

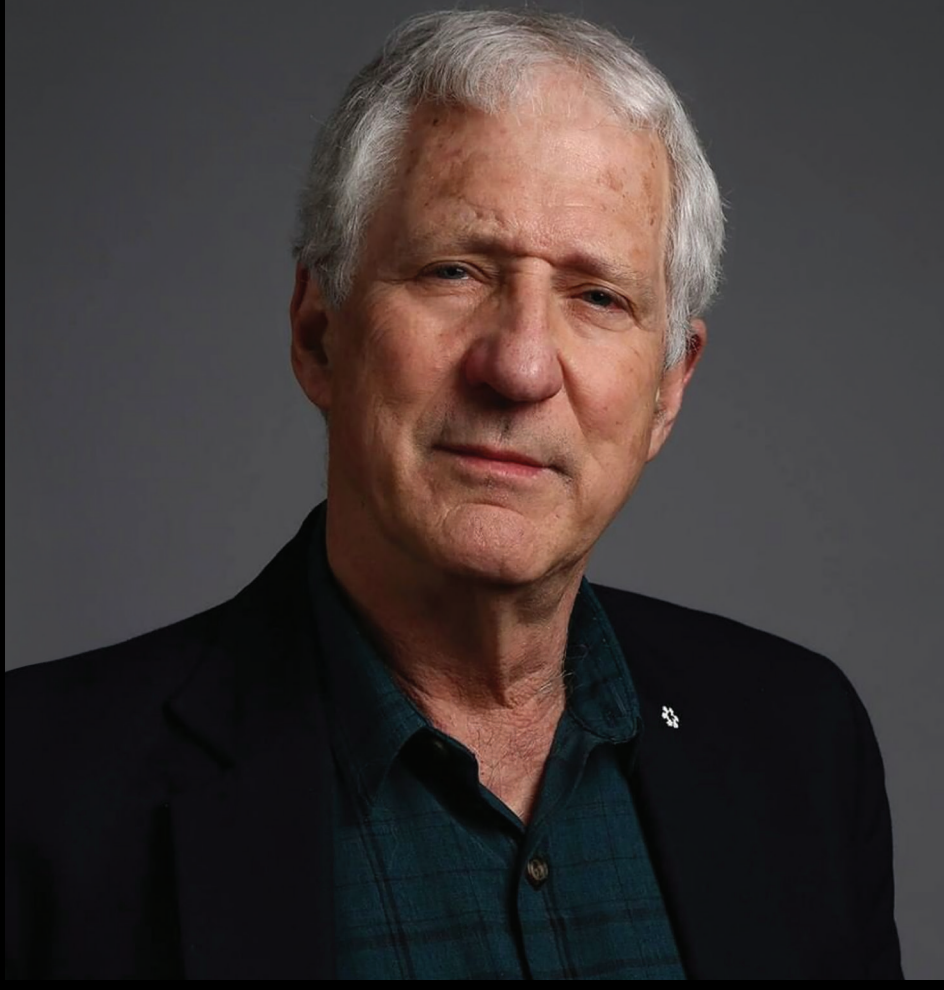
SOUNDSTREAMS



GRANDMA'S SHAWL

MAY 4, 2024

REDWOOD THEATRE



FROM THE ARTISTIC DIRECTOR

Soundstreams' New Voices Curator Mentorship program, designed for aspiring artistic leaders in new music, was initiated in early 2020 to address a challenge. While Canada is blessed with many first-rate companies in all genres of the performing arts, the majority tend to be either large or small-scale, with relatively few in the mid-range. This challenge is particularly pronounced among new music producers, so that it can be difficult for curators to gain experience in medium to larger-scale production. This can be a limitation not only on the size of forces deployed, but also on the potential to incorporate multi-disciplinary elements to enhance an audience's engagement with the music. Because Soundstreams produces a spectrum of genres including chamber music up to chamber orchestra, choral/vocal music and staged work including opera, we are ideally suited to fill that gap in mid-scale curation.

Natalya Gennadi's program is aligned with Soundstreams' goals in compelling ways. The multi-disciplinary aspects of her program are crucial to painting a vivid picture of the story

being told. Through the New Voices program, Soundstreams has been able to provide the expertise and support necessary to bring those elements to life.

Natalya's project touches on traditions and composers that are very close to our hearts at Soundstreams. We have a near 30-year history of close collaboration with Indigenous artists and themes. And over the last decade, we've also worked closely with the very gifted Ukrainian/Canadian composer Anna Pidgorna, whose works, including the one on this program, have deepened our understanding Ukrainian culture. This concert is inspired by a remarkable story that brought these two cultures together in unexpected ways.

We hope the story of Grandma's Shawl will resonate for you too!

