



E. Gré


44th Annual
Eckhardt-Gramatté
National Music Competition

for the performance of Canadian and contemporary music

Strings

September 17-19, 2021

#egréNEW2021



Hosted from the School of Music
Brandon University
Brandon, MB, Canada

44th Eckhardt-Gramatté National Music Competition
Non-profit charity organization BN#118892165MC0001

Strings — September 17-19, 2021

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**2021 ECKHARDT-GRAMATTÉ
NATIONAL MUSIC COMPETITION PROGRAMME**

All events take place on Live Stream, from CDT

Friday, September 17th, 2021

3:00 pm PUBLIC PRESENTATION
Commissioned Composer Ian Cusson

5:00 pm PUBLIC PRESENTATION
Changing Lives Through Music with Roman Borys and Patty Jarvis

7:00 pm GALA CONCERT
The Bozzini Quartet

**Saturday, September 18th, 2021
Final Recitals**

9:00-10:00 am DAVID LIAM ROBERTS, cello
with pianist Godwin Friesen

10:30-11:30 am ISABELLA PERRON, violin
with pianist Todd Yaniw

12:30-1:30 pm CHRISTOPHER HWANG, cello
with pianist Younggun Kim

2:00-3:00 pm JULIEN SIINO, cello
with pianist Edward Liddall

4:00-5:00 pm ARIEL CARRABRÉ, cello
with pianist Michel-Alexandre Broekaert

6:00-7:00 pm JULIA MIRZOEV, violin
with pianist Meagan Milatz

Sunday, September 19th, 2021

11:00-11:30 am AWARDS CEREMONY



Eckhardt-Gramatté National Music Competition

The Eckhardt-Gramatté Competition for the performance of Canadian and contemporary music is a memorial to 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 dream 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.

2022 Eckhardt-Gramatté Competition (Piano)

The 45th Eckhardt-Gramatté National Music Competition in PIANO will take place April 22-24, 2022. It is open to piano players born between January 1, 1987 and January 1, 2004. 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 30, 2021.

ARTISTIC DIRECTOR'S WELCOME



On behalf of the board, members, and staff, I extend my warmest welcome to the 2021 Eckhardt-Gramatté National Music Competition, commonly known as the E-Gré. 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 creation

of over 40 new commissioned works by Canadian composers. The E-Gré discovers and 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 in all rounds gives each competitor the opportunity to showcase their own approach to innovative, balanced, and effective programming.

The #egréNEW2021 Strings Competition Live Streamed: September 17 – 19, 2021

Due to the COVID-19 pandemic, we have again re-visioned the Finals of the 44th edition of the E-Gré Competition in strings, that were originally scheduled for April 2021 at Brandon University School of Music, to a virtual format. Fittingly for the competition that has always championed the new, we welcome you to the #egréNEW2021 live streamed competition on September 17 - 19, 2021. All final recital performances and awards ceremony will be available for live streaming on our [website](#) and social media platforms.

We deeply commend the dedication, exceptional achievements and tremendous work of our six finalists of #egréNEW2021 online: **Ariel Carrabré** (cello), Brandon, MB, with pianist Michel-Alexandre Broekaert; **Christopher Hwang** (cello), Toronto, ON, with pianist Younggun Kim; **Julia Mirzoev** (violin), Toronto, ON, with pianist Meagan Milatz; **Isabella Perron** (violin), Montreal, QC, with pianist Todd Yaniv; **David Liam Roberts** (cello), Winnipeg, MB, with pianist Godwin Friesen; and **Julien Siino** (cello), Quebec City, QC, with pianist Edward Liddall. We thank each of you for your willingness to rise to the challenges of these unprecedented times and for sharing your artistry and performance with all of us. So thrilled and excited to hear your E-Gré 2021 final performances!

We thank our esteemed E-Gré 2021 final and preliminary jurors for their expertise and support of #egréNEW2021 to promote the performance of Canadian music and excellent Canadian emerging artists. We are also thrilled by and grateful to composer **Ian Cusson** for the 2021 E-Gré Commissioned work *La Pieta (After Monkman)*. It is a particularly exciting and enlightening process for the audience to experience the premiere of the new E-Gré commissioned work performed six times in one day by six different artists. The piece and the musical language of the composer becomes 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 the Brandon University School of Music, City of Brandon, Canada Council for the Arts, Manitoba Arts Council, SOCAN and all the enthusiastic listeners, local businesses, private donors, and many dedicated volunteers without whom the E-Gré would not be possible. I would also like to extend my deepest gratitude again to the finalists, pianists, composers, and jurors for sharing their exceptional talents and love for Canadian and contemporary music with us.

The world of live music making has dramatically changed in the last year. We are inspired by these Canadian artists and music to navigate forward through these new musical landscapes to learn to adjust our thinking, our perspectives and to appreciate performing and listening to concerts in the virtual world. We look forward to sharing and reaching even more people globally with our online E-Gré Competition's celebration of excellence in Canadian musicians and music.

With my best wishes and congratulations to all the participants,
Megumi

Megumi Masaki

Artistic Director, Eckhardt-Gramatté National Music Competition
#egréNEW2021 online



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 2021 Eckhardt-Gramatté National Music Competition in Strings, and thank you for joining us (from wherever you are) 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 our community through the Eckhardt-Gramatté Competition, including James Ehnes, Jon Kimura Parker, Ben Heppner, Gwen Hoebig, and School of Music faculty member Kerry DuWors. The Competition has also proven to be an important showcase for many of Canada's finest contemporary composers and professional performers. The School of Music has proudly cheered for many of its students through the years, including 2013's First Prize winner, Everett Hopfner!

While often overlooked and under-supported, the creation and performance of new musical work is vital to our society. Especially because of this, it is important to recognize the contributions of the many volunteers, the Board of Directors, Administrator Aren Teerhuis, President John Rice, and Artistic Director Megumi Masaki. Their work is crucial to the ongoing success of the Competition. Gratitude must also be expressed to the continued generosity of donors, 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.

