

MUSE

CELEBRATING COMPOSERS ACROSS THE PRAIRIES



PERFORMANCE | EDUCATION | PROMOTION

MARIA THOMPSON CORLEY
VIVIAN FUNG
JESSICA MCMANN
LAURA PETTIGREW



CENTREDISCS

Echoes of a Vanished People is a collection of intimate songs for soprano and small ensembles by Newfoundland composer Jim O'Leary, featuring music written specifically for long-time collaborator Helen Pridmore.

MUSIC BY JIM O'LEARY
ECHOES OF A
VANISHED PEOPLE



Two Landscapes (ensemble)

1. Song 1

2. Song 2

3 Polish Songs

3. *You Are Like a Spring Day*

4. *Stay Here*

5. *Nocturne*

6. ***Susan Pennefather Gray***

Two Landscapes (duo)

7. Song 1

8. Song 2

Helen Pridmore, Soprano | David Rogosin, Piano | Karin Aurell, Flutes (1-3 & 5) | Eileen Walsh, Clarinet (1-2) | Jim Gardiner, Trumpet (1-2) | Dale Sorensen, Trombone (1-2)

PURCHASE [HERE](#)

EDITED BY CARLOS TINOCO

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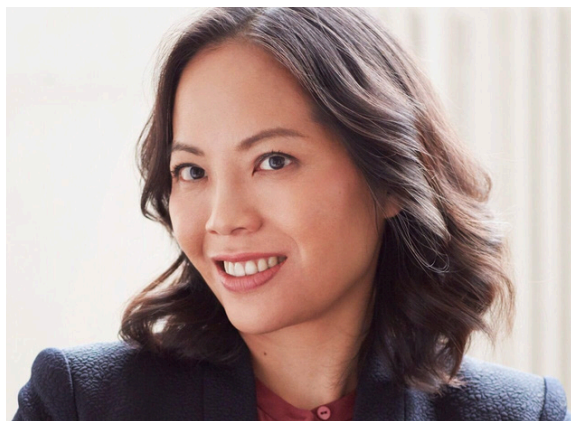
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FROM THE DIRECTOR

Dear Creative Community,

It is with great delight and anticipation that the hardworking staff at CMC Prairie have crafted this second Spring/Summer edition of MUSE over the past months! It is such a thrill to watch our creative community thrive, and this celebratory edition highlights the extraordinary accomplishments and ingenuity of our female composers and performers that we are proud to support.

From the trailblazing work and vision of Sophie-Carmen Eckhardt-Gramatte, whose incredible legacy still shapes the Canadian music scene and launches careers internationally almost 50 years after the formation of the E-Gre competition, to the carefully curated Sustenance album, that demonstrates through each carefully crafted work how art truly sustains us, envisioned and brought to life by Winnipeg violinist Elation Pauls, to the multi-disciplinary and experimental work of V. Jessica Sparvier Wells (Jessica McMann) that seamlessly interweaves Indigenous teachings with the classical world - we are truly privileged to experience life through the eyes of the artists featured in these pages.

I encourage you to dive into these works, these lives, these stories, and let them nurture and inspire your own creative journey into its fullest and brightest potential as we strive to make the world a more peaceful, understanding, and beautiful place through music.

In Service,

Janna Sailor



DIRECTOR, CMC PRAIRIE REGION



COMMUNITY ENGAGEMENT MANAGER
EDITOR OF MUSE





EMERGING COMPOSER COMPETITION

Application Now Open!

Emerging Composers with a connection to Canada's Prairie Region are invited to submit their orchestral works to the 24th edition of the **CMC Prairie Region Emerging Composer Competition for Orchestra** with a **CASH PRIZE OF \$1000** and **PERFORMANCE** by the Winnipeg Symphony Orchestra (WSO) during the 2026 edition of the Winnipeg New Music Festival (WNMF).

**Submissions must be completed no later than
July 4, 2025.**

INTRODUCING

MUSING

MUSIC
CONVERSATION
INSPIRATION

Hosted by
Janna Sailor



A WEEKLY PODCAST FOR THE ADVENTUROUS LISTENER
COMPOSERS, ARTISTS, AND CREATIVES IN CONVERSATION

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January 13

Interview with Luis Ramirez

January 20

Interview with Emilie LeBel

January 27

Interview with Daniel Pelton

February 3

Black History Month ep. 1

February 10

Black History Month ep. 2

February 17

Interview with Maria Thompson

Corley

February 24

Interview with Larry Strachan

March 3

Classical JUNO Celebration

March 10

International Women's Day

March 17

Interview with Rita Ueda

March 24

Interview with Victoria Grynenko

March 31

Women's History Month Wrap Up

April 7

JUNO Awards Wrap Up

April 14

Interview with Alice Ping Yee Ho

April 21

Centrediscs: Spring Collection

April 28

Interview with Jessica McMann

May 5

Centrediscs: 1950's

May 12

Interview with Elation Pauls

May 19

Interview with Mark Limacher

May 26

Interview with Roydon Tse





composer / author / poet / educator

MARIA THOMPSON CORLEY

(ALBERTA)

Composer Spotlight

Maria Thompson Corley: Pianist, Composer, and Advocate for Diversity in Classical Music

Maria Thompson Corley is a Jamaican-born, Canadian-raised pianist, composer, and advocate whose multifaceted career spans performance, composition, education, and social advocacy. Renowned for her commitment to amplifying underrepresented voices in classical music, Corley makes significant contributions to the classical music landscape through her performances, compositions, and educational initiatives.

Early Life and Education

Corley began her musical journey at the University of Alberta in Edmonton, where she studied under Alexandra Munn. She then pursued advanced degrees in piano performance at The Juilliard School, earning both a Master of Music and a Doctor of Musical Arts degree. During her time at Juilliard, she studied with renowned Hungarian pianist György Sándor and was the only pianist admitted to the doctoral program during that period.