– LAWRENCE CHERNEY,
Founding Artistic Director

Land Acknowledgement

Soundstreams wishes to acknowledge that this production is presented on the traditional land of the Wendat, Anishinabek, Haudenosaunee, and the Mississaugas of the Credit River First Nation. This land is the subject of the Dish with One Spoon Wampum Belt Covenant, and we encourage you to learn about your responsibilities to this treaty. Today, this meeting place is the home of many Indigenous people and Soundstreams is grateful to have the opportunity to collaborate and create alongside them.

ABOUT SOUNDSTREAMS

Soundstreams is celebrating its 41st season under the leadership of Founding Artistic Director Lawrence Cherney. Since 1982, **Soundstreams** has evolved to become the largest global producer of new Canadian music and one of the world's leading companies fostering the music of our time. A dedicated **Soundstreams** team led by Executive Director Beth Brown realizes a broad spectrum of activities, with a focus on innovative thematic and experiential programming to create a legacy for Canadian music.

Soundstreams serves a broad community of music lovers through our Main Stage ticketed subscription series, as well as our free TD Encounters outreach and education programs including the New Voices curator mentorship program and the RBC Bridges program for emerging composers.

By intention, **Soundstreams** has no resident ensemble, leaving us free to prioritize telling stories that speak to diverse Canadian identities and perspectives. Rooted in significant themes like social justice, these diverse outlooks enable us to produce programming that resonates regionally, nationally, and internationally, making **Soundstreams** uniquely qualified to bring this programming to the world stage.

These opportunities have garnered us increased recognition from the national and international press. In recent seasons, we have received high praise from *The Guardian*, *The New York Times*, *The Financial Times*, *The Wall Street Journal* and *The Los Angeles Times*. In May 2022, Soundstreams was the linchpin in a major festival at London's prestigious Southbank Centre, enhancing the profile of Canadian music by presenting the work of Québec's legendary late composer Claude Vivier.

Soundstreams' continued success on the national and international stage is a result of our efforts to promote cultural exchange, creating a global network and enabling artists to tell their stories to our audiences. Over the last 30 years, Soundstreams has brought nearly 1,500 international artists to Toronto to perform music written by Canadian composers and/or perform alongside Canadian artists. These connections have been forged with Latin America, East Asia, Europe, the USA, and Australia, attracting significantly broader audiences. *Two Odysseys: Pimootewin/ Gállábártnit*—most recently heard in our Main Stage series—has been invited to tour the Nordic region in 2026, showcasing the world's first operas sung in the Indigenous languages of Cree and Sámi.

Special Thanks

Soundstreams' New Voices Curator Mentorship Program is generously funded by The Michael and Sonja Koerner Charitable Foundation, and the Azrieli Foundation.

Special thanks to Tom Lee Music for their support of this evening's concert.

GRANDMA'S SHAWL

PERFORMERS

Soprano

Natalya Gennadi

Mezzo-soprano

Kristine Dandavino

Violin

Oleksandra Fedyshyn

Piano

Jo Greenaway

RECORDED PERFORMERS

Soprano

Polina Matyusheva

Tenor

Andrew Haji

Baritone

Greg Dahl

CREATIVE TEAM

Curator/ Creative Director/
Video & Sound Design

Natalya Gennadi*

Technical Director

Tristan Zaba

Audio Engineer

Dennis Patterson

TouchDesign Specialist

Dan Tapper

Indigenous Embroidery Artist

Cassandra Tolley

Ukrainian Embroidery Artist

Tetyana Znak

Production Assistant

Catherin Carew

* Natalya Gennadi is the 2023/24 winner of Soundstreams' New Voices Curator Mentorship Program for aspiring artistic leaders in new music.

CONCERT PROGRAM

*THE WATER SONG**

Irene Wawatie Jerome

*OY, THE DREAM IS WALKING
BY THE WINDOWS*

Traditional Ukrainian

EMIGRATION ELEGY

Stefania Turkevych

ELEGY

Oleksandra Fedyshyn

MOUNTAIN PRAIRIE

Jessica McMann

3 MINIATURES

Alla Zagaykevych

PEEKABOO BABY

Anna Pidgorna

PIE JESU (Aria)

Kristine Dandavino

ON THE BOAT

Lesia Dychko

FOR JOCELYN (Duet for Solo Piano)

Jesse Plessis

A BREAKFAST FOR BARBARIANS

Ian Cusson

FIRE

Ian Cusson

VISION CHANT

Andrew Balfour

** This song was written by Irene Wawatie Jerome for Grandfather William Commanda's 2002 Circle of All Nations Gathering. It is performed with permission from the Wawatie and Commanda families and the Circle of All Nations Foundation and the Elders in Canada.*

PROGRAM ESSAY ON GRANDMA'S SHAWL

by NATALYA GENNADI

Grandma's Shawl is a memory, a journey through the pages of a pop-up book from your childhood, or your auntie's quilt. It's a multimedia experience exploring Canadian history, immigration, and motherhood. It's a tale of struggle and hope, highlighting the significant discrimination faced by the first Ukrainian settlers upon their arrival in Canada at the beginning of the 20th century, and the unexpected support offered to them by the Indigenous peoples.

