

Welcome to Virtuosi Concerts

Dear Listeners,

WELCOME TO THE FIRST EDITION OF THE ROOTS & BRANCHES Mentorship Concert!

This new venture – a season concert featuring a combined ensemble of emerging and established chamber musicians from Manitoba – stems from Virtuosi’s long-running commitment to supporting local up-and-coming musicians through the Young Artist Program as well as a desire to feature the world-class professional musicians who live right here in Manitoba.

I hope you will enjoy the rich program which has been curated around the instrumentation of this vibrant group. We will revel in iconic classics, discover new favourites, and be the first to hear a newly arranged work by Manitoba’s own Karen Sunabacka. All in a Sunday afternoon!

A warm welcome to Eli Granger and Anna Schwartz who will open the concert as participants in our ongoing Young Artist Program.

Thank you for participating in the realization of Virtuosi’s mission: “To be a portal to performances of chamber music in an intimate setting that facilitates deeply personal aesthetic experiences nourishing both audience and artist, supports young and emerging artists, sustains patrons while developing the art form, seeks community partnerships that foster learning and participation, and invites artists to explore progressive programming amidst maintaining pillars of the classical canon.” (2020 Mission Statement)

Place à la musique!

Sincerely,



Jennifer Thiessen
*Artistic Director,
Virtuosi Concerts*



Concert Etiquette

GOOD SCENTS POLICY
Due to the allergic sensitivities of some of our performers and patrons, we ask you to refrain from using perfumes, colognes, hairsprays or other fragrances when planning to attend Virtuosi Concerts performances.

ELECTRONICS
Please turn off your cell phone. No recording or photography permitted during the performance.

CANDIES
Please unwrap lozenges before the music begins. If you are concerned about a persistent cough, please see us at the Patron Services table and we will try to accommodate a seat closer to the exit.

A LITTLE LATE?
Please wait at the rear of the Hall. Latecomers will be seated at a suitable interval.

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Musicnet: Virtuosi Concerts is a co-founder of Musicnet, Winnipeg's innovative consortium of musical organizations. Founded in 1994 to promote all forms of music, Musicnet was awarded the first Manitoba Arts Council Foundation Innovation Award in 1998. Musicnet acknowledges the past support of both the Manitoba Arts Council and the Winnipeg Foundation.

Musicnet Members: Agassiz Chamber Music Festival; Camerata Nova, Groundswell, Manitoba Chamber Orchestra, Manitoba Opera, Virtuosi Concerts, Westminster Concert Organ Series, The Winnipeg Chamber Music Society, Series; Winnipeg Jazz Orchestra, Winnipeg Philharmonic Choir, The Winnipeg Singers, Winnipeg Symphony Orchestra, The Women's Musical Club.
(Musicnet hopefully resumes soon)

Virtuosi Concerts acknowledges that we meet and work on Treaty 1 Land, the traditional lands of the Anishinaabe, Cree, Oji-Cree, Dakota, and Dene Peoples and the homeland of the Métis Nation. We are grateful for their stewardship of this land and their hospitality which allows us to live, work, and find recreation here.

Virtuosi Concerts

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A Message from our Board President

WELCOME TO TODAY'S VIRTUOSI CONCERT, THE FOURTH IN OUR 2022-2023 season!

We at Virtuosi are excited to present the newest initiative in our long-running Young Artist Program: our inaugural Mentorship Concert Project. Today's concert features dynamic young musicians at the start of their professional careers, playing side by side with exceptional established performers.

This afternoon, we showcase two of Manitoba's most acclaimed emerging artists: Anica Warkentine, piano, and Hwan Gyu Cho, clarinet. Born in Winnipeg, Anica Warkentine holds a Bachelor of Music Performance from the University of Manitoba's Desautels Faculty of Music, and plans to pursue a Masters degree in collaborative piano. Last October, she performed as featured soloist with the Winnipeg Symphony Orchestra.

Originally from South Korea, Hwan Gyu Cho moved to Canada in 2012. He holds Bachelor of Arts and Master of Music degrees from Brandon University, where he studied with Dr. Catherine Wood. Hwan plays with the Regina Symphony Orchestra and teaches at Brandon University's Eckhardt-Gramatté Conservatory of Music.