Sincerely, Greg Gatien, Dean
School of Music, Brandon University



BRANDON
UNIVERSITY

MUSIC

A MESSAGE FROM THE MAYOR



On behalf of Brandon City Council and the 50,000 residents of our fine City, let me say, Welcome to Brandon!... whether in person or virtually. We are extremely honored to continue to host the annual Eckhardt-Gramatté National Music Competition at Brandon University. The global pandemic has had profound impacts on many events and aspects of everyday life. However, I would commend Brandon University and the many organizers and participants for finding new ways to continue this extraordinary competition through a virtual platform both last September and again for April of 2021.

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 of 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 it returning to its more normal grandeur before crowds of spectators at Brandon University in the near future.

Warm regards and thank you to all involved. Best wishes to each of the performers during the 2021 competition and for your musical endeavors in the years to come.

Sincerely,

A handwritten signature in black ink, which appears to read "Rick Chrest". The signature is stylized and fluid.

Rick Chrest
Mayor

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.

MÜGE BÜYÜKÇELEN, violin



Müge Büyükçelen is a passionate violinist known for her multi-genre versatility. Highlights of her recent performances include the premier of Jared Miller's violin concerto dedicated to Müge, the Beethoven violin concerto, a concert tour through Australia and New Zealand, performances of new works by Jennifer Butler, Paul Frehner, as well as various concerts with the Emily Carr String Quartet.

She is a current member of the Victoria Symphony, Emily Carr String Quartet and the Aventa Ensemble as well as an active violin teacher at the Victoria Conservatory of Music. Müge has been a featured soloist with numerous orchestras around the world. In 2009, she premiered "Archimedes'

Codex' a Canadian work dedicated to her by composer Michael Oesterle. She holds a Masters degree in music performance from Bilkent University, in Ankara Turkey, an associate teaching diploma from the Victoria Conservatory of Music and was a teaching assistant student at the Toulouse National Conservatory.

KERRY DUWORS, violin

Praised by Gramophone Magazine for her "soaring cantilena" and "always finding the music behind the notes with fearless competence", award-winning Canadian violinist Kerry DuWors performs across four continents. A versatile artist, DuWors collaborates across genres in an array of ensembles from her duo work to leading chamber orchestras. Memorable performances with James Ehnes, Yo-Yo Ma, Dame Evelyn Glennie, Measha Brueggergosman, Montreal's collectif9 and New York's The Knights. Described as a musical adventurer and a musician-athlete, she has been soloist with the National Arts Centre Orchestra, Winnipeg Symphony, Saskatoon Symphony, Montreal Chamber Orchestra, and Manitoba Chamber Orchestra. DuWors' most recent violin-piano album "Duo Fantasy" was released on Navona Records in May 2019 to rave reviews. She has won prestigious awards including Grand Prize at the 26th Eckhardt-Gramatté. National Music Competition, Felix Galimir Award for Chamber Music Excellence, University of Toronto Eaton Graduate Scholarship, and two Canada Council Career



Development Grants. She is a four-time laureate of the Canada Council for the Arts' Musical Instrument Bank.

Curiosity drives DuWors' dedicated academic and musical study through creative projects, artist residencies (Banff Centre, Avaloch Farm Music Institute, Indiana University), commissions, premières, masterclasses, and community outreach. Her mentors include Lorand Fenyves, Charles Castleman, Scott St. John, Jean Barr, and the Lafayette String Quartet. In 2018 she created the annual summer duo526 Sonata Seminar with pianist Futaba Niekawa. Committed to pedagogy and mentorship, DuWors has been Associate Professor of Violin and Chamber Music at Brandon University since 2003.

www.kerryduwors.com

ERIC WILSON, cello



Distinguished Canadian cellist Eric Wilson has performed extensively as soloist and chamber musician throughout North America, Europe and Asia. A student of Claude Kenneson, Leonard Rose and Harvey Shapiro, he received the Morris Loeb Fund Prize for Graduate Strings from the Juilliard School. He was solo cellist of the Ensemble of New York, group in residence at Lincoln Center, as well as a founding member of the Emerson String Quartet when it won the Walter W Naumburg Competition for Chamber Ensembles. He continues to give premiere performances of new works for cello solo and small ensembles a member of NU:BC, a cutting-edge contemporary ensemble. In the fall of 2012, he returned to Taiwan for his fourth tour, giving solo recitals and master

classes. In the summer of 2011, he performed as cellist with the Fine Arts Quartet in Prades, France at the 2011 Casals Festival. From 1987 to 2017 Eric Wilson was Chair of the String Division at the University of British Columbia, School of Music.

Over the last several years and at present, Eric continues to work as a Director of the Theatre of Fire collaborating in explorations inspired by First Nations. Recent projects of TOF have taken him to regions of the North West Territories to participate in performances, workshops, filming, interviews and other related activities.

Concert performances for 2019 include solo appearances in New York City with the North/South Chamber Orchestra under the direction of Max Lifchitz and the North West Territories with master classes and chamber music teaching at the Charles Castleman Quartet Program in Linfield, Oregon, USA.

FINAL ROUND JURORS - THE BOZZINI QUARTET

CLEMENS MERKEL

Clemens Merkel's unconventional sound defines a new sensibility in contemporary music, through its intimate purity of tone, its settled understanding of microtonal or unconventional harmonic language, and its unhurried sensitivity. He is well known for innovative interpretations of Bach and John Cage, and is sought after by composers worldwide as an inspiration for new repertoire. His diverse collaborators range from the Wandelweiser collective to Montréal's Musique Actuelle community, and from emerging experimentalists to today's most revered composers.



For over a decade, Merkel's unusual sound has fused with that of the Quatuor Bozzini, considered one of the world's leading string quartets. Together they have mentored an entire generation of creators through the Composer's Kitchen; have released numerous critically acclaimed albums on their collection qb label; undertake multiple tours annually to be featured at festivals worldwide; and maintain a profound impact on the music scene across Canada and Europe in particular. They nourish Montréal audiences with unusual self-produced events that bridge worlds and cross boundaries of style, generation and culture.

