

BOZZINI QUARTET



FRIDAY, 3 NOV 2017
5:00 PM
THE ROUNDHOUSE
PERFORMANCE CENTRE

Bozzini Quartet

Clemens Merkel, violin | Alissa Cheung, violin
Stéphanie Bozzini, viola | Isabelle Bozzini, cello

Frederik Neyrinck (1985) ISCM Flanders (Belgium), Young Composer Award Candidate
Gestalt X (2014), 12'

Egidija Medekšaitė (1979) ISCM Lithuania
Megh Malhar (2016) Canadian Premiere, 8'

Sky Macklay (1988) Florida International University (USA), Young Composer Award Candidate
Many Many Cadences (2015) Canadian Premiere, 9'

Martin Arnold (1959)
contact; vault (1997), 18'

Photography/Videotaping in progress. If you have any concerns regarding filming and permission, please inform a member of the ISCM2017 staff.

COMPOSERS



FREDERIK NEYRINCK

(Belgium/Austria, born 1985)

Frederik Neyrinck studied in Brussels with Piet Kuijken (piano) and Jan Van Landeghem (composition). In 2008-2009, he studied composition with Marco Stroppa in Stuttgart and in 2012, he began composition studies with Clemens Gadenstätter in Graz. In 2013, the CD *Works for Wind Instruments*, played by I Solisti del Vento, was released. Neyrinck is composer in residence and one of the founding members of the Odysseia Ensemble. Neyrinck is also involved in TIK TAK TOE, a yearly festival for “recent” music organized at the art gallery D’Apostrof in Meigem, and works with the Platypus Ensemble (Vienna) as a pianist.

GESTALT X (2014)

Gestalt X is the tenth and last work in the series, *Gestalt*. As with the other works in the cycle, minor manipulations are made in the positioning to achieve different relationships between the instruments. As a result, the traditional string quartet formation is altered into a work for quasi-solo viola, accompanied by two violins and a cello part as a shadow voice, given that the cellist sits with his or her back to the audience. The piece constantly refers to the other works in the series. This quartet is a collection of twelve short echoes in which new relationships between the instruments are continually sought and where the quasi-solo viola is continually given a different role to play.



EGIDIJA MEDEKŠAITĖ

(Lithuania/United Kingdom, born 1979)

Egidija Medekšaitė studied composition with Prof. Rytis Mažulis at the Lithuanian Academy of Music and Theatre. In 2003, she took part in the Programme of Composition and Music Technology in Tampere (Finland). She attended master classes in Istebna (Poland), Dundaga (Latvia), and the Acanthes Composition Workshop in Metz (France) where she studied with Jonathan Harvey, Philippe Manoury, and Martin Matalon. She also studied at the Stuttgart Academy of Music with Marco Stroppa and Caspar J. Walter. In 2015, she received a Doctoral degree of Philosophy by Composition at the Durham University (UK). The composer participates in various interdisciplinary art projects, and writes music for dance performances and movies.

MEGH MALHAR (2016) (CANADIAN PREMIERE)

Megh Malhar is a Hindustani classical raga. The name is derived from the Sanskrit word Megh, meaning cloud. This raga is associated with the time of oncoming rainy seasons and thunderstorms; legends say that it has the power of bringing on the rain clouds to the areas of drought where it is played. The intent for using this raga was to create a sight of a myriad of raindrops, where each drop is a microscopic reflection of the whole rain. Each performer plays various trills at a very slow tempo to maintain this fragile sonic experience.



SKY MACKLAY

(USA, born 1988)

Sky Macklay explores bold contrasts, theatrical elements, and the visceral physicality of sound production and perception. Macklay plays with the Ghost Ensemble collective and has toured the USA and Japan. Macklay graduated Magna Cum Laude from Luther College in Iowa where she studied composition. She holds a master's degree in composition from the University of Memphis and is currently pursuing her doctoral studies at Columbia University. Her works have been performed by ensembles such as ICE, Yarn|Wire, and Firebird Ensemble. Her work has been showcased at the 2010 Midwest Black History Conference and has been a winner in the 2011 Iowa Composers Forum Spring Festival's composition contest.

***MANY MANY CADENCES* (2015) (CANADIAN PREMIERE)**

Western ears are very sensitive to certain formulaic chord progressions commonly used at the ends of phrases in tonal music (cadences). In *Many Many Cadences*, the listeners' perception of cadences is stretched by recontextualizing these predictable chord progressions in very fast cells that are constantly changing key and register. These lonely, disjunct ends-of-phrases eventually congeal and transform into new kinds of phrases and sound objects. In this piece, the functional tonal cadence (with its hierarchical nature and historical baggage) loosely represents the colonialist white supremacist capitalist patriarchy. The point of the piece is to bring it down through the power of humour, irreverence, and kooky energy.



MARTIN ARNOLD

(Canada, born 1959)

Toronto-based composer and performer Martin Arnold studied in Edmonton, Banff, The Hague, and Victoria, where his teachers were Alfred Fisher, Frederic Rzewski, John Cage, Louis Andriessen, Gilius van Bergeijk, Rudolf Komorous, Douglas Collinge, and Michael Longton. Martin is a founding member of the Drystone Orchestra and from 1995-2000 he was artistic director of The Burdocks. Currently, he plays guitar, banjo, melodica and live electronics in Marmots and Cow Paws as well as in bands led by Ryan Driver and Eric Chenaux. Martin works as a gardener and teaches in the Cultural Studies Department of Trent University.

***CONTACT; VAULT* (1997)**

"Vault" is the name of the long melody that makes up most of the material of *contact; vault*. It is one of those polyvalent words that carry a few meanings which often seem quite opposed in character. In this case we have (at least) an enclosure and an action: a confining chamber for sealing something away and the act of propelling oneself over a barrier. "Contact" may also suggest many possibilities such as the reference to the way the player produces sound. Arnold re-invents the string quartet, turning it into a strange collection of quiet, insidious, and hopefully wonderful, discrete instruments.

PERFORMERS

BOZZINI QUARTET

A propelling force in the hyper-creative musical scene in Montreal and beyond, the Bozzini Quartet offers brilliant and rigorous performances. They have nurtured a vastly diverse repertoire, unbiased by the currents of fashion. This has led to the creation of over two hundred commissioned pieces, as well as close to three hundred thirty other premiered works. The guest of many international festivals, the Bozzini Quartet also supports the younger generation of composers through workshops, notably their Composer's Kitchen. Under its own label, Collection QB, the quartet has issued numerous critically acclaimed albums, many of which have become reference recordings in the discipline.