Performance Career

Corley has performed as a soloist and collaborative pianist across North and Central America, the Caribbean, Bermuda, and Europe. Notable venues include the Smithsonian Museum of African American History, the Liszt Academy in Budapest, Weill Hall, and the Epidaurus Festival in Cavtat, Croatia. She has collaborated with esteemed artists such as Metropolitan Opera soprano Priscilla Baskerville, Grammy-winning clarinetist Doris Hall-Gulati, and members of the New York Philharmonic and Philadelphia Orchestras. Her orchestral engagements include performances with the Tallahassee Symphony Orchestra under the baton of Gunther Schuller and recordings with the Philadelphia-based Black Pearl Chamber Orchestra, directed by Jeri-Lynne Johnson.

Compositional Work and Advocacy

As a composer, Corley has created a diverse body of work encompassing solo piano pieces, vocal compositions, and operatic works. Her compositions often explore themes of identity, resilience, and social justice, reflecting her commitment to amplifying the voices of marginalized communities. Notable works include her debut mini-opera *The Sky Where You Are*, commissioned by An Opera Theatre in 2020 and featured in the Decameron Opera Coalition's award-winning online production *Tales From a Safe Distance*. She was also commissioned by Lyric Opera of the North to write *The Place* for the DOC's second online anthology, *Heroes*, which premiered in October 2021. Corley's song cycle *The Colour of Joy*, commissioned by the Canadian Art Song Project, premiered in 2024 and is featured on the recording *Known to Dreamers*. The work sets texts by Black Canadian women writers and highlights the warmth and resilience found in communities of shared experiences, and was **nominated for a Juno in the Classical Album of the Year Category in 2025**, and was released on the [Centrediscs](#) label.

[STREAM
KNOWN TO DREAMERS](#)





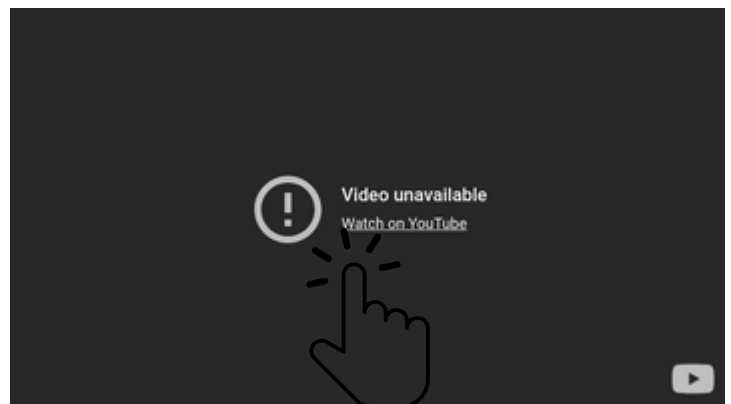
Recordings and Publications

Corley's recordings have garnered critical acclaim for their musicality and interpretative depth. Her debut CD, *Dreamer*, released internationally on Naxos, contains collaborations with tenor Darryl Taylor. Subsequent discs, such as *Soulscapes* and *Soul Sanctuary*, feature music by African American women composers and have been included in documentaries like HBO's *Kabreeya's Salad Days* and *Toni Morrison: The Pieces I Am*. Her compositions are published by esteemed publishers including Walton Music Corporation, Classical Vocal Reprints, and North Star Music. Her song cycle *Grasping Water* has been added to the curricula of courses about art song at institutions such as the University of Michigan, Jackdaws Music Education Trust in the U.K., and the University of California. Educational Contributions and Mentorship Beyond her performance and compositional work, Corley is dedicated to education and mentorship, teaching piano and mentoring young musicians, sharing her knowledge and experience to inspire the next generation of artists. For iClassical Academy, she recorded two courses on piano technique and interpretation, further contributing to the development of aspiring pianists.

Personal Life and Advocacy for Accessibility

As part of Duo Chiaroscuro with cellist Sara Male, Corley has taken an active role in music accessibility. Together, they present "Silence Optional" concerts designed for people on the autism spectrum or those who cannot attend traditional classical concerts due to difficulties with remaining absolutely still. Maria Thompson Corley stands as a multifaceted artist whose work transcends traditional boundaries. Through her performances, compositions, and advocacy, she has made significant contributions to the classical music world, championing diversity and inclusion, and her dedication to amplifying underrepresented voices continues to inspire and shape the future of classical music.

Check out more of Maria Thompson Corley's work, ideas, and inspirations in conversation with CMC Prairie region director Janna Sailor on MUSING!





SASKATHEWAN FOUNDATION FOR THE ARTS

WINNER

2024 Harry Nick Kangles Fund Regina Artist Award

CMC Prairie congratulates our
Associate Composer **Laura Pettigrew**
in this award recognizing her works
for flute quartet, and piano solo work



JUNO AWARD



VIVIAN FUNG (AB)

N O M I N E E

CMC Prairie congratulates our Associate Composer **Vivian Fung** on her Classical Composition of the Year (2025) JUNO nomination! Her piece, *String Quartet No. 4 "Insects and Machines"*, title track of the album *Insects and Machines: Quartets of Vivian Fung*, by Jasper String Quartet (2023), won Chamber Music America's (CMA) Album of the Year (2025).

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PURCHASE THE ALBUM [HERE](#)

BROWSE THE SPECIALLY-CURATED PLAYLISTS OF CANADIAN MUSIC ON SPOTIFY!

BROUGHT TO YOU BY CENTREDISCS



Black History Month

Featuring: Larry Strachan, Maria Thompson Corley, Oscar Peterson, James Rolfe, Stewart Goodyear, Corie Soumah, and more!

[LISTEN HERE](#)



Valentine's Day

Featuring: Carmen Braden, Jim Hiscott, Alexina Louie, Alice Ping Yee Ho, Jean Coulthard, Allan Gilliland, John Beckwith, and more!

[LISTEN HERE](#)



Piano Playlist

Featuring: Violet Archer, R. Murray Schafer, Ann Southam, Heather Schmidt, Anna Höstman, Hope Lee, John Burge, and more!

