Far Heavens* for dizi and string orchestra (Xiao-Nan

Wang with the MCO). Hiscott's CDs include "Spirit Reel", "Norte Tropical" and "Blue Ocean" (nominated for Outstanding Classical Composition, Western Canadian Music Awards).

***Canto* by Pascal Dusapin** (based on a text from Giacomo Leopardi)  
(see text pages)

***season of teeth* by Bekah Simms** (Text, Bekah Simms)

Based on a text by the composer, *season of teeth* uses oral imagery of a desire and struggle surrounding verbal expression — tensions of saying and unsaying.  
(see text pages)

### **Bekah Simms**

JUNO and Gaudeamus Award-nominee Bekah Simms is a Toronto-based composer whose varied acoustic and electroacoustic output has been described as "cacophonous, jarring, oppressive — and totally engrossing!" (CBC Music) and lauded for its "sheer range of ingenious material, expressive range and sonic complexity" (The Journal of Music.) Foremost among her current compositional interests is quotation and the friction between recognizability and complete obfuscation, resulting in nervous, messy, and frequently heavy musical landscapes. Recent interests in just intonation and virtual instruments have resulted in increasingly lush and strange harmonic environments.

Bekah is the recipient of over 30 awards and prizes, including the 2019 Barlow Prize. Her music has been widely performed across Canada, the United States, and Europe, and interpreted by a diverse range of top-tier performers from soloists to symphony orchestras. She holds a D.M.A. in music composition from the University of Toronto, where she currently teaches Applied Composition. Her principal teachers during academic studies were Gary Kulesha and Andrew Staniland, alongside significant private study with Clara Iannotta and Martin Bédard.

***Know unknow xeknow* by James O'Callaghan**

*Know unknow xeknow* is a transcription for voice and ensemble of a work for voice and electronics that I developed in close collaboration with soprano Sarah Albu entitled *Xeno*. In that work, the singer imitates recorded sounds of animal vocalizations ad libitum. 'Xeno' being a Greek prefix meaning 'other', the work examines the idea of onomatopoeia and empathy with the other

through mimesis. When we imitate, something of our source filters through, but it is always reshaped by the imitator. In transcribing these imitations into written notation, a further layer of filtration is added; the work advances from a kind of oral tradition, to a written one, and finally returning to the aural as the musicians interpret the notation. As steps of transmission are added, we gain ways of knowing as much as we lose knowledge, or ‘unknow’. Through the act of transcription, I allowed my reactions to take their own shape, and the work has become something completely new, including the drawing of new source material inspired by Venezuelan electronic musician Arca’s work *Piel*.

As with its parent work, *Know unknow xeknow* is structured in reaction to one of Zeno’s paradoxes: where that which is in locomotion must arrive at the half-way stage before it arrives at the goal. These successively shorter half-way points are presented in reverse, where the musical energy of the piece unfolds through bursts of noise separated in successively greater distances. These kinds of ‘big bangs’ which unfold all the materials of the piece into a warping menagerie of being-transformation.

*Know unknow xeknow* was co-commissioned by Ensemble Télémaque and Groundswell with support from the Canada Council for the Arts.

### **James O’Callaghan**

James O’Callaghan is a composer and multimedia artist based in Montréal. His work has been described as “very personal... with its own colour anchored in the unpredictable,” (Goethe-Institut). It spans chamber, orchestral, live electronic and acousmatic idioms, audio installations, video-music, site-specific performances, electronic dance music, and interdisciplinary collaboration — most recently with choreographer Edouard Lock and artist Lois Brown. In 2016 an album of his acousmatic works, *Espaces Tautologiques*, was released by empreintes DIGITALEs, and his extended collaboration with Ensemble Paramirabo resulted in a portrait album of his works in 2019, entitled *Alone and unalone*.

His music has received nearly forty prizes and nominations, including the ISCM Young Composer Award (2017), the Salvatore Martirano Award (2016), and the SOCAN Foundation John Weinzweig Grand Prize (2014). Significant nominations include those for the Gaudeamus Award (2016), Prix Métamorphoses (2018), and two JUNO Awards (2014, 2020). In 2021 he received the Prix Opus for “Composer of the Year.”