Following an early career in Europe, where he contributed to the continent's leading ensembles, Merkel has made Montréal his home since 2000. He supports and advocates for new music in Québec and in Canada, and is regularly sought after as speaker, curator and adviser. His presence is felt in academia as well, through articles written for the Revue Circuit, and through his teaching at Concordia University. He's a passionate chef and lives in Montréal's Portuguese neighborhood together with his wife Isabelle Bozzini and children Félix and Béatrice.

STEPHANIE BOZZINI



Stéphanie Bozzini is a multi-faceted modern-day violist, with significant contributions in various musical fields ranging from historically informed performance to new music improvisation. She is a founding member of Quatuor Bozzini, a new music ensemble that celebrated its twentieth year in 2020. Noted for its recordings and concerts in the New York Times and The Guardian, Quatuor Bozzini's prizes include the 2018 Opus Prize for Artist of the Year, and finalist in the Grand Prix du Conseil des Arts de Montréal 2012.

With Quatuor Bozzini, she has appeared at many

major festivals in Europe and the Americas. The quartet's numerous recordings, from their label Collection QB, have garnered myriad prizes, nominations and acclaimed critics most notably from the Conseil québécois de la musique, as well as the 2009 German Recording Critics' prize.

Her playing is often characterized as supple and intense, with the deep and rich sonorities so prized in a chamber musician. Collaborations outside the quartet include larger ensembles (Arion, Les Violons du Roy, Tafelmusik, Tonhalle Orchestra, SMCQ), and solo engagements in Europe (HCMF, RU; Ostrava Days Festival, Czech Republic; NY MUSIK, Sweden) and the USA (REDCAT CalArts, Los Angeles). Stéphanie Bozzini teaches viola at Concordia University, and coaches the next generation of composers and performers via the Quatuor Bozzini's Performer's Kitchen, Composer's Kitchen, and Bozzini Lab. She lives in Montréal with her husband and three children.

ISABELLE BOZZINI



A passionate chamber player, cellist Isabelle Bozzini is dedicated to exploring two parallel worlds — new music of all kinds and music on period instruments. This endeavour continuously challenges her and nourishes her artistic aspirations.

She is a founding member of the Quatuor Bozzini which since its inception in 1999 has become one of Canada's leading string quartets on national and international scenes. Playing close to forty concerts per year, the Bozzinis produce their own concert series in Montréal including the Salon des compositeurs + Composer's Kitchen event. They

tour several times per year in Europe, the USA and Canada and have launched the label collection qb in the Fall of 2004 in collaboration with DAME. Isabelle Bozzini also works with Ensemble Kore, and various improvising artists such as Malcolm Goldstein, François Houle, Benoît Delbecq, Diane Labrosse and Jean Derome. Having collaborated for many years with Joël Thiffault and the Montréal Baroque Orchestra, Isabelle Bozzini now plays regularly with Ensemble Arion. She also plays with Idées Heureuses, Ensemble Caprice, the Studio de Musique Ancienne de Montréal, and French harpsichordist and conductor Hervé Niquet.

ALISSA CHEUNG

Alissa Cheung is a member of Quatuor Bozzini, based in Montréal, QC. Her solo and chamber performances have taken her throughout Canada, USA, Europe and Asia, and her work has been featured in the New York Times, The Guardian UK, the Edmonton Journal, the Edmonton Sun, and has been broadcast on British Broadcasting Corporation



(UK), Österreichischen Rundfunks (Austria), Yleisradio (Finland), Nederlandse Publieke Omroep (The Netherlands), and CBC Radio (Canada).

As a composer, her works have been performed at the Chapelle historique du Bon-Pasteur (Montréal) by Ensemble Arkea, at the University of Michigan by Arx Duo, percussion duo, and at New York and Chicago by Instruments of Happiness electric guitar quartet. Other works have been performed in Australia by Duo Myburgh-Feakes, in Boston by the Boston String Quartet, and in Switzerland by Duo Luce. She is regularly featured as a composer at C'mon Festival in Edmonton, and upcoming performances include commissions with violinist, Mark Fewer, with ensemble Now and Then, and with Quatuor Bozzini. In these latter works she experiments with improvisational aspects as well as performer's choice as a way to combine the virtuosity of the performer with the acoustic vision of the composer.

GLENN HODGINS, President & CEO of the Canadian Music Centre, Jury Chair



Glenn Hodgins is responsible for the overall management and leadership of the organization. He works with the National Board and CMC Regional Directors to implement the strategic goals and objectives of the Centre. From 2012 – 2013 he served as the Vice-Chair of the Ontario Regional Council. Previously, he was the Executive Director of the Ottawa Chamber Music Society: curators of Ottawa Chamberfest, one of the largest international chamber music festivals in the world. He was

instrumental in strengthening the overall organizational capacity and expanding its year round presenting and community engagement programs. Prior to the Ottawa Chamber Music Society, Glenn spent seven years at the Ontario Arts Council where he was the Program Officer for the Touring and Compass Programs, and 12 years at the Tafelmusik Baroque Orchestra and Chamber Choir where he was Director of Operations, Touring and Finance. A native of Toronto, Glenn holds a Bachelor of Music in Piano Performance from the University of Toronto where he studied with Borys Lysenko. Prior to that, he received the Associate Royal Conservatory Toronto (ARCT) diploma in piano performance from the Royal Conservatory of Music. After graduating from U of T, he also completed the Music Performance and Communications program for performing artists.

COMMISSIONED COMPOSER

IAN CUSSON

Ian Cusson is a Canadian composer of art song, opera and orchestral work. Of Métis (Georgian Bay Métis Community) and French Canadian descent, his work explores the Canadian Indigenous experience, including the history of the Métis people, the hybridity of mixed-racial identity, and the intersection of Western and Indigenous cultures.