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International Women's Day

Featuring: Kristin Flores, Karen Sunabacka, Vivian Fung, Sophie Carmen Eckhardt-Gramatté, Norma Beecroft, Bekah Simms, and more!

[LISTEN HERE](#)



Flute Playlist

Featuring: Laura Pettigrew, Robert Lemay, Gary Kulesha, Emily Doolittle, Elizabeth Raum, Rachel Laurin, and more!

[LISTEN HERE](#)



Spring Playlist

Featuring: Jocelyn Morlock, Bramwell Tovey, John Gordon Armstrong, Stephen Chatman, Harry Somers, Susan Frykberg, and more!

[LISTEN HERE](#)



1950s

Featuring: John Beckwith, Jean Papineau-Couture, Murray Adaskin, André Mathieu, Milton Barnes, Oskar Morawetz, Harry Freedman, and more!

[LISTEN HERE](#)



Percussion Playlist

Featuring: Ann Southam, Alexina Louie, Bill Brenan, Robert Lemay, Christos Hatzis, Dinuk Wijeratne, Alcides Lanza, and more!

[LISTEN HERE](#)



1960s

Featuring: Harry Somers, Maya Badian, Norma Beecroft, Michel-Georges Brégent, Jean Coulthard, and more!

[LISTEN HERE](#)



Clarinet Playlist

Featuring: Phil Nimmons, Paul Frehner, Florian Hoefner, Denis Gougeon, Blago Simeonov, and more!

[LISTEN HERE](#)



Composers in Conversation

CMC Prairie Region director Janna Sailor sits down with **V. Jessica Sparvier-Wells (McMann)** to discuss her award-winning album *Prairie Dusk*, upcoming tour dates, reclaiming her birth name, and more!

Creating Prairie Dusk: The Journey

Janna: First of all, huge congrats on the many awards and the well deserved recognition that *Prairie Dusk* is receiving, well deserved! It is truly a stunning album! Please tell us more about your journey of creating this album.

Jessica: Thank you for your words, those mean a lot. *Prairie Dusk* was not what it was meant to be, it was supposed to be a small album of short treats... classical small bits like the Cui five pieces for flute violin and piano and stuff like that. Easy things to record. Something I could just get out there quickly. But of course I'm glad it didn't happen that way! I ended up being able to bring together at the last minute an amazing producer Kenna Burima, and then Connor Chi from the States into Calgary to work on it. Connor is a Navajo pianist and educator, and he's just amazing. And then I also worked with Holly Battacharya, a violist, and then also Jonathan Adams, I brought them into sing on the album as well. I was writing stuff the day before we were in the recording studio, so I was fixing things last minute and didn't have the time to write what I would've wanted to write, but I'm very glad that what was created was meant to be performed. But I was still writing things the day that Jonathan was flying in and filling out the melody and Jonathan got it for like maybe 30 minutes and then started rehearsing it. And I think that his piece turned out to be one of the stronger pieces. Another piece on the album, *Mountain Prairie*, was written to be

a part of a replacement compendium for, 24 Italian Arias that every singer has to learn, a standard vocal books So this lady in the States was commissioning work from BIPOC artists to have a alternative to that, and *Mountain Prairie* was part of it, but then I rewrote it for Jonathan's voice which is so strong in that earlier musical style, but writing for him I was able to put a lot more flourishes for a voice that has a lot of experience. And as it evolved, the album turned out to have this really beautiful story that all came together. About the prairies, about my own journey, about stories that my late grandmother told me. Things like that.

Janna: And I think that humanity really comes through.

Environmental Themes in Music

Janna: Tell me about some of the texts that you set.

Jessica: So those are all my own words. *Mountain Prairie* was a commission, but the words really came from the inspiration around me as I learn more about the presence of the buffalo and the vitality of the keystone species and the relationship to the land around them. So those fescue grasses are so important for our environment and the relationship between those fescues and the bison is so intertwined. And that I think a lot of the environmental problems that we see today are because we don't have those deep roots that are, carbon storing those deep fruits that are storing water, those deep roots that are preventing drought and flood and bringing vibrance to the plains. We don't have that anymore. We have these short little manicured grasses that just soak up all the water and don't store it, and having that loss of the bison from the plains, those grasses are affected. And these fescue grasses exist here. And we are a high prairie (in Alberta), driving back to Saskatchewan, you just go lower and lower, and you feel the altitude difference go all the way to Manitoba. And so when you come home,

it does feel like a high prairie. A high prairie isn't in the mountains. It is where we are right now. Bringing those two environments together in that piece, I was inspired by what I continue to learn about our environment around us.

Janna: And those are reciprocal relationships that we've lost and we've lost that connection to our surroundings. And to the creatures and to one another as a result.

Jessica: And to the elements. I think with Jonathan's voice, they have such a beautiful ability to become the words, more than just a singer singing it, Jonathan is *Mountain Prairie*, is the music. I was really happy with that.

Janna: I want to circle back to a project

that you'd mentioned, the 24 Italian art songs standard repertoire book reimaged by BIPOC composers. Can you tell me a bit more about that project?

Jessica: I was contacted to be a part of the project... I forget which aria I chose, but I picked out certain pedagogical elements from the original aria, and for that one, it was long sustained notes for high voices, and then the other one was 16th note. So those two parts of the aria is what I took out and put into the piece. But then with, of course with rewriting it (for the album), I didn't have to worry about pedagogy, so I rewrote it to be more suited for Jonathan's voice.

Janna: So what does that mean to you as an Indigenous Creator to be able to have a role in kind of rewriting, reworking this historical cannon of work that's very Eurocentric?

Jessica: I honestly didn't think about it at all. I'm like, this is a commission. This sounds like a great project. I'll have fun with it. It wasn't, I wasn't thinking of any of those big philosophical things and I haven't thought about it since.



Reclaiming Her Name

Janna: As you're evolving as an artist, you're also evolving personally. You're reclaiming your birth name, and if you don't mind telling us a bit more about that, the process and what that means to you.