Active as an arts organiser, he co-founded and co-directed the Montréal Contemporary Music Lab. Originally from British Columbia, he has lived in Montréal since 2011.

### ***if only rain drops* by Rita Ueda**

I remember being confused and fascinated by *Singin' in the Rain* as a young child in Japan. Every character could speak flawless Japanese (I didn't understand the magic of voiceovers at the time) while they could sing and dance in English. Plus, the rain seems to have no relationship to the story. I've often wondered what happened to Don and Kathy afterwards.

*if only raindrops*... is the latest addition to my Rain series — every time an old teacher of mine passes away, I add to the series by incorporating his/her style into my new work. However, every new Rain piece has led me to surprising new musical directions that seemingly have nothing to do with my former teachers at all. Martin, Kichi, Earle, Jim, Lou, Lucky, Pauline... and now, Susie... I'm sorry.

The list has grown way too long over the years.

### **Rita Ueda**

Rita Ueda is a Canadian composer of orchestral, operatic, and choral works that reflect today's ever-shifting interactions between cultures in flux. Ever since her 2010 orchestral debut with the Vancouver Symphony Orchestra (*forty years of snowfall will not heal an ancient forest*), Rita has been creating works that stimulate important and urgent conversations. Her recent premieres include collaborations with the Vienna Radio Symphony Orchestra, Budapest MAV Symphony Orchestra, Vienna Chamber Orchestra, Prague Modern, Turning Point Ensemble (Vancouver), Little Giant Chinese Chamber Orchestra (Taipei), and the SYC Ensemble Singers (Singapore). Her works have been presented at the Amsterdam Uitmarkt Festival, West Coast New Music Festival (Fukuoka), Prague Conempuls Festival, and the Vancouver Intercultural Orchestra Global Soundscapes Festival.

Applauded as a composer whose 'poetic is often very delicate and introspective...' (Guido Barbieri, Warner Classics), Rita is the winner of the 2022 Azrieli Commissioning Prize in Canadian Music as well as the 2014 Krzysztof Penderecki International 'Arboretum' Composers' Competition (Poland), Estoteries 'Polyphonos' Choral Composition Competition (USA), and the 2013 Boston Choral Ensemble Competition. Other international prizes include the 2010

Gustav Mahler International Composition Competition (Austria, 2nd prize), 2013 Val Tidone International Composition Competition (Italy, 2<sup>nd</sup> prize), and the 2014 Florence International Choral Composition Competition (Italy, 2<sup>nd</sup> prize). She is also the recipient of numerous grants from the Canada Council for the Arts, BC Arts Council, and the SOCAN Foundation.

Rita holds degrees from Simon Fraser University (BFA) and California Institute of the Arts (MFA). Her teachers include Rudolf Komorous, Rodney Sharman, Wadada Leo Smith, and David Rosenboom as well as short-term studies with Earle Brown, James Tenney, and Lou Harrison. She is currently a PhD candidate at Durham University in the UK.

Her latest recordings are *I Solisti Della Scalla – Octets* (Warner Classics) and *Il Viaggio di Dante* (Stingray Classica).

### ***Récitation 11* by Georges Aperghis**

(see text pages)

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### **Ensemble Télémaque**

Since it was founded in 1994, Ensemble Télémaque has devoted its activities to the creation and diffusion of works of our time. Georges Boeuf, Régis Campo and Pierre-Adrien Charpy, composers from the south, but also Thierry Machuel, Jean-Luc Hervé, Tatiana Catanzaro, François Narboni, Kasia Glowicka, Bernard Cavanna and Ivan Fedele were commissioned from the ensemble which claims the greatest aesthetic openness.

Under the impetus of Raoul Lay, this musical company has found original ways of developing crossover projects with the other performing arts, associated with choreographers, songwriters, stage directors and circus producers: Olivier Py, Bernard Kudlak, Catherine Marnas, Nathalie Pernette, Olivier Pauls, Alexandra Tobelaim are among Télémaque's artistic partners.