As a symbol of gratitude to their Indigenous neighbours, such as the Cree, Ukrainian khustkas (headscarves) were presented as gifts. Known as Kokum or Kokom shawls, the traditional garment was adopted by many nations and worn by people of all ages, not just by kokums (grandmas). The tradition continues to this day.

Grandma's Shawl opens in a typical Ukrainian settlement seen across Alberta, Manitoba, and Saskatchewan in the early 1900's. The opening soundscape by Tristan Zaba paired with the song *Mountain Prairie*, composed by Jessica McMann, anchors us geographically as we're invited into the shared backyard of two women: new neighbours, Kanti and Hanna, played by Kristine Dandavino (mezzo-soprano) and Natalya Gennadi (soprano), with Jo Greenaway (piano) and Oleksandra Fedyshyn (violin) offering musical commentary.

Hanna's uncertainty about the future is palpable—everything around her feels foreign. Kanti, initially suspicious, becomes her steadfast support, bridging the language gap with universal gestures of kindness.

Gennadi explains, "*This reminds me of my grandma and her neighbours. They weren't exactly friends, or relatives, but if there was a fire, a funeral, or you simply forgot your keys, you could knock on their door and be welcomed.*"

Visually, **Grandma's Shawl** is as vibrant as the headscarves themselves, embracing a variety of musical styles and mixed media. The video projections displayed in panorama across the stage echo the musical story told by the performers. Six animated figures serve as on-screen alter egos of the main characters and their off-stage children. The Ukrainian family is depicted by award-winning designer and textile historian Tetyana Znak, who created the images in authentic Ukrainian style. The Algonquin-inspired beaded figures were digitally built from existing art pieces, with permission of Algonquin beadwork artist Cassandra Tolley. The costumes designed by Gennadi are symbolic reflections of traditional clothing, intentionally left blank to allow the video-projected embroidery to take centre stage.

Musically, **Grandma's Shawl** is simultaneously eclectic and symmetrical, featuring selections from modern Ukrainian and Indigenous repertoire. Gennadi's quest to find Ukrainian music beyond Soviet-approved mainstream has led to a collection of works by female composers, including Stefania Turkevych, Lesia Dychko, Alla Zagaykevych, and Ukrainian-Canadian Anna Pidgorna. Indigenous repertoire includes works by Ian Cusson, Jesse Plessis, Jessica McMann, and Andrew Balfour. Additionally, both

Dandavino and Fedyshyn contribute their own compositions to the show. The world-premiere of Dandavino's *Pie Jesu* depicts rebellious self-discovery in response to the traditional yet controversial *Huron Carol* sung by Polina Matyusheva.


In its final moments, the virtual choir's performance of Balfour's *Vision Chant*,

supported by the voices of Andrew Haji and Greg Dahl, breaks the fourth wall, inviting the audience to join the world of **Grandma's Shawl**. This musical journey, with its vibrant pastiche visuals and emotional depth, creates a space where cultures and personal stories intertwine, providing a sense of hope and belonging.

Special Thanks

A special Thank You to Kristine Dandavino, Rebecca Haas, Shawn McDonald, Dennis Patterson, Amanda Smith, Dan Tapper, Nikolai Matyushev, Polina Matyusheva, Frederique Vezina, Kathy Domoney, Catharin Carew, and especially my Partner Domingo Huh and son Andriy Shkvorets.

Finally, Thank You to everyone at Soundstreams for this opportunity.

 **Soundstreams' New Voices Curator Mentorship Program** is designed for the artistic leaders of tomorrow. The program aims to provide a steppingstone for emerging artists and arts professionals who are interested in larger-scale curation and in gaining experience in the curation, production, and presentation of new music within a mid-size performing arts company.

Since the program's inaugural season in 2019/2020, Soundstreams' New Voices has put out a call to aspiring artistic leaders to submit their pitch for a concert program and the opportunity to design their own mentorship program tailored to their specific needs and interests. Out of these applications, one candidate is selected to work with Artistic Director Lawrence Cherney and the Soundstreams team over 8 months to participate in a suite of professional development activities, and develop their concert program for premiere as part of Soundstreams' mainstage series.