Anica and Hwan will be joined by a stellar ensemble of musicians well-known to our audiences: Caitlin Brooms-Jacobs, oboe; Layla Roberts, flute; Minna Rose Chung, cello; and Madeline Hildebrand, piano. Together, these artists bring to us a programme of works by composers from the Romantic era to the present, including Brahms, Bruch, Beach, Saint-Saëns, Martinu, Coleman, and Manitoba's own Karen Sunabacka.

Today also marks the first Virtuosi concert held in Eckhardt-Gramatté Hall at the University of Winnipeg since March of 2020. The Hall has hosted many of Virtuosi's most memorable performances over the past thirty years, and we are excited to welcome audience members, new and old, back to this intimate venue. We are deeply grateful to the University for their collaboration in ensuring our return.

We thank our Artistic Director Jennifer Thiessen, Interim Executive Director Heather Lewis, and our Board of Directors for their creative vision and hard work. Their commitment to excellence has once again resulted in an outstanding programme we will enjoy today.

Virtuosi Concerts deeply appreciates the unwavering support and patronage of our wonderful audience, our funding organizations, and individual donors. We particularly acknowledge the Manitoba Arts Council, whose generosity made this concert possible.

Thank you for attending today's concert, and we look forward to seeing you again throughout the season!

Paul R.J. McCulloch

Paul R.J. McCulloch
Board President,
Virtuosi Concerts



Young Artist Program

Umoja Valerie Coleman (b. 1970)

*Caitlin Broms-Jacobs, oboe; Hwan Gyu Cho, clarinet;
Layla Roberts, flute*

Nachtgesang, from *Eight Pieces Op. 83* Max Bruch (1838-1920)

*Caitlin Broms-Jacobs, oboe; Minna Rose Chung, 'cello;
Anica Warkentine, piano*

Perichoresis Karen Sunabacka (b. 1975)

*Caitlin Broms-Jacobs, oboe; Minna Rose Chung, 'cello;
Layla Roberts, flute*

Trio for Flute, Cello, and Piano Bohuslav Martinů (1890-1959)

- I. Poco Allegro
- II. Adagio
- III. Andante-Allegro

*Minna Rose Chung, 'cello; Madeline Hildebrand, piano;
Layla Roberts, flute*

— pause —

Pastoral and Caprice *The Water Sprites* Amy Beach (1867-1944)
Op. 90

*Minna Rose Chung, 'cello; Layla Roberts, flute;
Anica Warkentine, piano*

Trio in A minor Op. 114 Johannes Brahms (1833-1897)
I. Allegro
II. Adagio
III. Andantino grazioso
IV. Allegro

*Hwan Gyu Cho, clarinet; Minna Rose Chung, 'cello;
Madeline Hildebrand, piano*

Caprice on Russian and Danish Airs Op. 79 Camille Saint-Saëns (1835-1921)

*Caitlin Broms-Jacobs, oboe; Hwan Gyu Cho, clarinet,
Layla Roberts, flute; Anica Warkentine, piano*

Virtuosi Concerts wishes to thank:



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Performer Bios



Anica Warkentine is a Winnipeg-born pianist who enjoys performing in a variety of contexts as both a solo and collaborative artist. Most recently, the 22-year-old pianist appeared as a soloist with the Winnipeg Symphony Orchestra and University of Manitoba Symphony Orchestra. In 2022, Anica received first place in the MRMTA Advanced Scholarship Competition, the University of Manitoba Lawrence Genser Competition and the Annual Concerto Competition. She was the recipient of the Aikin's Memorial Trophy at the Winnipeg Music Festival, awarded to the most outstanding instrumentalist. Earlier this year, Anica performed as a soloist with the University of Manitoba Wind Ensemble and opened for a Virtuosi Concert as a selected Young Artist.

Anica is passionate about musical collaboration. She studied at Domaine Forget in 2019 and was awarded a merit scholarship for her outstanding performance in the collaborative piano session. She participated in masterclasses with Jean Barr and Margo Garrett during the 2020 Dream

Big Collaborative Piano Conference, hosted at the University of Manitoba. Recently, Anica took part in the duo526 Sonata Seminar at Indiana University's Jacobs School of Music. In 2022, she graduated with a Bachelor of Music in piano performance from the Desautels Faculty of Music, studying with Dr. Darryl Friesen. Anica plans to pursue a Masters in Collaborative Piano, after completing her Post-Baccalaureate in Performance at the University of Manitoba under the mentorship of Dr. Laura Loewen and Dr. Judith Kehler Siebert. Anica is also passionate about teaching piano and has a growing private studio in Winnipeg.