Jessica: I'm a sixties scoop survivor and so I was forcibly removed from my family and placed with a non-Indigenous family, and so my complete name changed. So I was born and I existed for two years as Virginia Sparvier. And then in 1989, my parents changed my name to Jessica Lynn McMann. When I was in grade four, I completely changed my name. I found out it was Virginia and I went as Virginia for a whole year in school. I decided, this is my name and I think everybody was really concerned about me at that time...now I understand the situation more. I've met my family, I have a connection with my home community. The Alberta government changes adoptees and residential school survivor's names for free. I don't know how long that will last. I want to get that in and bring Virginia Sparvier back...and move away from the McMann. Jessica is going to be my middle name. But, I need to move away from...the experience of my life growing up and things like that. Janna Sailor: So that is another aspect of this evolution and growing into who you truly are as a person and an artist... And that's a beautiful thing. I think sometimes when we go about making these changes in our lives, it's uncomfortable for those around us. It's uncomfortable for us. It's inconvenient for other people, so we shy away from that. But it's so important. It's so important to really claim and reclaim ourselves as we go through life.

Artistic Identity and Multifaceted Creativity

Janna: This is a question that I ask all of my guests how do you describe yourself as an artist and your creative output? There are so many elements to your work... you are a dancer, a composer, a performer, a producer, a visual artist... Can you delve into that a little bit more and how all of those things work together? It has been amazing also to watch you evolve, even in just the past few years that I've known, you've just such created such an incredible explosion of creativity and meaningful work.

Jessica: It's good to hear it described like that. I just I feel like I'm in my bubble and I'm just creating, and it's cool to hear it sound like that. Okay, who am I as an artist? You know I read an interview with Hubert Laws who said, I'm a musician. I am not bound by jazz, classical, I'm a musician, I'm a flutist. And so that completely shifted how I view myself as well. Because I'm so often asked what elements are classical? What elements are Indigenous? And where does your jazz training come in? And can you play, say this jazz chart? I'm like, yes, I can, but I'm not solely doing that. There's value in artists who do that, and I, I appreciate and value artists who are solely in one genre, but I can't keep myself in that, especially as a composer and the work that I'm doing it's slotted into the classical pocket because of my training, I think. And then of course, I did play a lot of the standard repertoire that a flutist does, but as a music creator and with my new projects I don't want to limit myself to being in that classical or jazz mindset because it is very limiting... and I'm sure there's jazz players that will argue with me on that! But then you're in that space, right?

Commissioning New Works

Jessica: I graduated, I went to the Banff centre, and I was getting some more, momentum behind my career. And so in 2020 I started commissioning with Beverly McKiver, she wrote a piece for me, Metamorphosis, which is on my first album. And then we commissioned a piece from Sonny Ray Day Rider, the Blood Night Song No. 1, and the Frog Chorus for alto flute. Then we commissioned another piece from him and that is the Blood Sonata. Then we were on a roll and then, so we then commissioned Jarod Tate for a very short piece, was all we could afford, but he sent us a 20 minute four Movement Suite called Love Songs and they are amazing, and so we're working on that. We're rehearsing that right now and we're hoping to have a premier performance. It is very exciting. It's very difficult music, but it's so pretty. The premise of our commission project was that we want to create more repertoire for the flute by Indigenous composers. Around this time I also started writing music. I was supported by Calgary Arts Development to write Stories of my People, which was the suite for flute, alto flute, and piano. And so now there's more music coming out. And I'm looking forward to continuing that commissioning project.

We're planning on commissioning Cris Derksen and Ian Cusson, to build up the flute repertoire that (currently) doesn't exist, but you know people will want will want that flute to sound like the Indigenous flute...So stereotypical, but being able to contribute to this growing body of work in a new way is really important.



Photo: Chris Randle 2017 Untitled, IndigeDIV, Vancouver

And there's an expectation of what you should sound like, and I don't want those expectations. But I find that if I go into this process thinking like that, I may be limiting myself from what I actually want to create, and so this new project, I'm taking a lot of time with it. There has to be a way to make everything fit without thinking of categories, we need categories for awards, so who knows where I'll land with this one, but I feel a lot more free and less held back by it has to be classical in this way, it has to be written down, sound a certain way, etc. I'm looking forward to what I can create without having to think about where I might land in an award system.

Janna: We as artists need that freedom to express whatever the art requires.

Jessica: Yes, this will be my first time doing that.



Too Good; That May Be, 2017 Urban Shaman Gallery, Winnipeg

Turning Points in the Artistic Journey

Janna: As you've gone through your career and your life as an artist, have there been really critical turning points or moments of clarity where you're like - this is what I need to do, or this is the direction I need to go - that defined the next the next phase of your creative life?

Jessica: I feel like there's three major points. Now that I'm older and I can think back on it, the first one would've been I was taking a dance residency in Vancouver with Raven Spirit Dance. And we were in like day four or something, and I'd never done contemporary dance before. And we were in like these weird, difficult floor combinations and I was like, had my hands on the floor and I swing my legs around and I had a moment of - this is what I want to do for the rest of my life! And so after that, I just jumped into it and I went to the Banff Center twice for their Indigenous dance residencies. I took as much training as I could. I was doing really well, then I had a really bad knee injury and I could barely walk and I couldn't dance. And I was really upset because I was training with somebody who I really respected as a performer and, I fell into this deep depression. Like it was so rough, and so we moved back home and I started doing youth work and things like that, working for boys and girls clubs and YMCA ... all those things...and started healing my knee. There was no reason for the injury. And so I started dancing pow wow again, fully started contemporary dancing again. I had dropped out of school at the University of Manitoba because I was told to by my teachers I wasn't serious enough and so I should just drop out and not do music... and that's when a huge shift to dance happened. But then, one day I had pulled out my flute and Elijah (my husband) said, "I forgot you played flute," cause I had packed it away for eight years. I pulled out my flute and it was like, I'm going go back to school. I was working with boys and girls clubs at the time, and it was really hard on my spirit. I had such a hard time with how youth are treated in the system... And so I started practicing. I found a teacher, went back to school, got my music degree. It was no easy thing. And then I went to do my masters. So I graduated, and then it was the pandemic. In 2020, Cris Derksen had messaged me and asked if I wanted to come to Banff for the Indigenous Classical Music Gathering.