ARTIST BIOGRAPHIES



Lawrence Cherney

FOUNDING ARTISTIC DIRECTOR

Lawrence Cherney's first professional engagement as oboist was under the baton of Igor Stravinsky with the CBC Symphony Orchestra. He then embarked on a career as an oboe soloist of international distinction, commissioning more than 150 works for his instrument, and recording and touring these works on three continents. Cherney became founding artistic director of Soundstreams in 1982, and has been at the forefront of Canadian music, often referred to as Canada's "Ambassador of New Music". Under his leadership, Soundstream produces an eclectic annual series in Toronto featuring new music and music theatre/opera and has become one of the leading organizations of its kind in the world.

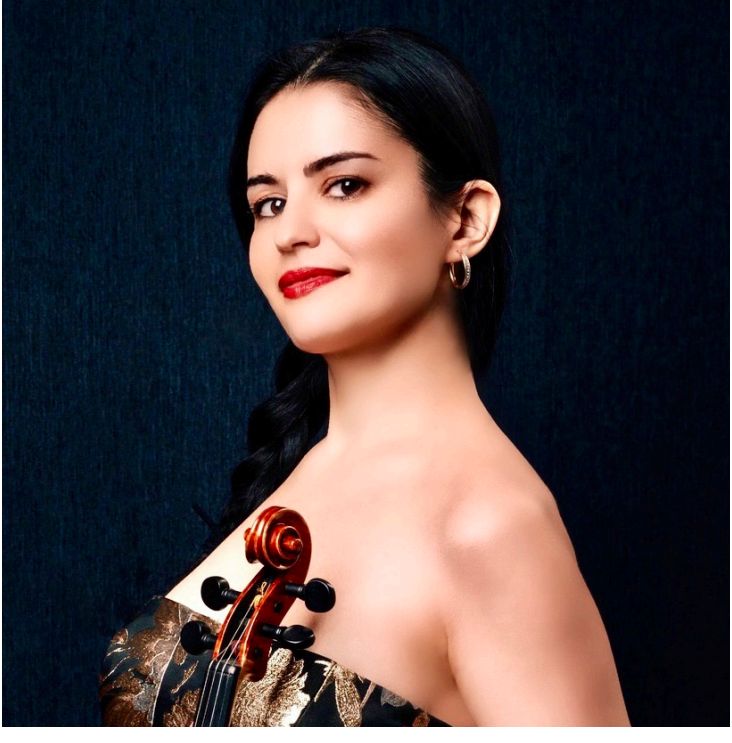
PERFORMERS



Kristine Dandavino

MEZZO-SOPRANO/ COMPOSER

Kristine Dandavino, an esteemed Indigenous mezzo-soprano, has achieved remarkable distinction in opera, oratorio, and chamber music. Recent highlights include her debut as Constance in "Canoe" and her portrayal in "The Museum of the Lost and Found." A revered pedagogue, Kristine's expertise extends to adjudication and clinician roles across North America. Her powerful chest voice captivates audiences, effortlessly mastering demanding repertoire while exploring mainstream genres. Currently composing "Kanti," a chamber opera addressing mental health and ecological concerns, Kristine's artistry continues to captivate. Recognized as one of 17 "Trailblazing Women" by the City of Oshawa on March 8, 2024, she is celebrated for her commitment to addressing critical issues such as food insecurity and mental health, further solidifying her standing as a distinguished figure in the arts community. Living in Oshawa, Ontario, Kristine shares her life with her daughter Zoé and Tim, the World's Crankiest Yorkie.



Oleksandra Fedyshyn

VIOLIN/ COMPOSER

Oleksandra Fedyshyn is a violinist, composer and educator based in Toronto since 2008. She's got a Master's degree from The Lviv National Music Academy, M. Lysenko (Lviv Conservatory, Ukraine). Oleksandra performed as a member of symphony orchestras and chamber ensembles with concert tours in Europe (including performances at INSO Lviv Orchestra and Leopold Orchestra). As a composer, she was awarded as the laureate of The First International Pianists and Composers Competition "Farbotony" and Young Composers International Competition "Gradus ad Parnassum". Her compositions were performed at the Lviv International Contemporary Music Festival "Contrasts", The eight International Youth Music Forum (Kyiv, Ukraine), Youth Music Festival "Music of Millennium". She participated in the 21st IMCM Summer Course for Young Composers, in Warsaw, Poland. Her scores could be seen at the library of The Gaudeamus Foundation (the Netherlands). In Toronto, Oleksandra continues to perform as a member of different music projects, bands, films and orchestras (including performances at Trinity-ST. Paul's United Church, Living Arts Centre, Richmond Hill Centre for The Performing Arts, Markham Jazz Festival, Koerner Hall, Casa Loma, Gallery 345, Tag Tv, Glenn Gould Studio, CBC.ca Eglinton St., George's United Church, OAPN Showcase (USA), etc.) She composes music for chamber ensembles, bands, short films, music arrangements and songwriting.