Artist Statement

For most of my life, the piano was a place I felt more alive and alone than anywhere else. I approached the piano almost entirely as a solo endeavor in my early years, confining the role of music to my private practice and weekly piano lesson. My musical sphere, like many beginner pianists, was disconnected from other musicians. I often experienced the life-giving possibilities of music at the cost of connection with others. Discovering chamber music has since completely transformed my relationship with the piano, joining the aliveness of music with dynamic collaboration. The type of listening that chamber playing demands is both intense and selfless. I often feel compelled to bear more responsibility knowing that others are musically reliant on me. At the same time, knowing I'm not alone in my responsibility of the music is freeing. I love to study and perform chamber music because of the simultaneous truth that much is required of the individual, yet the weight is equally shared amongst the group. Chamber music teaches me to listen outside of myself, a life-long skill that has not only profoundly affected my musicianship but my faith too. I live for the electric moments in performance where my sound is transformed in a way that is only possible because I am interacting with another's sound. This intimate type of listening is why I believe chamber music is so impactful. When a small group of people are equally committed to the goal of enriching life and listening beyond themselves, I believe audiences are encouraged to do the same in their own lives.



Hwan-Gyu Cho is active a Korean-Canadian clarinetist, clinician, and teacher. Hwan-Gyu is originally from South Korea and moved to Canada in 2012 by himself. Music has been part of his life since he was ten years old when he was first introduced to a clarinet. After moving to Canada, he joined the Thompson Community Band and also performed for a church congregation on Sundays. His passion for music grew and he entered Brandon University in 2016 to study music. Hwan-Gyu received Bachelor of Music and Master of Music degrees majoring in Clarinet Performance at Brandon University where he was fortunate to study with Dr. Catherine Wood. While Hwan-Gyu was studying music at school, he has performed in various music ensembles such as the university orchestra, symphonic band, new music ensemble, clarinet

choir and chamber music ensemble as well as solo performance. He has participated in many music festivals and masterclasses. Recently, Hwan-Gyu has been playing music with the Regina Symphony Orchestra as a guest member. He teaches students in the Brandon University Eckhardt-Gramatté Conservatory of Music and serves as a conservatory advisory committee member. Hwan-Gyu is building a musical career and wants to become a clarinet professor in the future.

Artist Statement

Chamber music gives me great pleasure to work with other musicians to meld their musical ideas and sounds into one piece of music. Unlike solo and other ensembles, chamber music has a unique charm of making music through creative collaborative process with chamber musicians. Working with musicians who approach music in different ways or from different perspectives brings me new ideas and inspires me. By sharing and testing the approaches and interpretations of music, I can gain a deep and broad understanding of music through playing the music with others. This collaboration not only improves my musical technique, but also increases my understanding of various musical styles to expose myself to new and diverse styles of music. All players have their own roles, but at the same time all players learn to play together as a team. Also, since there is no conductor, the performers are all on equal footing and each must be a leader and a member of the group. All chamber musicians must be confident in their own beliefs, but also need to be open to criticism and accept the ideas of other musicians. Through making and performing chamber music with others, I have improved not only my musical side, but also my ability to understand and collaborate with others. Chamber music brings musical diversity to our world. The range of chamber music is very wide from various eras from the classical era to the present. Depending on the composition of the various instruments, the sounds and harmonies of many different music can be created, and these combinations provide a tremendous variety of music. It also produces different sounds depending on the interpretation and musical understanding of the chamber music group's performers. Chamber music can meet the needs of a diverse audience and give them a variety of music. Therefore, playing chamber music is my great pleasure as I can broaden my musical realm and create a variety of music through collaboration with other musicians to present to the audience.

Program Notes

Valerie Coleman, Umoja

“Umoja” means “unity” in Swahili, as well as denoting the first day of the African-American celebration of Kwanzaa. Umoja is one of the most well-loved compositions by American composer and flutist Valerie Coleman, and it’s easy to understand why, as it has a catchy swinging feel and an infectiously joyous mood. Coleman has, by popular demand, been asked to arrange it for countless different instrumentations; here we are playing her version for woodwind trio. Valerie Coleman is the founder of the multi award-winning wind quintet the Imani Winds and is one of North America’s most distinguished composers. She has recently had several large-scale works commissioned and performed by the Philadelphia Orchestra, and her music has been performed by major orchestras throughout the USA and Canada. She teaches flute performance and composition at the Mannes School of Music New York.