He studied composition with Jake Heggie and Samuel Dolin and piano with James Anagnoson at the Glenn Gould School. He is the recipient of numerous awards and grants including the Chalmers Professional Development Grant, the National Aboriginal Achievement Foundation Award, and several grants through the Canada Council, the Ontario Arts Council and the Toronto Arts Council. Ian was an inaugural Carrefour Composer in Residence with the National Arts Centre Orchestra from 2017-2019. He is currently the Composer-in-Residence for the Canadian Opera Company for 2019-2021. He is an Associate Composer of the Canadian Music Centre and a member of the Canadian League of Composers.

He lives in Toronto with his wife and four children.



La Pieta (after Monkman)

Commissioned Work

La Pieta (after Monkman) is a musical response to Kent Monkman's 2018 painting, La Pieta. The painting itself is in dialogue with historic pieta images of the virgin Mary holding a dying Jesus, which Monkman re-envisions in a contemporary context: an Indigenous woman holds her dying son while a soldier raises a machine gun above them, poised to strike the man. The artwork is striking and visceral and speaks to our contemporary moment where police brutality and endemic violence are a too-common reality for Indigenous and other racialized peoples.

This piece for solo strings tries to capture something of the emotion of the scene of the painting, highlighting the violence of the image through sharp edges of sound on the one hand, and the tenderness of the mother-son relationship with lyrical moments on the other. La Pieta (after Monkman), much like the painting that inspires it, challenges us to see the reality of abusive power and entrenched racism. But just as Monkman positions the mother's hand at the centre of the canvas resisting the blow, we as viewers and listeners are invited to take up the challenge of that resistance.

THE GALA CONCERT

The Bozzini Quartet

Program

<i>Warblework</i> (2011-17)	Cassandra Miller
<i>Only, Only, Only, Only</i> (2018)	Adam Basanta
<i>Commedia dell'arte III X. Innamorati</i> (2013)	Ana Sokolović
<i>Commedia dell'arte I - III. Il Capitano</i> (2010)	Ana Sokolović
<i>Commedia dell'arte II - VI. Zanni</i> (2012)	Ana Sokolović

Since 1999, Quatuor Bozzini has been an advocate and ambassador for new and innovative music on the Canadian and international stage, often introducing Canadian composers to renowned festivals such as Huddersfield Contemporary Music Festival, Maerzmusik Festival and Ostrava Music Days. This program for Eckhardt-Gramatté Gala Concert features composers from three generations, all of whom have worked closely with the quartet.



Amongst Quatuor Bozzini's most often performed pieces is Cassandra Miller's *Warblework*, developed from Pacific Coast thrush birdsongs that have been slowed down to reveal human-like melodies. Cassandra is a laureate (2009) of Quatuor Bozzini's

Composer's Kitchen professional residency, which focuses on experimentation, mentorship, and international exchange between Canada and a foreign country. Since, Cassandra wrote a piece for the quartet, *About Bach*, that won the Jules-Léger Prize.

Adam Basanta is also a Composer's Kitchen laureate (2018), experimenting with controlled feedback in his piece *Only, only, only, only*. Material is drawn from Neil Young's *Only Love Can Break Your Heart*, stretched and condensed, flipped and overlapped — a mist draping over, a hazy daydream or a half-remembered moment.

Quatuor Bozzini's collaboration with Ana Sokolović started many years ago. Several *Commedia dell'arte* pieces were commissioned by the ensemble for a music-dance production with choreographer Marc Boivin in 2012 for equally young and adult public. The catalogue features alive, funny, touching, ridiculous, and exuberant portrayals of the Italian archetypes with Ana's iconic palette of sounds, rhythms and motifs. *Commedia dell'arte* will be re-contextualized in Quatuor Bozzini's newest production with puppet artist, Marcelle Hudon, to be premiered in the Casteliers Festival in 2022.

Quatuor Bozzini is committed to next-generation performers and composers through performance and composition masterclasses, such as at the Guildhall School of Music and Drama. They also produce the acclaimed Bozzini Lab for composers and Performer's Kitchen for performers. In the latter, Quatuor Bozzini coaches on various contemporary practices, performs on-stage with participants, and mentors on artistic strategy and career planning.

The Eckhardt-Gramatté National Music Competition, Inc. is a chartered not-for-profit corporation operated by a volunteer board of directors.

The E-Gré gratefully acknowledges the support of Eckhardt-Gramatté Music Development Fund and the following supporters, sponsors, and partners:



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WESTMAN
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2021 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), October-November 2021

2nd Place: \$2500 cash prize

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

4th, 5th, 6th Place: \$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.

Corporate and Private Donors

Enrichment (\$1000+)

Brandon University School of Music
Q-Country 91.5, 94.7 Star FM & Westman Communications Group

Enhancement (\$250-\$999)

Dr. Peter Hechler and Megumi Masaki	Roman Borys
Reverend Yoshi & Mrs. Hiroko Masaki	Andrew Staniland
Dr. Pat and Mary-Jo Carrabrè	John Burge
Lorne and Monica Hammond	Everett Hopfner
Michelle Beaudry-Somcynsky	Weiming Zhao
Madeline Hildebrand	

Engagement (\$100-249)

Dr. John Rice	Cathy and Ralph Redfern
Dr. Kenneth Nichols	Robin Rae
Jamie Parker	Chez Angela
Sheringham Distillery	Amy Hillis
Alexandra Smither	Joe Stouffer

Encouragement (\$1-\$99)

Jeffrey Ryan	Helen Pridmore
Art Gallery of Southwestern Manitoba	The Dock on Princess

*The E-Gré Board is grateful for the generosity of our sponsors.
Our thanks for recent gifts which were received after the program was published.*

Special Thanks to

Bobbi White, Terry McMaster, Joyce Burba, and the School of Music
Roman Borys and Patty Jarvis
Tricia Baldwin
Reanne Vanden Brink, Ian Mustard, and Azaria Neuschwander
Harvey Janzen and the Janzen family

In Memory of Dr. Kenneth Nichols



The E-Gré Community mourns the passing of composer, educator, board member, and long-time friend Dr. Kenneth Nichols. Ken was an important fixture in Westman from when he moved here in the 1960s until his passing. His music and teaching will leave a lasting legacy on our musical community. Ken was dedicated to the success of the E-Gré Competition and the Board of Directors thanks Ken for his support, insight, and his music throughout the years.