Natalya Gennadi

SOPRANO/ CURATOR/ CREATIVE DIRECTOR/ VIDEO & SOUND DESIGN

Ukrainian-Canadian soprano Natalya Gennadi, a versatile portfolio artist and vocalist, gained acclaim for her debut in Tapestry Opera's "Oksana G," earning a Dora Mavor Award nomination.

Amid the pandemic, she led VoiceBox:Opera in Concert's digital performance of "Adriana Lecouvreur" in the title role, and together with mezzo Catharin Carew co-founded the HBD! Project which was well received by critics and engaged international artists. Natalya was a 2023 Civic Engagement Artist in Residence with Pacific Opera Victoria where she produced several multimedia digital and live projects, including an autobiographical short film "Natalya with a Y", a live interactive installation in collaboration with visual artist Natalie Rollins, and "Letters Home" - a recital showcasing newcomer musicians Mariia Smolynska and Georgiy Matviyiv.

Since 2022, Natalya contributed to multiple Ukrainian war-relief fundraisers. With Opera in Reach, Natalya co-produced the highly successful online event “Art for Peace”, featuring Canadian and International artists. 2023 singing engagements include the title role in Cherubini’s *Médée* with Voicebox: Opera in Concert, and debut with Pacific Opera Victoria as Gerhilde in Wagner’s *Die Walküre* as well as the return to Tapestry’s Box concerts.

Natalya’s most recent operatic roles include Violetta (*La Traviata*), Donna Anna (*Don Giovanni*), Countess Almaviva (*Le Nozze di Figaro*), and Mimi (*La Bohème*).

Natalya is a recipient of a REACH Development Grant from the Shevchenko Foundation.



Jo Greenaway

PIANO

Jo Greenaway (they/she) is a collaborative pianist residing in Toronto, ON. They have performed across Canada, the US, France, Italy, and China. With experience in performance of both song and operatic repertoire, Jo is much in demand as a recitalist and coach and is currently working as a freelance vocal coach with students at the University of Toronto. They hold a Masters degree in Collaborative Piano from the University of Western Ontario, as well as a BMus (Hons) in Theory and Composition with French. Past engagements include coach and répétiteur for UWOpera (London), music staff for Oberlin in Italy (Arezzo), and music director for programs such as Opera Jeunesse, Capitol City Opera, Opera in Concert, and Summer Opera Lyric Theatre.

RECORDED PERFORMERS



Greg Dahl

BARITONE

Baritone Gregory Dahl is one of Canada’s most in demand performers for the works of Verdi, Puccini, Wagner, and Strauss. Dahl has appeared at every Canadian opera company, with highlights including the title role of Wagner’s *Der Fliegende Holländer* (Opéra de Québec), Scarpia in Puccini’s *Tosca* (Calgary Opera, Opéra de Montréal, & Manitoba Opera), and the title role of Verdi’s *Rigoletto* (Calgary Opera & Opéra de Québec).

Equally at home on the concert stage, he has performed across Canada, from Symphony Nova Scotia to Vancouver Symphony, as a featured soloist in some of the most

renowned works of the canon. A consummate musician, Dahl has premiered roles with great acclaim, including Rolfe's Beatrice Chancy and Estacio's Filumena. This year, Gregory performed and directed a new, filmed production of Filumena with Brott Music Festival. Pursuing his passion for education, Dahl is currently on the voice faculty of the University of Toronto.



Andrew Haji

TENOR

Canadian tenor Andrew Haji is one of the most sought-after voices on both the operatic and concert stages across North America and Europe. Andrew's upcoming season includes engagements with Orchestra of St. Luke's (Bach's Christmas Oratorio), Seattle Symphony Orchestra (Evangelist, St. John Passion), Calgary Symphony (Bruckner's Te Deum) and Toronto Mendelssohn Choir (Verdi's Requiem). Other recent engagements include his debut at the Edinburgh International Festival as Jonathan in Handel's Saul, Beethoven's Ninth Symphony with the Milwaukee Symphony, and a program of Bach Cantatas with l'Orchestre Symphonique de Montréal and Boston's prestigious Handel and Haydn Society.

A native-born Ontarian, he has received awards from the Marilyn Horne Song Competition, the Canadian Opera Company Ensemble, and was the winner of the Grand Prix at the 50th International Vocal Competition in 's-Hertogenbosch and the Montreal International Music Competition's Oratorio Prize.



Polina Matyusheva

SOPRANO

Polina Matyusheva, 17, is a talented multimedia artist and musician passionate about violin, guitar, and vocal studies. Born into a family with a long-standing music tradition, she started learning the guitar with her grandfather and the violin with her mother. Moving to the UK at the age of five, she continued her musical journey at the Purcell School and later joined the Rachmaninoff Music Academy. Polina has been making music for as long as she can remember, loving the creation of harmonies and the emotional textures that can be achieved with just a few notes.