– Caitlin Broms-Jacobs

Max Bruch (1838-1920), Nachtgesang from Acht Stücke, Op. 83

Nachtgesang or “Nocturne” is the sixth movement of a work that Bruch titled simply “Eight Pieces.” In the modern day the idea of performing one movement of a larger work is quite unusual, in fact often frowned upon, yet in the Romantic era it was common practice. Bruch recommended that the work “Eight Pieces” not be performed in its entirety; rather, he suggested performing one or at most two movements at a time. In 1909, at the age of 70, and nearing the end of a long and fruitful career, Bruch wrote these eight pieces for his son, at the time a young and promising clarinetist. The original instrumentation is for clarinet, viola, and piano, however Bruch’s publisher was not convinced that music for clarinet and viola had much of a broad appeal and asked the composer to arrange the work for violin, cello and piano. This lush and enchanting music certainly does have great appeal, but also lends itself to many different instrumentations; here we are performing it with oboe, cello and piano.

– Caitlin Broms-Jacobs

Karen Sunabacka, Perichoresis

Originally written for flute, viola and cello, *Perichoresis* was written for the UC Davis *Empyrean Ensemble*. The arrangement for flute, oboe and cello was completed in 2022 for Virtuosi Concerts. The Greek

word “Perichoresis” means to dance around. The three instruments in the piece each have a separate voice, but they take their turn leading a movement. In all three movements the supporting instruments weave around the “leading” instrument, by either working with the leader or creating a contrasting line.

–Karen Sunabacka

Bohuslav Martinů, Trio for Flute, ‘Cello, and Piano

The only thing one can rely on when seeing the label *Trio*, is that there will be three instruments! Trios come in all forms; typically the instruments registers and timbres will be complimentary. In the case of Martinů’s trio the tenor of the lyrical cello and the buoyancy of the flute are supported by a percussive yet lilting piano.

The Czech composer Bohuslav Martinů was living during the time when many composers were flocking to Paris, a mecca for the arts and a hub for composers. Although this trio was composed in 1944 while Martinů was in the United States, it has an unmistakable French air of lightness, frivolity, and underlying optimism. The first movement has an atmosphere of invigorating animation, the second a triple soliloquy, and the final opens with a somber flute solo, only to return to a mood of joyful lightness.

– Madeline Hildebrand

Amy Beach, Pastoral and Caprice *The Water Sprites* Op. 90

American composer Amy Beach, in her lifetime, was considered a symbol of women’s creative power and an emblem of women’s rights. As one might suspect, this was not an easy feat. Amy Beach was a prodigy, composing by age 5 and performing full Beethoven sonatas by age 7, but was discouraged from pursuing a performance career in music. A promising composer, when Beach was seeking tutelage, she was encouraged to self-study only. So she did. Beach’s compositions defied stereotypes again and again. Her celebrated *Gaelic Symphony* reached concert stages all around the world in 1896.

The Water Sprites is an elegant trio for flute, ‘cello, and piano. Beach’s intimate understanding of orchestration, timbres of instruments, and texture is evident throughout the work.

–Madeline Hildebrand

Johannes Brahms, Trio for Clarinet, ‘Cello, and Piano

It was in 1890 when Brahms was 57 years old that he indicated impend-

ing retirement from composing. That was, until he met the clarinetist Richard Mühlfeld. Refreshed by Mühlfeld's sound, Brahms wrote some of the most significant repertoire to this day for clarinetists all around the world: a trio, a quintet, and two sonatas. This trio is a full-length, four movement Classical-Romantic *Epic* with dramatic narratives, moods and themes. All three instruments project rich, deep, and lyrical sounds; the outer movements employ a dark and melancholic mood, while both inner movements glow with a gentle and sweet brightness, akin to Brahms' intermezzi for piano.