And I said yes, but I felt really like insecure about the whole thing. But that was the turning point, being in a room, meeting other people, because so often we're just like, I knew Beverly because we worked together, we met each other at a 60's scoop art thing we were both doing and we became friends then, but I didn't know anybody else besides her and Cris - and so to walk into a room and you see all these people (from the Indigenous musical community) - Melody, McKiver, Sonny Ray Day Rider, Corey Payette, Jeremy Dutcher, Andrew Belfour, and Cris Derksen - I didn't know these people at the time. We had score reading sessions, it was just brilliant, and the support for me in classical music from those people was so incredible... And from that point, I started becoming... I can perform... I can write music (as a result of) Cris saying, it's time for you to start composing. Getting those opportunities like that and then being able to work on incredible projects like the Apocrypha Chronicles with ReNaissance Opera, all these things just started building and building. And then going back the second year and then meeting Jonathan (singer on Prairie Dusk) and, these other new incoming people... What Cris built with that program is so incredibly important.

Janna: You can create in community.

Jessica: Yes. And have people to talk about things with. So if I come upon a weird contract or if I don't know how to write the tuba part there's a lot of support that we give each other in this (as a result of) these connections that Cris Derksen has facilitated, Cris should get an award for that work! Cris was the first Indigenous person I met that played a classical instrument... And then I met Rhonda Head, who was the opera singer. So slowly, building and meeting each other, and thanks to the internet getting better too, right? Like it wasn't a thing back then, but that was the other shift. And then my last shift I think is seeing that dance and music don't have to be separate, right?... It's who I am... Blew my whole brain open... And I'm just like, I'm ready to go into this creation mode... They're not siloed.

Janna: I remember watching the final presentation of the Indigenous Classical Music gathering that was live streamed from Banff during Covid and being like, this is something profound. This is something incredible. This is going to be a game changer for our industry. This is something that's so important that everybody needs to see and hear and experience. And I love that. Indigenous artists are claiming the stage and it's incredible music that is truly, human..and so incredibly moving and does what I believe music can do.

Jessica: And look at the Junos. The first one of the night went to Elisapie... Then it was Snotty Nose Res Kids with with Best Rap album. And then it was Deantha Edmunds with Best Classical Composition. Like there it is. Not that the Junos are necessarily representative of a whole bunch of things, but still to see that happen and to normalize it... it's starting to happen.

Upcoming Performances and Final Thoughts

Janna: Tell us about your upcoming tour that's happening, and kicking off in Calgary May 13th...this is a rare opportunity to hear you in Calgary!

Jessica: Yes. It's a rare thing for me to perform here...It will be a intimate version of Prairie Dusk. It'll be myself, Connor Chi and Holly Battacharya, and there will be some new music in there, but it will be focused around the stories of Prairie Desk.

Janna: Thank you so much for being my guest, it's just been such a pleasure, and we look forward to experiencing more of your output and your new albums in the months ahead!

Listen to the full conversation on MUSING



Cris Derksen Trio in Campbell River, BC Photo: Lynda Allen Photography

WEAVING SOUNDS

Elementary Piano Pieces by Native and Indigenous Composers



Compiled and Edited by:
Connor Chee and Renata
Yazzie


Authors:

Dawn Avery, Connor Chee,
Brent Michael Davids, Sonny-
Ray Day Rider, Zachariah
Julian, Beverley McKiver, Levi
Platero, Charles Shadle, V.
Jessica Sparvier-Wells, and
Renata Yazzie

Weaving Sounds is a collection of beginner piano repertoire written by the vibrant and diverse voices of Native and Indigenous composers from the Diné, Mohawk, Anishinaabe, Cree, Blackfoot, Jicarilla Apache, Choctaw, and Mohican communities. Each piece is a unique expression of the composers' cultural roots and personal artistry, offering a tapestry of sounds that are both accessible to beginners and deeply meaningful. The pieces are presented in order of progressive difficulty and include information about the composers and their communities.

This book is supported in part by the National Endowment for the Arts

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VERTICAL LANDSCAPES**ZUZANA ŠIMURDOVÁ**
plays canadian women composers

“This CD makes Zuzana’s album-length tribute to the compositional talent and expressive richness of music by Canadian women.”

featuring compositions by: Alexina Louie, Alice Ping Yee Ho, Ana Sokolovic, Christine Donkin, Joan Hansen, Karen Sunabacka, Kristin Flores*, Linda Catlin Smith, Maria Corley*, Melissa Hui, Terri Hron*

**Indicates Prairie Region Composer*

Zuzana Šimurdová [pron. Zuzana Schimurdova] is an award-winning pianist who has given solo and chamber concerts across Europe, the US, Canada, China, Russia and South Korea. She made her first radio appearance at the age of 9, after winning 4 prizes at the Young Composers Competition in Ostrava in her native Czech Republic. She began her international career as a laureate of the UNESCO Awards in Paris for her interpretation of the Chopin Piano Concerto No. 1, followed by First prize at the International Music Competition in London and the Janáček First Prize at the International Piano Masterclasses Competition 'Prague-Vienna-Budapest'. Šimurdová is fascinated by classical and contemporary music, having premiered numerous Canadian and European works. Together with her husband, pianist Mikolaj Warszynski, she gave the Canadian premiere of Claude Vivier's *Désintégration*, as well as a series of premieres of contemporary music for two pianos, for which they received a grant from the Canada Council for the Arts.