COMPOSERS



Andrew Balfour

COMPOSER

Andrew's works have been performed and/or broadcast locally, nationally and internationally. He has been commissioned by the Winnipeg, Regina and Toronto Symphony Orchestras, Ensemble Caprice, Groundswell, the Winnipeg Jazz Orchestra, the Winnipeg Singers, the Kingston Chamber Choir, Roomful of Teeth, Tafelmusik and Toronto Mendelssohn Choir, among others. Andrew is also the founder and Artistic Director of the innovative vocal group Dead of Winter (formerly Camerata Nova), now in its 25th year of offering a concert series in Winnipeg. With Dead of Winter, Andrew specializes in creating "concept concerts," many with Indigenous subject matter (Wa Wa Tey Wak [Northern Lights], Medieval Inuit, Fallen). These innovative offerings explore a theme through an eclectic array of music, including new works, arrangements and inter-genre and interdisciplinary collaborations.

Andrew has become increasingly passionate about music education and outreach, particularly on northern reserves and inner-city Winnipeg schools where he has worked on behalf of the National Arts Centre, Dead of Winter, the Winnipeg Symphony Orchestra and various Winnipeg school divisions. Andrew was Curator and Composer-in-Residence of the WSO's inaugural Indigenous Festival in 2017, he was awarded a Gold Medal by the Senate of Canada for his contribution to Canada's Indigenous and music communities.



Ian Cusson

COMPOSER

Ian Cusson is a composer of Métis (Georgian Bay Métis Community) and French-Canadian descent. His work explores the hybridity of mixed-race identity, and the intersection of Western and Indigenous cultures. He has studied with Jake Heggie, Samuel Dolin, James Anagnoson. Ian was an inaugural Carrefour Composer-in-Residence with the National Arts Centre Orchestra for 2017-2019 and was Composer-in-Residence for the Canadian Opera Company for 2019-2021. He was a Co-Artistic Director of Opera in the 21st Century for 2020/2021 at the Banff Centre. He is the recipient of the 2021 Jan V. Matejcek Classical Music Award from SOCAN and the 2021 Johanna Metcalf Performing Arts Prize. He lives in Collingwood with his wife and four children.



Lesia Dychko

COMPOSER

Lesia Dychko (b. 1939) is one of Ukraine's most significant composers of choral music although she has created music in a wide range of idioms including two operas, four ballets, and numerous chamber works as well as the symphony *Pryvitannia zhyttia* (Welcoming Life) for soprano, bass, and chamber orchestra, based on the words of the imagist poet Bohdan Ihor Antonych, and *Viter revoliutsii* (Wind of the Revolution) based on the poetry of Maksym Rylshy and Pavlo Tychyna. She attained early recognition for her 1962 symphonic choral fantasy *The Morning of the Rifle Execution*, composed two years before she graduated from the Kyiv Conservatory where she studied composition with Boris Lyatoshynsky, the dean of Ukrainian composers. In 1994 she began teaching at the Conservatory, becoming a full professor in 2009. Associated with a group of composers known as "the Neofolkloric Wave," Dychko has created numerous works inspired by Ukrainian history and folklore. Another important early work is the 1969 cantata *Red Viburnum*, based on texts of Ukrainian songs of the 15th-17th centuries, for choir, soloists and chamber orchestra. Among the most important choral works from her later years are the oratorio *I will call the name Kyiv* and *The Words about Igor's Regiment* for soloists, choir, strings, and organ, which was composed for the 1500th anniversary of the city of Kyiv in 1982. One of the first Ukrainian composers in Soviet Ukraine to begin composing church music in the 1980s, Dychko has also composed three liturgies which are among the most significant milestones in her oeuvre.

Irene Wawatie

Jerome

COMPOSER

Irene Wawatie Jerome, an Anishinabe/Cree artist, holds a significant place in the realm of water songs. At the 2002 Circle of All Nations Gathering in Kitigan Zibi Anishinabeg, Ottawa, Canada, Grandfather William Commanda approached Irene Wawatie Jerome. Her family, known as the Keepers of the Wampum Belt, was entrusted with a special task: to create a song that women attending the gathering could learn and spread worldwide. This song, the *Water Song*, carries deep meaning and beauty. Grandmother Louise Wawatie further passed down the song to Grandmother Nancy Andry, who took on the mission of sharing this powerful practice. In 2017, despite the crossing over of Grandfather William and Grandmother Louise, the Elders in Canada unanimously

agreed that a video of the Water Song should be made. Their purpose was to accelerate its teaching and expand the circle of women singing it. This urgency arose due to the increasingly grave threats our waters face. The Wawatie and Commanda families graciously permitted the recording of this vital song.