– Madeline Hildebrand

Camille Saint-Saëns (1835-1921), Caprice on Danish and Russian Airs, Op. 79

In the Spring of 1887, Camille Saint-Saëns, on the invitation of the French Red Cross, traveled to Russia to present a series of seven concerts of his works in St. Petersburg and Moscow. One of the pieces premiered in St. Petersburg was the Caprice on Russian and Danish Airs, for flute, oboe, clarinet, and piano. Naturally, the composer performed the piano part (Saint-Saëns was a virtuoso pianist and organist); the wind parts were performed by flutist Paul Taffanel, oboist Georges Gillet, and clarinetist Charles Turban. Taffanel and Gillet were monuments in the history of French and North American wind playing, both important teachers responsible for greatly advancing the standards of woodwind playing in France, as well as composers of incredibly virtuosic woodwind music. To hear these great musicians in concert together must have been an astounding experience. Russian audiences were amazed to hear wind instruments in solo roles, played with a degree of virtuosity they had never imagined, and the premiere was a huge success. It's uncertain whether the Russian and Danish airs used in the Caprice are in fact the composer's own inventions; regardless, they are all beautiful themes which Saint-Saëns, a masterful composer and imaginative orchestrator, developed to great effect.

– Caitlin Brooms-Jacobs

Composer Bios



Composer **Karen Sunabacka** often finds inspiration from puzzles, stories and her Métis and mixed European heritage. She has deep roots in the Red River Settlement (what is now known as Manitoba, Canada) and feels a strong connection to the Métis, Scottish, Swedish, and Finnish cultures. This mix of cultural connections sometimes creates conflicts and new perspectives which she finds both interesting and challenging. Her music reflects this cultural mix through the exploration of the sounds and stories of the Canadian prairies.

In demand as a composer, Karen enjoys the challenge of finding a balance between teaching, composing, performing, and keeping up with her favourite science fiction and fantasy series. Karen is an Associate Professor of Music at Conrad Grebel University College at the University of Waterloo.

Mentors



Caitlin Broms-Jacobs is the principal oboist of the Manitoba Chamber Orchestra, a position she has held for over a decade. Caitlin has been featured several times as a soloist with the MCO and can often be heard performing with the Winnipeg Symphony Orchestra as guest principal oboist; she has played countless concerts with the WSO, including numerous performances in the pit for the Manitoba Opera and Royal Winnipeg Ballet. She has appeared on several occasions as a valued guest principal for the Calgary Philharmonic and

has performed with orchestras across Canada including the Toronto Symphony Orchestra and the National Ballet Orchestra. Caitlin previously held the position of principal oboist of the Saskatoon Symphony Orchestra. An avid chamber musician, she has presented numerous recitals in Winnipeg and across Canada; her performances have been broadcast on CBC radio and Classic 107. Caitlin holds a Bachelor of Music degree from the Eastman School of Music.



Originally from St. John's, Newfoundland, flutist **Layla Roberts** currently resides in Winnipeg, Manitoba, where she teaches flute and chamber music at the University of Manitoba Marcel A. Desautels Faculty of Music. Layla has a passion for working with all ages, and levels. In addition to her work at the university, she also maintains a home studio and is the flute instructor at the Manitoba Conservatory for Music and Arts, Westgate Mennonite Collegiate, and Mennonite Brethren Collegiate Institute. She

has previously held teaching positions at Brandon University, as well as the University of Ottawa as a graduate student. In high demand as a flute and woodwind clinician, Layla has also adjudicated competitions in both Canada and the United States. Her students consistently win awards at the local, provincial, and national level, while many have also gone on to study at prestigious Music programs outside of Manitoba. A strong believer in the power of community, she is a proud member of the Syrinx Flute Festival committee, and is a founding member of the Manitoba Flute Association.

Layla has performed extensively as soloist, chamber musician, and as a substitute and extra musician with various orchestras including the Newfoundland Symphony Orchestra and Winnipeg Symphony Orchestra. She has appeared on CBC radio in recital, as orchestral soloist, and orchestra member. She has also performed with numerous pickup orchestras, with a highlight being selected to perform flute and piccolo with the Voices of Bahá Orchestra at Carnegie Hall at the age of 22. As an avid chamber musician, Layla has performed throughout Canada with various ensembles, and has had the honour of being involved in Canadian and World premieres.

In recent years, Layla is also becoming known for her mindfulness and wellness mentorship, and has been invited to teach musician wellness classes since 2019. She embraces being a lifelong student in all aspects of life, and is excited to continue her studies in February, 2023 when she will begin a two year Mindfulness Meditation Teacher Certification Program. Layla is excited to continue to discover the connections between music, mindfulness, and meditation, along with how they can be used to help achieve maximum potential and creativity both individually and collectively.

During her academic studies, Layla feels honoured and grateful to have studied with Leslie Newman, Dr. Michelle Cheramy, and Robert Cram. Her most recent mentors (of life and music) have included Gwen Klassen and Rhonda Larson, as well as her current mindfulness mentor, Klia Bassing.