COMPETITORS (in alphabetical order)

ARIEL CARRABRÉ, cello

with pianist Michel-Alexandre Broekaert



Originally from Manitoba, Ariel Carrabré earned his Bachelor's degree in performance at McGill University. Ariel is an accomplished cellist with numerous competition placements and scholarships to his name. He has also been selected to participate in numerous prestigious music programs such as Morningside Music Bridge and Orford Music. In 2015, he earned a Master's degree in music theory at the University of Ottawa, during which he was awarded a coveted SSHRC grant. Ariel then completed a second Master's in performance under Paul Marleyn at the University of Ottawa. He was previously a finalist prize winner in the Eckhardt-Grammaté National Music Competition in the spring of 2018. Ariel is currently pursuing doctoral studies in cello performance at the University of Montreal, studying with

Yegor Dyachkov. His research project focuses on injury prevention and recovery for string players through a concentration on defining and describing muscular tension and its role in string playing.

FINAL RECITAL

Atonement (2012)

*Christos Hatzis (1953-)**

Divertimento (1994)

Krzysztof Penderecki (1933-2020)

I. Serenade

II. Scherzo

III. Notturmo

La Pieta (after Monkman) (2021)

*Ian Cusson (1981-)**

Continuum (2020)

Showan Tavakol (1979-)

I. Pish daramad (overture of thirst)

II. Baste negar

III. Davan (running uninterrupted)

IV. Taliq (suspense)

Twitch and Bow (1999)

*T. Patrick Carrabré (1958-)**

CHRISTOPHER HWANG, cello

with pianist Younggun Kim



Canadian cellist Christopher Hwang, based in Toronto, expresses his passion for music as a devoted soloist, chamber musician, and collaborator. He is winner of the Tecchler and Forster Cello Competition, which resulted in a loan of a 1700 Forster cello, Yale Chamber Music Competition and Canadian Music Competition. He has performed as soloist with the University of Toronto Symphony Orchestra, Kitchener-Waterloo Youth Orchestra, CAST Orchestra and the Yale Baroque Ensemble in various venues across North America. Mr. Hwang has appeared at the Banff Chamber Music Festival, Toronto Summer Music Festival, Great Mountains Music Festival, Morningside Music Bridge and Luminato Festival, working alongside Janos Starker, Steven Isserlis, Gary Hoffman and Jian Wang. Dedicated to new music, future project

include commissioning new works by Canadian composer Kevin Zi-Xiao He. Mr. Hwang studied at the New England Conservatory with Laurence Lesser and Lluís Claret and at Yale University with Aldo Parisot.

FINAL RECITAL

Sonata for cello and piano No. 1 (1978)

Alfred Schnittke (1934-1998)

Largo

Presto

Largo

Caprice for Cello Solo (1994)

*Alice Ping Yee Ho (1960-)**

La Pieta (after Monkman) (2021)

*Ian Cusson (1981-)**

Icicles of Fire (2003)

*Heather Schmidt (1974-)**

Part 1 - Icicles

Part 2 - Fire

JULIA MIRZOEV, violin
with pianist Meagan Milatz



Toronto-born violinist Julia Mirzoev has just recently graduated her Master's in Music degree at the Yale School of Music, studying with Ani Kavafian, where she was awarded the Broadus Erle graduating prize. She previously completed her Bachelor's degree studying with Jonathan Crow at the University of Toronto. Julia has been featured on CBC's "Top 30 Classical Musicians Under 30", CBC radio 94.1, and classical 96.3 FM. Her awards include top prizes at the Irving M. Klein international competition, the OSM competition, and grand prize at the Canadian Music Competition. Julia has also performed solo with the

Scarborough Philharmonic, Sinfonia Toronto, the Canadian Sinfonietta, the University of Toronto Symphony, Orchestra Toronto, and the Toronto Symphony. As a chamber musician, Julia has been a winner of the Yale Chamber Music competition, and has been invited to the Sarasota, Manchester, Toronto, Perlman, Colorado College, and Yellow Barn Music chamber music festivals. Currently, Julia studies at the McGill Schulich school of music with Andrew Wan.

FINAL RECITAL

<i>Los ombres (for violin and piano) (1989)</i>	<i>Elizabeth Raum (1945-)*</i>
<i>Soliloque No. 2 (1994)</i>	<i>Serge Arcuri (1954-)*</i>
<i>Cinque Danze para violono solo (1998)</i> <i>II</i> <i>IV</i>	<i>Ana Sokolovic (1968-)*</i>
<i>La Pieta (after Monkman) (2021)</i>	<i>Ian Cusson (1981-)*</i>
<i>Adoration (arr. for violin and piano) (1951)</i>	<i>Florence Price (1887-1953)</i>
<i>Peace (for violin and piano) (2020)</i>	<i>Jessie Montgomery (1981-)</i>
<i>Between Worlds (for solo violin) (2019)</i>	<i>Carlos Simon (1985-)</i>
<i>Violin Sonata, Op. 27 (for violin and piano) (1992)</i>	<i>Nikolai Kapustin (1937-2020)</i>

ISABELLA PERRON, violin

with pianist Todd Yaniw



Radio Canada's Classical Revelation for 2020-2021, violinist, violist, vocalist, and pianist Isabella D'Éloize Perron shows astonishing maturity and musicality that is both unique and sincere. She had her debut as a soloist at age 7 with the I Musici String Ensemble, and has since appeared with numerous orchestras, including the Orchestre Métropolitain (Montréal), the Peninsula Symphony (San Francisco), National Theater Orchestra (Prague), the Calgary Philharmonic, and the Vancouver Symphony. Her awards and distinctions include first prize at the National Music Festival of Canada (2014), first prize at the International Radio Competition for Young Musicians Concertino Praga (2015), second prize at the Klein International String Competition (2015), and second prize

at CMC's Stepping Stone (2019). For their 2017-2018 season,

the Calgary Philharmonic named her as their "Emerging Artist". In 2020, she was awarded NYO's Michael Measures Prize through the Canada Council for the Arts. Isabella is currently completing her BMus with Erika Raum at the Glenn Gould School in Toronto.