The ensemble also appears in concert in the most innovative musical venues in France and abroad: Festival d'Île de France, Festival Présences à Radio-France, Cité de la Musique de Paris, National Auditorium of Madrid, Gaudeamus Music Week of Amsterdam, Festival Enescu at Bucarest, Salle Flagey à Bruxelles, Biennale de Venise, New Music Week of Shanghai, CCK - Buenos Aires, Spring Festival in Malte. Besides premieres of new works, Télémaque also firmly asserts its

desire to familiarise the audience for today's music with the broadest possible range of musical styles, with particular attention to the young public (*Nokto, La mort Marraïne, La revue de Cuisine*).

In 2011 Télémaque created the ECO [European Contemporary Orchestra], 33 musicians from various European countries, which breaks with symphonic conventions as well as with the tradition of chamber music.

Since October 2013 Télémaque has its own rehearsal place and venue, the PIC, Pôle Instrumental Contemporain, in l'Estaque, Marseille. Télémaque was involved in a territory project that allowed it to obtain the Atelier de Fabrique Artistique label, awarded in 2016 by the Ministry of Culture. In the last ten years Télémaque has played in more than 15 countries.

In 2016, in coproduction with fifteen regional operators, Télémaque organized a festival called *Grandes musiques pour petites oreilles*. The success of the first two editions gave birth in 2019 to *Tous en sons*, the first national festival of youth music, now independent, but of which Télémaque remains a support and a privileged partner.

Since 2018, Télémaque and Raoul Lay have been carrying out the October Lab project, an international platform for music creation and exchange, for which the ensemble travels from 2019 in concert to, Shanghai, Nanning, then Montreal, Winnipeg, Cardiff.

In 2021 and 2022, Télémaque created *Mondes Sonores en Territoire*, supported by the Centre National de la Musique and created in this context *3 Corolles*, composed by Pierre-Adrien Charpy and intended for students from eight conservatories in the Region, spread over three departments, and involving more than two hundred and fifty participants, students, teachers and professionals from Télémaque.

### **Raoul Lay**

Raoul Lay, composer, conductor and artistic director of the Ensemble Télémaque, received the Prix Paul-Louis Weiller from the Académie des Beaux-Arts in 1998. Since 1995, he has conducted numerous ensembles in France and abroad: the Asko Ensemble (Netherlands), the Savaria Orchestra (Hungary), the Modern Ensemble (Germany), the Capricorn Ensemble (England), the Ensemble Musiques Nouvelles (Belgium), the New Music Ensemble (Hong Kong), the Lecce Tito Schipa Philharmonic Orchestra (Italy), the Malta Philharmonic Orchestra, the Nanning Philharmonic Orchestra (China) and the Bordeaux, Toulon, Avignon and Marseille Opera Orchestras.

He has written chamber operas with Olivier Py, Anne-Laure Liégeois, Cirque Plume, Catherine Marnas and Nathalie Pernette.

In 2011, he created the ECO (European Contemporary Orchestra), consisting of 33 musicians working as an ongoing creative ensemble. In 2013, he opened the PIC (Pôle Instrumental Contemporain), known as the Atelier de Fabrique Artistique in Marseille. In 2018, he and Mathilde Rubinstein created *Tous en sons*, the first French festival entirely dedicated to music for young people. Over the past ten years, he has directed the Ensemble Télémaque in about twenty countries.

### **Brigitte Peyré**

Brigitte Peyré received a complete musical, vocal and theatrical training at the Conservatoire de Bordeaux and the CNIPAL of Marseille but also in Italy and Great Britain. Familiar with Boulez and Aperghis, Monteverdi and Mozart, she joins the great tradition of Anglo-Saxon performers, not hesitating to dare all repertoires, from Baroque music to popular songs, from opera to contemporary creation and that bring her on prestigious stages such as Opera Nice, Marseille, Bordeaux, Nancy, St-Étienne, Radio-France, Halle aux Grains of Toulouse, Bouffes du Nord, Casino of Paris, Arsenal of Metz, Chaise-Dieu Festival, Ambronay, Royaumont, Musica Festival of Strasbourg, Présences Festival of Radio-France, Manca Festival of Nice in Europe: Auditorium National of Madrid, Venice Biennale, Ars Musica Festival of Bruxelles, Netherlands, Finland, Germany, Malta and beyond in Russia, Japan, Argentina and England.