Her new CD, *Vertical Landscapes*, is a manifest example of Zuzana's sophisticated yet inclusive approach to the music she plays. Without favouring any particular style and technique, she simply focuses on the works, that appeal to her regardless of their origin and pedigree. They may come from younger and lesser-known composers, or, on the contrary, from the composers who already have left indelible mark on today's music. *Vertical Landscapes* offers a fascinating review of Canadian piano music composed within four decades from the 1980s (Alexina Louie's *Music for Piano*) to the 2020s (the most recent piece in the collection being Terri Hron's *Memories of Trees*). The CD is titled after the two-movement cycle by the distinguished composer and pedagogue, Joan Hansen (1941-2021). The other works appearing on the CD are by Maria Thompson Corley, Christine Donkin, Kristin Flores, Alice Ping Yee Ho, Melissa Hui, Linda Caitlin Smith, Ana Sokolović, and Karen Sunabacka.

ZUZANA WRITES:

*"This CD is dedicated to Canadian women in music. Canadian history is reflected in a deep admiration and respect for Nature. In some of the works we perceive manifest celebration of natural elements, but also metaphysical reflection upon Life and its ultimate outcome. This creates strength, understanding and positive human connections. In Canada, Nature has had a huge impact on artists in general and composers in particular. The feeling of strong bond with Nature and Cosmos, the astonishment stemming from being part of the Universe, is heard clearly in the music featured on *Vertical Landscapes*.*

I was exploring these tropes, trying to find pieces whose emotional impact would make me – and hopefully the listeners – respond deeply, seriously, and, at the same time, positively. During my search and research, I made a list of compositions which would be close to the ideal, that I had envisioned. In the end, I compiled a list of compositions from different provinces across Canada. Selecting the pieces was made easier and more pleasant by accessing the immense database of Canadian works managed by the Canadian Music Centre. In my opinion, each composition has a unique story and, moreover, the composers themselves come from different cultural and ethnic backgrounds, yet united by their similar personal and artistic values focusing on attaining and emanating inner peace, even in anguish."

**VERTICAL LANDSCAPES IS AVAILABLE FOR
[PURCHASE HERE](#)**

released on February 16, 2025

23

PGMaudio is a label started, owned, and run by Piotr
Grella-Możejko

ALBUM PREVIEW

RELEASE: JUNE 2025

“With her captivating debut album *SUSTENANCE*, Canadian violinist Elation Pauls curates and performs a selection of works by contemporary composers from her homeland to explore personal and collective sources of vitality and joy. Music as existential nourishment for the soul.”

featuring compositions by: Iman Habibi, David Braid, Kelly-Marie Murphy *,
Carmen Braden, Karen Sunabacka, Serouj Kradjan*, and Cris Derksen*

** denotes composer commissioned by Elation Pauls*

Order *SUSTENANCE* [HERE](#)





The 48 the Eckhardt-Gramatté National Music Competition (E-Gré) for the performance of Canadian and contemporary music is pleased to announce its 2025 prize winners:

1st Prize: Linda Ruan

2nd Prize: Hamilton Lau

3rd Prize: Dan Luong

City of Brandon Prize for the Best Performance of the Commissioned Work:

Linda Ruan

Finalist Prizes (in alphabetical order):

Xuan He

Paul Williamson



On April 27, 2025, five of Canada's best emerging pianists performed recitals for the 48 the Eckhardt-Gramatté National Music Competition (E-Gré) in Piano. The E-Gré Competition began in 1976 and is the most important annual Canadian and contemporary music competition. The competition is held at the Brandon University, School of Music, in Brandon, MB. All five competitors performed one final recital, and each program was required to include at least 50% Canadian music, as well as this year's commissioned work: *where poppies still bloom and fall* by CMC Associate Composer Rita Ueda. First place winner, Linda Ruan, received a cash award of \$6000, and will embark on a cross-Canada tour in October and November 2025. The City of Brandon Prize of \$1000 for the Best Performance of the 2025 commissioned piece, *where poppies still bloom and fall* by Rita Ueda, was awarded to Linda Ruan. The jurors for this year's competition were Louise Bessette, Eve Egoyan and Timothy Steeves. The jury chair was Director of the Canadian Music Centre, Prairie Region, Janna Sailor.

A black and white photograph of a man with glasses, wearing a dark suit, white shirt, and a patterned tie. He is seated at a piano, looking down at his hands as he plays. The piano's keyboard is visible in the lower left. The background is dark and out of focus.

LEGACY COMPOSER

**SOPHIE CARMEN
ECKHARDT-GRAMATTÉ
1899-1974**



Born in Moscow in 1899, Sophie Carmen Eckhardt-Gramatté (1899-1974) trained on both piano and violin, a rare combination for a composer. She initially studied at the Paris Conservatory, and later continued her music education in Berlin. Eckhardt-Gramatté was a well-travelled performer, often performing her compositions for both violin and piano. In 1920, she married painter Walter Gramatté and spent two years living in Spain, where she studied under Pablo Casals. It was during this period that Eckhardt-Gramatté wrote her first piano concerto.

Following the death of her husband Walter Gramatté, she embarked on a tour in the United States, performing to critical acclaim with Leopold Stokowski in Philadelphia and Frederick Stock in Chicago. In 1934, she married Austrian art historian Ferdinand Eckhardt and later pursued further lessons in composition with Max Trapp at the Berlin Academy of Arts. Her compositional style underwent a gradual transformation, influenced by the conservative aesthetic of her instructor, Max Trapp, and further informed by her relocation from Berlin to Vienna in 1939. This shift marked a pivotal point in her artistic development.

Eckhardt-Gramatté was, in many ways, a composer's composer—resolutely independent in voice and uninterested in following the prevailing compositional fashions of her time. Her are marked by their expressive power, rhythmic vitality, and technical demands—often composed with her abilities in mind. Drawing from a broad palette of influences.