Isabella d'Éloize Perron plays on a Guadagnini 1768, generously on loan from CANIMEX.

FINAL RECITAL

*Metsa Maasikad (Wild Strawberries) (for violin and piano) Omar Daniel (1960-)**

I Hobusemäng (horse game)

II Kasva Kärjaseks / Vöökudumiselaul (grew into a herder/ spinning song)

III Keetmiselaul (cooking song)

IV Vastlatalaul / Hiir sõidab metsa (winter song / the mouse goes to the forest)

V Tip top tilluke (tip toe, little one)

La Pieta (after Monkman) (2021)

*Ian Cusson (1981-)**

Subito (for violin & piano) (1992)

Witold Lutoslawski (1913-1994)

In manus tuas (for solo viola) (2009)

Caroline Shaw (1982-)

Prayer and Dance of Praise (for violin & piano) (1996)

*Elizabeth Raum (1945-)**

Stomp for solo violin (2010)

John Corigliano (1938-)

DAVID LIAM ROBERTS, cello

with pianist Godwin Friesen



Winner of the 1st Prize and Grand Award at the 2018 National Music Festival, David Liam Roberts is establishing himself as one of the most exciting Canadian cellists of his generation. Named one of Canada's "30 Hot Classical Musicians under 30" by CBC in 2019, David Liam is the 2020 recipient of the Michael Measures 2nd Prize, awarded by the Canada Council for the Arts and the National Youth Orchestra of Canada.

2020-21 engagements have included recitals presented by Cecilia Concerts in Halifax (with pianist LaLa Lee) and the Women's Musical Club of Winnipeg (Zyra Trio), as well as appearances at the Lunenburg Academy of Music Performance

and Winnipeg's Virtuosi Concerts.

Originally from Winnipeg, the Métis cellist studies with Hans Jørgen Jensen and Andrés Diaz at the Glenn Gould School of the Royal Conservatory of Music in Toronto.

David Liam's cello was made in 2017 by Canadian luthier, Garth Lee.

FINAL RECITAL

Suite No. 1 for Solo Cello (Dedicated to Zara Nelsova) (1956)

*Ernest Bloch
(1880-1959)*

I. Prelude

II. Allegro

III. Canzona

IV. Allegro

Atonement for cello and piano (2012)

*Christos Hatzis (1953-)**

La Pieta (after Monkman) (2021)

*Ian Cusson (1981-)**

Third Suite for Cello, op. 87 (1971)

Benjamin Britten (1913-1976)

I. Lento (introduzione)

II. Allegro (marcia)

III. Con moto (canto)

IV. Lento (barcarolla)

V. Allegretto (dialogo)

VI. Andante espressivo (fuga)

VII. Fantastico (recitativo)

VIII. Presto (moto perpetuo)

For the Lost to be Found (2019)

*Nawfel Ojari (1998-)**

Horizon Images (2017)

*Vincent Ho (1975-)**

I. Prairie Song

III. Windstorm

Duo Concertante for cello and Piano E. 146 (1959)

*Sophie-Carmen Eckhardt-Gramatté
(1899-1974)**

III. Vivo e molto preciso

JULIEN SIINO, cello

with pianist Edward Liddall



Canadian cellist Julien Siino obtained his Bachelor's Degree in Cello Performance with Leslie Snider at the Quebec Conservatory of Music. He then continued his studies in Europe at the Koninklijk Conservatorium Den Haag (Holland Scholarship) and the Conservatoire national supérieur de musique et de danse de Paris. His principal teachers have been Morag Northey, Leslie Snider, Michel Strauss, Jan-Ype Nota, Guillaume Paoletti and Bruno Cocset. He has won First Prize at various competitions, including the International Agustin Aponte Competition (Spain), the Canadian Music Competition, and the Petit Mozart Audi Sainte-Foy competition (Canada). As a soloist, chamber musician, and member of orchestras such as the National Youth Orchestra of Canada, the Orchestra of the Americas, the Collegium Musicum Schloss

Pommersfelden (Germany) and the Nationaal Jeugd Orkest (Netherlands), he has performed in great North American and European concert halls. He is also regularly invited to perform with the Violons du Roy, Orchestre symphonique de Québec, Orchestre philharmonique de Radio-France and Orchestre national de Montpellier. He plays on a cello made in Paris by Auguste Sébastien Bernardel in 1838 with a bow by Victor François Fétique generously loaned to him by Canimex Inc. He is currently Artist in Residence at the Academy of the Paris National Opera and the Académie musicale Philippe Jaroussky.

FINAL RECITAL

La Pietà (after Monkman) (2021)

*Ian Cusson (1981-)**

Sacher variation (1976)

Witold Lutoslawski (1913-1994)

Duo Concertante for cello and Piano E. 146

*Sophie-Carmen Eckhardt-
Gramatté (1899-1974)**

I. Giocoso, molto ritmico

II. Cantabile e semplice

III. Vivo e molto preciso

Song of Longing (2017)

*Scott Good (1972-)**

Sonata for cello and piano in C, Op. 65 (1961)

Benjamin Britten (1913-1976)

COLLABORATIVE PIANISTS

Michel-Alexandre Broekaert

Known for his sensitive and spectacular performances, Quebec pianist Michel-Alexandre Broekaert is one of the most promising musicians of his generation. He holds a doctorate from the Université de Montréal and is currently a collaborative pianist/coach at the Université de Montréal and McGill University. He has distinguished himself in numerous national and international competitions, notably alongside soprano Andréanne Brisson-Paquin.