Associate artist of the Télémaque Ensemble in Marseille since 2001, she is also passionate about pedagogy and teaches singing at the Departmental Conservatory of Alpes de Haute-Provence.

### **Olivier Pauls**

Olivier Pauls trained at the École d'art dramatique of the TNS (Théâtre national de Strasbourg). He also studied music (piano and voice) at the Bill Evans Academy in Paris.

He has worked as an actor with Jean-Louis Hourdin, Jean-Marie Villégier, Jean-Claude Fall and Catherine Dasté. With Catherine Marnas, he took part in a dozen performances throughout France (Théâtre du Rond-Point, Théâtre de la Ville, CDN Montreuil and TNBA) and in Italy, Brazil and Cambodia.

With the Ensemble Télémaque, he produced *Desperate Singers*, *Corpus Fictif*, *Le Chevalier Déconcertant* and *Désaccords Parfaits*,

and took part in *L'Histoire de la Musique en 66 min* and *L'Histoire de la Musique Moderne en 88 min*, both produced by Agnès Audiffren.

He also worked with Christophe Leloil on the Buk Project (at the Alcazar in Marseille) and with the Nine Spirit company for Les Ponts with Amandine Habib and Maxime Atger (at the PIC in Marseille).

# Performer and Ensemble Biographies Online

**Raoul Lay**, conductor / artistic director

<https://www.ensemble-telemaque.com/index.php/telemaque/direction-musicale>

**Brigitte Peyré**, soprano

<https://www.ensemble-telemaque.com/index.php/telemaque/musiciens-et-artistes-associés/artistes-associés/185-brigitte-peyre>

**Charlotte Campana**, flutes

<https://www.ensemble-telemaque.com/index.php/telemaque/musiciens-et-artistes-associés/musiciens/156-charlotte-campana>

**Benoit Philippe**, clarinets

**Christian Bini**, percussion

<https://www.ensemble-telemaque.com/index.php/telemaque/musiciens-et-artistes-associés/musiciens/166-christian-bini>

**Gérard Occello**, trumpet

<https://www.ensemble-telemaque.com/index.php/telemaque/musiciens-et-artistes-associés/musiciens/160-gerard-occello>

**Jean Christophe Selmi**, violin

<https://www.ensemble-telemaque.com/index.php/telemaque/musiciens-et-artistes-associés/musiciens/168-jean-christophe-selmi>

**Jean-Florent Gabriel**, cello

<https://www.ensemble-telemaque.com/index.php/telemaque/musiciens-et-artistes-associés/musiciens/359-jean-florent-gabriel>

**Olivier Pauls**, actor / stage director

<https://www.ensemble-telemaque.com/index.php/telemaque/musiciens-et-artistes-associés/artistes-associés/177-olivier-pauls>

**l'Ensemble Télémaque**

<https://www.ensemble-telemaque.com/index.php/telemaque/l-ensemble>

# GS2:

**STANDING WAVE: REFRACTIONS**  
**WINNIPEG ART GALLERY, MURIEL RICHARDSON AUDITORIUM**  
**OCT. 18, 2022, 7:30 PM**

Avant-garde chamber music from maverick Canadian artists. Comprising six of Vancouver's most sought-after musical multitaskers, from improvisers to orchestral players, Standing Wave has performed extensively, released five albums, and commissioned over 100 new works by many of Canada's most visionary composers. Their most recent recording *20C Remix* was nominated for Classical Album of the Year (Small Ensemble) at the 2022 JUNO Awards.

For their GroundSwell debut, Standing Wave will present a bold program of new and recently commissioned pieces for ensemble, interactive electronics, and video by Canadian composers Bekah Simms, Sabrina Schroeder, James O'Callaghan, Nancy Tam and Gordon Fitzell, as well as Manitoba premieres by emerging Winnipeg composers Kiara Nathaniel and Rebeka Schroeder.

**Curated by Gordon Fitzell.**

**COVER ARTWORK FOR GROUNDSWELL'S 2022-23 SEASON**  
**BY TEN YETMAN. DESIGN BY MEGAN YETMAN.**

**GroundSwell gratefully acknowledges its funders, sponsors and partners:**

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**info@gswell.ca** or call **(204) 943-5770**.