(Canadian) pianist **Madeline Hildebrand** is happiest with her hands full. Praised as “extraordinary” with “an instinctive understanding of beautiful sound” (Jon Kimura Parker), Madeline infuses traditional repertoire with riveting energy and carves at the cutting edge of contemporary, all while juggling audio cables and awe-inspiring chops.

Whether cooperating with a singer or a sine wave, Madeline’s collaborative instincts lead much of her work. She was recently featured on composer T. Patrick Carrabrè’s award winning album, *100,000 Lakes* (2021) and in the Banff Centre’s 2022 Classical: Evolution artist development program.

Musical highlights include sharing the stage with Philip Glass in a performance of his Etudes (Winnipeg’s New Music Festival 2018), transforming a riverbank into a dazzling interactive light show featuring six pianos (Winnipeg Nuit Blanche 2020) and performing coast to coast in Canada, U.S.A, Italy, Romania, Armenia, and Georgia.

Madeline is completing her doctorate at Stony Brook University (New York), teaches at Brandon University.

Instagram: @madelinehildebrand **Website:** madelinehildebrand.com



Korean-American cellist **Minna Rose Chung** is Professor of Cello at the Desautels Faculty of Music at the University of Manitoba (Winnipeg) Canada. In addition, she is co-author alongside Hans Jørgen Jensen of the internationally acclaimed *CelloMind: Intonation and Technique*, a discerning pedagogy method praised for its “dense and fascinating treatise focusing not just on the left hand, but almost exclusively on the aspects underpinning the most minute gradations of intonation...it takes written pedagogy to a new level” (Strings Magazine, April 2018).

Upon her arrival to Canada, Minna Rose was quickly reviewed as “a bright light, her intelligent musicality and rich resonance a wonderful addition to any ensemble, devoted and playing with admirable gusto!” (Winnipeg Free Press). Skilled in both orchestral and chamber repertoire, she was a member of The New World Symphony, the Chicago Civic Orchestra, and interim principal cellist of the Illinois Symphony Orchestra. Minna Rose made her Carnegie Hall debut in 2007 as a founding member of the Pangea String Quartet under the direction of the acclaimed Kronos String Quartet. She maintains a busy performance schedule with her current ensembles which include the Crocus String Quartet, the Clara Piano Trio, the Desautels Piano Trio, and Nacka Duo. In addition, she is a core member of the Manitoba Chamber Orchestra, “Canada’s tiny, perfect chamber orchestra” (Toronto Star).

Minna Rose continues to enjoy an international career in all performance milieus (solo, chamber, and orchestral), has taught master classes across four continents, and is a frequent guest artist at music festivals worldwide. She is a returning guest artist, teacher, and chamber coach to several international music festivals which have included the Heifetz International Music Institute (Virginia), the Aragats Music

Festival (Armenia), the historic Meadowmount School of Music (New York), the Canadian International Cello Festival (Winnipeg, Canada), Rio International Cello Encounter (Rio de Janeiro, Brazil), Piracicaba Music Festival (Sao Paulo, Brazil), Alaska Cello Intensive (Fairbanks, AK), Cincinnati Virtual Cello Academy (Ohio), and the Rosamunde Music Academy and Festival (Winnipeg). Dr. Chung is the recipient of numerous awards, including the University of Manitoba's Rh Award for Outstanding Contributions to Scholarship and Research.

Virtuosi Young Artist



PHOTO CREDIT - MACKENZIE NICOLLE

Anna Schwartz (she/her) is a pianist, composer, and conductor studying at Canadian Mennonite University. In February 2022, Anna conducted the premiere of her own opera, *Eleanor in New York*, written during the height of the COVID-19 pandemic. Anna also recently earned first place playing piano in the Verna Mae Janzen Music Competition at CMU, earning her an opportunity to perform part of a concerto with the Mennonite Community Orchestra in their 2022-2023 season.



Eli Granger is a second-year student at the Desautels Faculty of Music studying with Stewart Smith, priorly with Vanessa Nowostawski. During and prior to their university career, Eli has had the opportunity to participate in various ensembles such as the University of Manitoba's Wind Ensemble, Winnipeg Wind Ensemble, National Youth Band, multiple provincial honour bands, and various chamber groups. Eli plans to audition into the performance stream at the University of Manitoba in the spring.

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*Special thanks to our Ensemble of Friends
A beautiful bunch!*