Eckhardt-Gramatté created a dense, aggressive style that was much closer to, and dependent on, late romanticism than on twentieth-century techniques. Her use of dissonance was a logical development from post-Wagnerianism, although it never reached the emotional atonality of the Viennese masters (Schoenberg, Berg, and Webern). Nevertheless, one detects some characteristics, especially in the style of her early works, that "show(s) a lively mind in grips with modern tendencies and using high technical accomplishments in exploiting the resources of a new and musicianly polyphony." -- Grove Dictionary of Music and Musicians, 1954.

Since her passing in 1974, Eckhardt-Gramatté's work has slowly garnered the attention it demands—not just as historical curiosity, but as repertoire worthy of serious study and performance. The Eckhardt-Gramatté National Music Competition, established in 1976, continues to champion new music and emerging performers, many of whom find in her work a model of uncompromising originality.

To learn more about S. C. Eckhardt-Gramatté and her works, check out her CMC profile [HERE](#)

Fast Facts about Sophie Carmen Eckhardt-Gramatté

- She received an honorary doctorate in music from the University of Brandon and the title of professor from the Minister of Education, Vienna, Austria.
- Eckhardt-Gramatté was the first Canadian composer to receive the Diplôme d'Honneur
- In addition to writing music, she developed a piano teaching method, the 'E-Gré Piano Technique', whose basis is the use of rotary movement.



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Friday June 6th @ 7:30 PM

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Jennifer Beattie, and Terri Hron

Mile Zero Dance

9931 - 78 Avenue NW

Sunday June 8th @ 7:30 PM

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bok brass, WindRose Trio and George Andrix

Edmonton Moravian Church

9540 - 83 Ave NW

Friday June 13th @ 7:30 PM

HERE-HEARING:

Marek Orszulik / Red River Resonance / Alicia Proudfoot

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9931 - 78 Avenue NW

Saturday June 14th @ 7:30 PM

HERE-HEARING:

Creamy Rainbow / Soft Ions / Codyma

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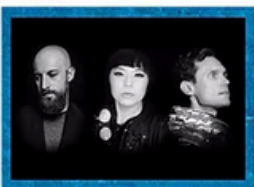
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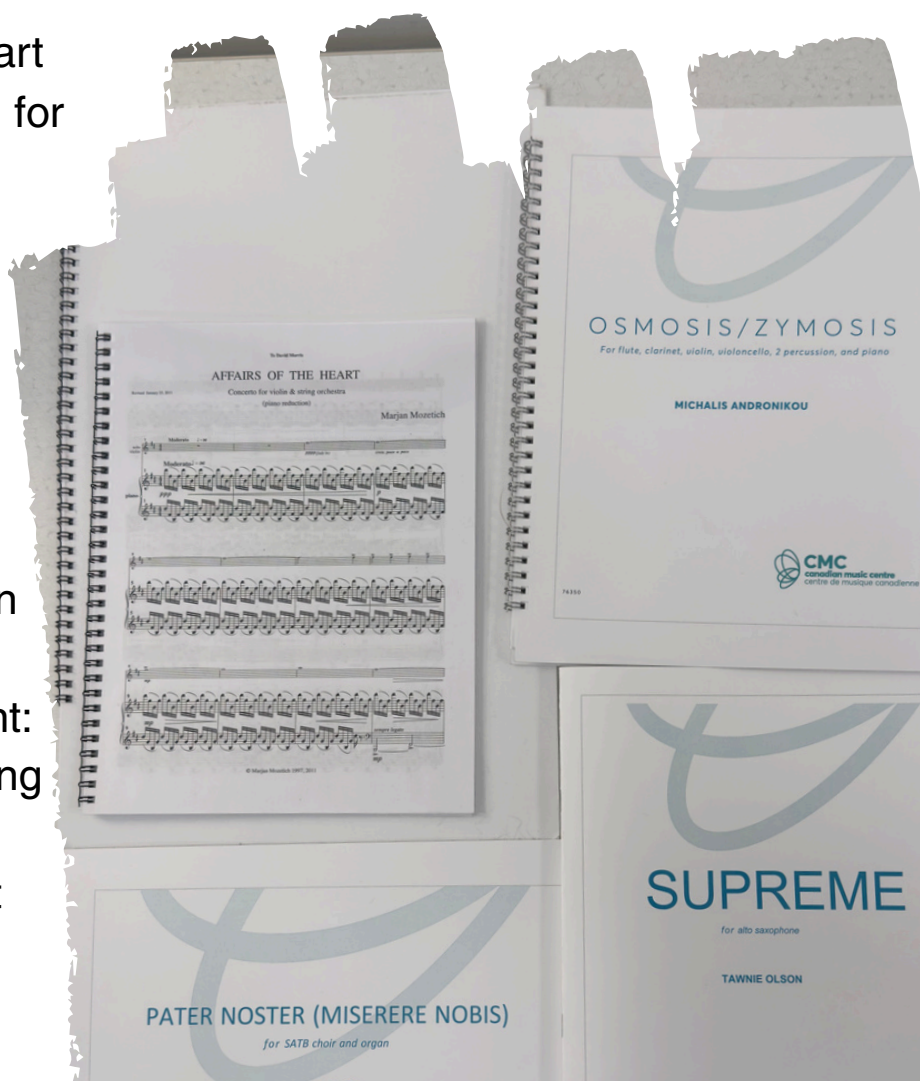
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RESOURCE CORNER