Jessica McMann

COMPOSER

Jessica McMann is an Alberta -based Cree (Cowessess, SK), multi-disciplinary artist. She is in the process of reclaiming her birth name and will be soon working under the name Virginia Jessica Sparvier-Wells. She interweaves land, Indigenous identity, history, and language throughout her dance and music creation/performance practice. A classically trained flutist, she holds a Bachelor of Music degree from the University of Calgary and an MFA in Contemporary Arts from Simon Fraser University. Her work fuses together traditional language and dance with her own contemporary experiences as an Indigenous woman and Two-Spirit person.

Her new album released on Oct. 29th, 2023, evokes the sounds and stories of the prairies and includes commissioned work as well as new originals. "Prairie Dusk" is available on all platforms. This is a follow-up album to her award winning first album Incandescent Tales which was released in June of 2021. This Indigenous classical album won the 2022 YYC Music Classical Album of the Year and Gold Medals in the Global Music Awards. A WCMA 2022 and 2023 nominee as well as SSIMA 2023 nominee, she is working on a new alt- pop recording to be released summer of 2024.

Her musical, composition, and soundscape work focuses on land-based creation and ideas of connection, disconnection, and home. "Too Good; That MAY Be", an immersive soundscape performance was shown at the Urban Shaman Gallery in Winnipeg as part of "The 60's Scoop; A Place Between" in 2017. Her compositions include Muskwa's Mountain Home (2021), Inni (2018) and soundscapes including beguiling (the)the land (2020).

Jessica currently resides in Cochrane, Alberta, where she works for the City of Calgary as Curator of Indigenous Art. She is also co-founder and co-director Wild Mint Arts, an Indigenous arts company and is a Laureate of the Hnatyshyn Foundation REVEAL Indigenous Art Awards (2017).



Anna Pidgorna

COMPOSER

Anna Pidgorna is a Ukrainian-Canadian composer, vocalist and multi-media artist who combines sound, visual arts, and writing to create works that are dramatic and picturesque. She works extensively with Ukrainian folk singing, draws inspiration from the natural soundscape, and incorporates visual elements into some of her manuscripts. Her work has been commissioned, performed and recorded by soloists and ensembles in Canada, USA, Uruguay, Ireland, Scotland, France, Germany, Austria, Italy, Greece, Poland, Ukraine and South Korea. She holds a PhD from Princeton University, an MMus from the University of Calgary, and a BA from Mount Allison University.



Jesse Plessis

COMPOSER

Jesse Plessis is a Canadian pianist and composer and is a member of the Métis Nation of British Columbia. His teachers include Doug Lyon, Arne Sahlen, Allen Reiser, Deanna Oye, Megumi Masaki, Paul Stewart, Norma Fisher, Edith Fischer, Arlan N. Schultz, Patrick Carrabre, Jarred Dunn, and Philippe Leroux. He performs regularly across Canada, he has been heard on stages across England and Europe, and recent concerto performances include Bela Bartok's Piano Concerto No. 1 with Orchestre 21. His compositions have been commissioned and performed across Canada by prominent soloists, chamber groups, and orchestras, and broadcast on CBC Radio. In 2020 he developed focal dystonia, a neuromuscular condition which disabled his right hand. While working on recovery, he continues to perform, but is concentrating more on composition and research, and entered doctoral studies in composition at McGill University supported by the Schulich Excellence Fellowship.



Stefania Turkevych

COMPOSER

Stefania Turkevych (1898-1977) was the first female composer from Ukraine to achieve professional renown. She was also the first female in Galicia to receive a PhD, with a boldly nationalistic dissertation entitled “Ukrainian Folklore in Russian Operas.” The quantity and quality of Turkevych’s compositional output—four operas, three symphonies, five ballets, numerous choral and chamber works—should be more than enough to establish her as a major figure in Ukraine and beyond. Sadly, her works were banned by the USSR for challenging Socialist Realism, and her greatest works remain unknown. Turkevych was born in Lviv 1898 to a father who was a priest and a mother who was a pianist. As a child, she learned to play piano, harp, and harmonium, and her prodigious talent led her to study in Vienna (1914-16; 1921-25), at the Lviv Conservatory (1918-19), and in Prague at the Prague Conservatory and Ukrainian Free University (1930-34). Shortly after marrying Robert Lissovsky (1925), Turkevych moved to Berlin and studied composition with Arnold Schoenberg and Franz Shreker. In 1934, Turkevych returned to Lviv where she taught at the Lviv National Music Academy until 1939, at which point she began working as a tutor and concertmaster at the Lviv National Opera. In 1946, when her works were banned throughout the USSR, Turkevych fled to Austria, then Italy (where her second husband, Nartsiz Lukyanovich, was living), and, finally, to England. Turkevych passed away in Cambridge (where she performed for many years as a concert pianist) in 1977 at the age of 78.