Very active on the Quebec scene, Michel-Alexandre regularly collaborates with many organizations, such as the Canadian Institute of Vocal Art, the Opéra de Montréal, the OSM-Manuvie competition, Opéra à la Carte, the Prix d'Europe competition, as well as the collective Un Opéra Une Heure. For several years now, he has formed the Duo Cavatine with cellist Noémie Raymond-Friset. The duo has several projects in the works, such as the launch of their first album in the spring and a tour with Debut Atlantic in 2021-2022.

Godwin Friesen



Godwin's love for music began with performing in the Friesen Family Band. In 2015 he placed first at the National Music Festival, and in 2021 he won two performance awards at the PianoArts North American Competition, including Best Performance of a Composition by Bach. A student of John O'Connor at the GGS since 2016, Godwin won the school's concerto competition, earning him one of his various orchestra engagements. He continues to perform in a range of styles with his siblings and parents, most of whom are also serious musicians. Godwin's

compositions have been performed by youth orchestra and children's choir, and he looks forward to premiering his recent composition for piano quartet.

Dr. Young-gun Kim

Younggun Kim is a pianist known for *his blazing technical capacity and a lush sound supported by a natural phrasing sense* (Timothy Gilligan, New York Concert Review), who has performed across North America, Europe, and South Korea.

Winner of various prizes including San Antonio International Competition, Concours International de Piano Francis Poulenc, and Doctor of Musical Arts Recital Competition at the University of Toronto.

He has also been involved with the Health Arts Society, providing classical music concerts to audiences who no longer can make it to concert halls.

Younggun finished his undergraduate degree at the Glenn Gould School, Master's Degree at Peabody Institute (with Professor Boris Slutsky), and the Doctor of Musical Arts Degree at the University of Toronto with the late Marietta Orlov, where he is a faculty member since 2017. Upon completion of the doctoral degree, Younggun received the Tecumseh Sherman Rogers Graduating Award.



Edward Liddall



Edward Liddall is a British pianist, in demand as a solo pianist, chamber musician and song accompanist. He has performed at venues and festivals worldwide as a solo pianist, and as a chamber musician, including at The Barbican, The Wigmore Hall, The Concertgebouw, Amsterdam, New Philharmonic Hall, Bratislava, and Opera National de Paris. He is currently in residence at the Academy of the Opera National de Paris, where he works as a pianist and vocal coach.

Edward has had the opportunity to take part in masterclasses with artists such as Susan Tomes, Ferenc Rados, Ralf Gothoni, Graham Johnson, Malcolm Martineau, Ann Murray and Emanuel Krasovsky, and in 2016 attended IMS Prussia Cove, where, together with 'cellist Leander Kippenberg, he studied with Thomas Ades. He has completed a Junior Fellowship at The Guildhall School of Music & Drama under the tutelage of Caroline Palmer, having previously completed a Masters degree (with distinction) there. Prior to this, he studied privately with Thalia Myers.

Meagan Milatz

Meagan Milatz, pianist, has appeared as soloist with Canadian orchestras including the Edmonton Symphony Orchestra, Regina Symphony Orchestra, l'Orchestre symphonique de Sherbrooke and McGill Symphony Orchestra. Meagan is one of CBC's "30 hot Canadian classical musicians under 30", 2019 edition. Meagan embarked on a 50-concert, Canada-wide tour for the 2019/20 season alongside violinist Amy Hillis as the duo "meagan&amy", winners of the first-ever Pan-Canadian Partnership Recital Tour offered by Jeunesses Musicales Canada, Debut Atlantic and Prairie Debut.



Meagan performs regularly as collaborative pianist for top international musicians, including Andrew Wan, concertmaster of l'Orchestre symphonique de Montréal; Stefan Dohr, Principal Horn of the Berlin Philharmonic; and violinist Jinjoo Cho, among many others. Meagan was top prize winner in the Shean Piano Competition, CFMTA National Piano Competition, McGill Classical Concerto Competition and Canadian Music Competition.

Meagan began her studies in Saskatchewan with Cherith Alexander and holds a McGill master's degree studying piano with Ilya Poletaev and fortepiano with Tom Beghin. Meagan has also studied collaborative repertoire with Philip Chiu and was the recipient of a Sylva Gelber Music Foundation Award.

Todd Yaniw



Todd Yaniw is a Canadian pianist praised for his "atmospheric contrast of poetry and power...a hair-raising performance". He has performed throughout Canada as a soloist with several orchestras, including the Toronto Symphony; as a collaborative pianist; as a guest with Artists of the Royal Conservatory; and as the pianist of Trio D'Argento. He has been featured many times on CBC Radio. Todd has made a name for himself internationally with appearances in the United States, Europe, Jamaica, Bulgaria, and China. He has won many prestigious awards, including support from the Canada Council. Born in

Edmonton, Todd's teachers include Michael Massey, James Parker, James Anagnoson, and Jon Kimura Parker. He completed his doctorate with Anton Nel at the University of Texas at Austin. Mr. Yaniw currently works as a pianist at The Glenn Gould School, and is on faculty at The Phil and Eli Taylor Performance Academy for Young Artists.

THE 2020 WINNER'S TOUR

BRITTANY RAE, winner of the 2020 Eckhardt-Gramatté National Music Competition



I would like to begin by expressing my deepest thanks, admiration and gratitude to the entire team of the Eckhardt-Gramatté National Music Competition for their dedication, innovation and hard work in making the 2020 edition of the competition possible despite all of the challenges brought on by the COVID-19 pandemic. In times like these, the arts are proving to be more important and relevant than ever. And more specifically, in times like these, opportunities such as the Eckhardt- Gramatté National Music Competition are critically vital to the development and endurance of young artists and to the life of Canadian classical and contemporary music. I feel very proud and grateful to have been able to continue fulfilling

the mandate of the Eckhardt-Gramatté Competition by completing the very first virtual edition of the winner's tour.

While circumstances required that this tour be conducted virtually rather than in-person, I feel that Jesse and I were able to reap many benefits from the experience, including several that may not have occurred had we completed an in-person tour.