Educational Music Catalogue

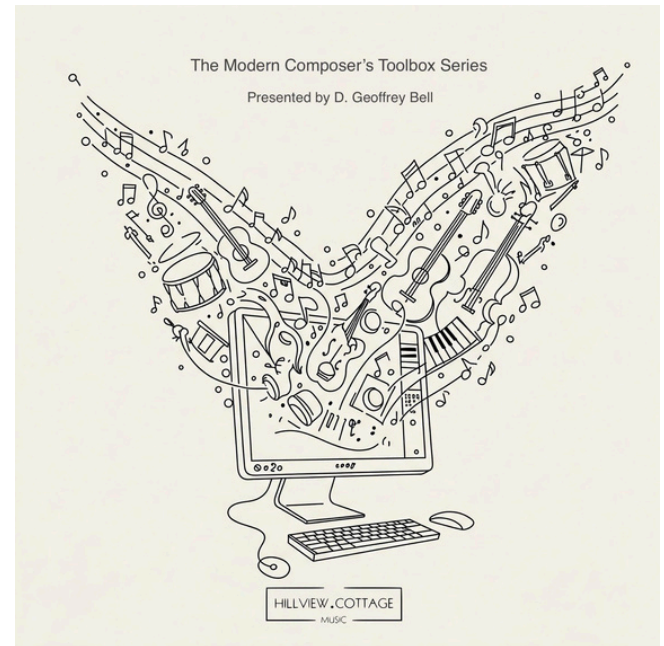
The ACWC has unveiled the Educational Music Catalogue, a comprehensive collection featuring hundreds of works by its members, spanning various skill levels and instrumentations. Designed to enrich music education in Canada, the catalogue aims to increase the presence of Canadian women composers in teaching environments and inspire the next generation through diverse voices.

Browse the catalogue [HERE](#)



Indigenous Performance Calendar

The Indigenous Performing Arts Alliance and Canadian Association for the Performing Arts are proud to launch the Indigenous Performance Calendar. This calendar lists performances featuring Indigenous artists and organizations from across Turtle Island. More information about the calendar can be found [HERE](#). The calendar can be found [HERE](#).



Modern Composer's Toolbox Series

June 7 (choral) | June 21 (instrumental)

Join CMC Associate Composer D. Geoffrey Bell in his "Modern Composers Toolbox" series, as he dives into the world of digital software for emerging composers! This first session is catered to those with an interest in writing choral and vocal music, showcasing the newest advances in music software, capable of bringing both your music and lyrics to life. The second session is catered to those writing instrumental music.

You'll be introduced to the newest developments in music creation software, from notation/typesetting programs such as MuseScore, Dorico, or Notability Pro; music recording programs, including GarageBand, or Audacity; virtual instrument plugins, such as VSTs and audio units (AUs), and their integration into a digital audio workstation (DAW) through programs like Konkakt or Musio. Finally, Geoffrey will demonstrate digital instruments and choirs, including Vocaloid and Cantai that read your music and lyrics in real time, creating a more realistic rendering of your scores. Each software presentation will include short audio samples to demonstrate the program's full capabilities.

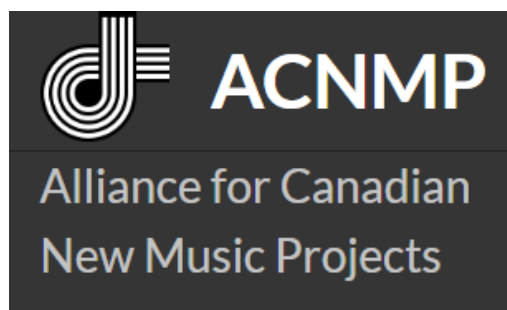
These workshops are FREE but you MUST REGISTER.

June 7 Vocal Workshop - [REGISTER](#)

June 21 Instrumental Workshop - [REGISTER](#)



Choral Canada
Canada Choral



ALLIANCE FOR NEW MUSIC AND SOUND ART IN CANADA

An initial group of national organizations that serve new music and sound art communities have formed an Alliance to collaborate on strategic action. Our organizations represent composers, musicians, sound artists, art workers, and ensembles. Through our organizations' distinct missions, we each provide valuable services, programs, and/or advocate for new music created in Canada.

In many cases, our organizations represent common memberships and networks. We agreed to work together to provide unified guidance and collaboration for clear action in their best interests.

We started a discussion on February 13, 2025, because we are concerned about the state of new music and sound art in Canada, including increased cost-of-living, decreased financial support, and the potential of US tariffs to worsen an already precarious situation. As creators and artists, we promote freedom of expression and form a common front to resist potential assault on civil society in Canada.

This alliance is committed to amplifying the specific needs of our diverse music communities, championing their value as a key partner within larger cultural discussions. We strongly encourage other like-minded organizations to reach out and join us as we move forward.

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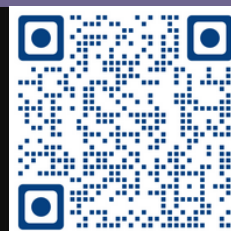
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Associate Composers' names appear in

bold

The concept of a rupture implies notions of discontinuity, break, interruption. In choosing the works presented on this album, the Nelligan Saxophone Quartet initially wanted to emphasize the differences and oppositions between the styles and artistic approaches of four Quebec composers. Over time, working with the composers and putting the pieces together, other dimensions emerged from the idea of rupture.



QUATUOR NELLIGAN

R U P T U R E



Commonalities between the works emerged naturally: the desire to explore sound matter, to provoke sensations and to conjure up images. Through their own personal techniques, each composer seeks to express something, to use the universal language of music to communicate.

Thus, from one work to the next, the listener is invited on a sonic journey that follows a tortuous, not linear, path. Rather than being interrupted, the path follows the meandering inspiration of four composers who draw on the versatility and virtuosity of the saxophone. From the apparent rupture emanates communion.

Concerto en 6 préludes, composer: Yoel Diaz Avila | *Essences*, composer: Alexandre David
Danse des dragons, composer: Victor Herbiet | *Verticales*, composer: Robert Lemay

Soprano Saxophone: Jennifer Lachaine | Alto Saxophone: Corinne Lanthier | Tenor Saxophone: Isabelle Choquette | Baritone Saxophone: Mathieu Gaulin | Guiro & claves: Yoel Diaz Avila
(*Concerto en 6 préludes*)

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The CMC is Canada's largest community of professional composers, promoting, publishing, and distributing the music of Canada's contemporary music composers across the country and around the world. With over 800 established Associate Composers to date, the CMC is Canada's primary resource for scores, parts, recordings and information about Canadian composition. It plays an essential role in documenting, preserving and facilitating the growth of Canadian musical culture through its Centrediscs recording label, libraries, events and online social network.

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