Alla Zagaykevych

COMPOSER

Alla Zagaykevych (b.1966) is a Ukrainian composer of contemporary classical music, performance artist, curator of electroacoustic music projects, musicologist. She graduated from Kyiv National Music Academy of Ukraine. In 1995-1996 she attended annual course for composition and musical informatics at the Institut IRCAM (Paris). Since 1997 she is a lecturer at the Composition’s Department of the Kyiv National Music Academy of Ukraine where she founded the Electronic Music Studio (supported by International Renaissance Foundation). List of Zagaykevych’s works include symphonic, instrumental and vocal chamber music, electroacoustic compositions, multi-media installations and performances, operas, music for films. Alla Zagaykevych - Artistic

Director of International projects Electroacoustics (Kyiv, since 2003), EM-VISIA (Kyiv, since 2005). President of Electroacoustic Music Association of Ukraine (since 2010). Author of musicological articles in scientific periodicals (Ukrajins'ke Muzykoznavstvo, Muzyka, Krytyka, Organised Sound, MusikText.) Winner of the Ukrainian Film Academy Golden Dzyga for Best Composer (2017).

CREATIVE TEAM



Cassandra Tolley

INDIGENOUS EMBROIDERY ARTIST

Cassandra Tolley is the owner of Cass's Native beadwork. She is a proud Algonquin from Kitigan Zibi Reserve near Maniwaki, and single mother of a 9 year old girl named Ava

Cassandra has been beading and doing Native arts for 15+ years, and learned from her mother Charlene Tolley. She sells her beadwork at powwows throughout her local area as well as on Facebook at Cass's Native Beadwork.



Tristan Zaba

TECHNICAL DIRECTOR

Tristan Zaba is a Toronto-based composer, vocalist, production worker, and interdisciplinary artist breaking down barriers between his practices through continuous questing for the most direct methods of artistic communication possible within the work he creates. Described by operaramblings as composing “varied music in a very distinct voice” that is “clearly contemporary but not in a way that might frighten people off,” Zaba’s expressions are self-consciously postmodern while simultaneously possessing a sort of topical clarity that makes them highly unique.

He has won honours including a SOCAN Foundation Young Composers Award and numerous grants from the Canada Council for the Arts, held residencies with ensembles including the MacMillan Singers, and seen his music travel across North America and Europe to festivals including Lund Contemporary, the Winnipeg New Music Festival, Orford Musique, and Source Song Festival. He has also collaborated with, and had works premiered by, major ensembles including Trio Immersio, Quatuor Bozzini and the Toronto Amadeus Choir.

Zaba recently had the privilege of seeing his music performed across Canada on the winning programme and tour dates of 2023 Eckhardt Gramatté competition winners McKenzie Warriner and Danielle Guina. Warriner and Zaba are spouses and constant collaborators, having also released an album of his original music alongside BC pianist Paul Williamson in 2023 called *Unfinished Business*, and having co-founded Toronto-based new vocal music concert series *Slow Rise Music* in 2021. As *Slow Rise Music* Tristan and McKenzie are fierce advocates for the commissioning and performance of expressive new works. Tristan is an associate composer of the Canadian Music Centre and a member of the Canadian League of Composers.

Tetyana Znak

UKRAINIAN EMBROIDERY ARTIST

Tanya is a talented Ukrainian artist who designs ethnic clothes and embroidery. She displays her work in fashion shows in Ukraine and abroad including Poland, Spain, Greece and Canada and has designed costumes for Regina's "Tavria" Folk Dance Ensemble. With careful consideration of the history of Ukrainian costume and embroidery, she creates stunning modern clothes and ornaments that reflect the different regions of Ukraine.

Born in the village of Serednyi Ughryniv in the Ivano-Frankivsk region, her love for drawing, folk art and embroidery was passed down through her grandmother and mother. Tanya graduated with Bachelor and Masters degrees from the Lviv Academy of Art after graduating from the College of Decorative and Applied specializing in embroidery and clothing modelling. Since the beginning of the war, Tanya has been actively promoting Ukrainian art in Europe and Canada. In Vancouver, presentations of her ethnic clothing have been presented at Vyshyvanka Day (Art Gallery Square), a charity "Gala Dinner for Ukraine" (Vancouver Club), and for volunteer projects such as "Ukrainian Identity" and "Ukrainian Christmas" (Ukrainian Canadian Congress) raising funds for Ukraine. In order to pass on her skills and knowledge to future generations, Tanya also conducts master art classes for children and adults and hosts weekly "Ukrainian evening parties" where she teaches Ukrainian children and women to embroider and draw.

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