A large benefit of this winner's tour was the opportunity for artistic growth and development. Programming and performing a recital of repertoire for which I am deeply passionate, alongside a collaborative partner whom I greatly admire and respect, fuelled and instilled in me a new level of confidence and inspiration. Performing this program six times taught me important lessons about pacing, endurance and stamina that I wouldn't have experienced with only one performance. It was also very empowering that this tour experience not only helped in further establishing myself as an emerging artist of contemporary and Canadian music, but also highlighted Jesse and I as an accomplished duo in this repertoire. The experience of preparing and performing this tour together has deeply strengthened our artistic partnership and inspired us to seek out future projects and collaborations.

Because of the quick turn around from this year's competition to tour, the majority of our tour repertoire included works that had already been featured in our competition program. While time constraints didn't allow Jesse and I to program as much new repertoire as we would have liked, there were several benefits to programming and performing much of our competition repertoire. Being able to perform this repertoire six times, over the span of a month, allowed us to gain a deeper sense of artistic ownership and understanding of the repertoire. With each performance, we became more confident in the moment, and in service of the music, and were inspired to take risks. We equally hope that, because audience members were able to attend all the concerts, those who tuned in to multiple

performances were able to enjoy and be inspired by the evolution of our performances. Due to the pandemic forcing the competition format online, Jesse and I were able to become much more literate in the technological logistics and requirements of livestreaming multiple performances. While I made the decision to hire my audio and video technician, Sarah Shin, to assist in managing the livestreaming of our concerts, Jesse and I were still able to learn a vast amount about the intricacies of livestreaming, mic choices and placement, video recording, and the vast variety of equipment available and the pros and cons associated with each choice. The process of organizing each livestream with each host's technician also opened my eyes to the hours of meetings, tests, and setting up that are required to ensure these livestream performances run successfully. I am very grateful for Sarah's assistance and expertise, as she was able to help us navigate several technical difficulties that Jesse and I would not have been able to properly deal

with and resolve while simultaneously performing. Collaborating with Sarah has also allowed me to form an invaluable contact and consultant for future recording and livestreaming projects. I am also extremely grateful to Oliver Esmonde-White at Espace Oliver Jones (our main venue for the tour), who was very generous and flexible in the use of his performance space during a time when many performance spaces in Montréal were forced to close due to the pandemic. Jesse, Sarah and I have developed a strong relationship with Oliver and hope to use Espace Oliver Jones for future performance and recording projects.

While we were unable to travel to each venue, we still thoroughly enjoyed connecting with each host, all of whom were very helpful and easy to communicate with. There was quite a discrepancy in knowledge of livestreaming amongst the host venues that did create some last minute stress and confusion regarding the possibility of pre-recorded concerts (on which I will elaborate in the critical report). Thankfully, due to Sarah's expertise and knowledge, she was able to guide and inform the venue technicians in order to avoid major last minute changes and technical difficulties.

A huge highlight of the tour for Jesse and I was the Q&A and master class sessions with the University of Calgary, Cambrian College and Brandon University. Because there were no live audiences due to the pandemic, this possibility to connect with the community and our audience post-concert was so incredibly special and meaningful. These sessions helped to create a real sense of connection and community during a time when so many of us are feeling alone and isolated. I particularly hope that these sessions were valuable for the students and young artists that we connected with and that we were able to offer them some glimmers of inspiration, guidance and encouragement. I believe it is particularly important to support and connect with these young artists, especially at a time when the pandemic has limited opportunities for emerging artists and highlighted severe inequities in our industry. I hope that, should future E-Gré competition tours be conducted virtually, there will be a push to seek out even more ways to connect with, and reach out to, the next generation of young artists and advocates for contemporary and Canadian music. This virtual tour experience has shown me that there is great potential and opportunity to embrace the virtual format beyond solely livestream performances. I plan to apply these ideas to my career development as I venture on to future projects post-virtual winner's tour.

The opportunity to organize, prepare and perform a virtual E-Gré winner's tour of six concerts during a time when many live performances have been cancelled or postponed has filled me with a great sense of purpose, potential, capability and pride. This experience has helped me to grow and develop all facets of my artistic career, from my

performance and collaboration skills to my administrative, business and communication skills. This opportunity for deep artistic growth and development feels that much more special and valuable at a time when so many young artist's careers have been brought to a stand still due to the pandemic. Thank you very much to the Eckhardt-Gramatté Competition for all of your work, creativity and dedication in making the competition go ahead this year and for continuing to provide pivotal opportunities like this for the development of young artists and Canadian and contemporary music. I am filled with pride to be a part of the Eckhardt-Gramatté family and I look forward to continuing to promote and advocate for Canadian and contemporary music in my future artistic endeavors.

OUR TEAM

Jesse MacMillan - Technical Director

Having the lucky opportunity to work in the arts for most of his career, Jesse loves to meet new challenges and expand his experience with bringing performance to audiences. Currently, Jesse works as the Arts Stage Technician at the Isabel Bader Centre for the Performing Arts as well as the Technical Director at the Tett Centre for Creativity and Learning. Jesse teaches a Live Streaming course at the National Theatre School and continues to work as the Technical Director for the Festival of Live Digital Arts (FOLDA). This past summer, Jesse was the Video Streaming Lead for the Bader Overton Cello Competition and the Ballytobin Live From the Isabel Series. When not behind the scenes, Jesse is on stage performing with The Pritneers Feels Like Family Radio Hour and has acted in shows with the Thousand Islands Playhouse, Theatre Kingston, Salon Theatre and the Sudbury Theatre Centre.



Aren Teerhuis - Administrative Officer

Aren Teerhuis studied Jazz Performance at Brandon University at both the undergraduate and Master's level. He maintains a private studio of students and works as a sessional instructor at Brandon University, in addition to being an in-demand clinician for jazz and woodwinds. Aren performs regularly around the province with many groups, including his own ensemble, the *Aren Teerhuis Group*. Notably, Aren was a member of Michael Cain's *SOLA*, and did a US tour with the group in 2018. He can be heard on Michael Cain's 2018 album *Hoo Doo*.





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