

GS3

Quatuor Bozzini

Tuesday,
March 22,
2022

Eckhardt Hall,
The Winnipeg
Art Gallery

Curated by
Jim Hiscott

8:00 PM





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CURATOR'S MESSAGE

Quatuor Bozzini is one of the world's leading string quartets, and it's an honour to bring them back to Winnipeg for this event. This concert is in fact something of a Prairie composer celebration, with five recent or brand new works by Prairie or Prairie-connected composers, with a definite Manitoba focus. Kris W is a young composer from Manitoba, Nicole Lizée is from Saskatchewan and studied at Brandon University School of Music, Alissa Cheung is from Edmonton and formerly played with the Edmonton Symphony; Tanya Tagaq is from Nunavut, but spent some time in recent years based in Brandon and supported the Manitoba Inuit community. Kris W's and my own piece are world premieres, Nicole Lizée's and Alissa Cheung's quartets were written in 2022 and 2020 respectively, and Tanya Tagaq's piece was written for the Kronos Quartet in 2015. So, all new or very recent music. To have these works interpreted by a quartet such as Quatuor Bozzini will be a very exciting evening.

Jim Hiscott

ACKNOWLEDGEMENT

GroundSwell acknowledges that it operates on Treaty 1 land, the original territories of Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples and on the homeland of the Métis Nation.

GENDER PARITY

Arts organizations all over the world are acknowledging that programming must fairly represent gender diversity. GroundSwell has joined this growing movement by pledging to achieve and maintain gender parity in its programming and commissioning by 2022-23. You can help GroundSwell reach that goal. See gswell.ca for more details.

Corten Poppies (2022)^{1*}

Kris W

Sivunittinni (2015)^{**} Tanya Tagaq (arr. Jacob Garchik)

Skin^{*} (2022)^{1*}

Jim Hiscott

INTERMISSION

Hexbreakers (2022)^{2**}

Nicole Lizée

du nord (2020)^{3**}

Alissa Cheung

1. 30th anniversary commissions for Quatuor Bozzini funded by the Manitoba Arts Council – world premieres.
2. Commissioned by Quatuor Bozzini, supported by the Canada Council for the Arts
3. Commissioned by Fondation Arte Musica — Salle Bourgie

* World Premiere
**Manitoba Premiere

Quatuor Bozzini: Clemens Merkel & Alissa Cheung, violins
Stéphanie Bozzini, viola
Isabelle Bozzini, cello

Thanks to: Lloyd Peterson, audio recording
Eusebio Lopez-Aguilar, video recording
Ian Fillingham, stage manager
Elishia Ratel, communications and front-of-house

NOTES / COMPOSER BIOS

PROGRAM NOTES BY COMPOSERS

Corten Poppies (2022) by Kris W

(Corten, weathering steel: eliminates need for coating, allowing stability through ongoing exposure to weather.)

Industry denotes nature;
how peculiar. Drawn, the
mind recalls manufactured
fields, parodies of our selves.

Too, called by mixed opposites;
perhaps a
coexistence shows way
beyond duality, as
in-reach as fields we live, if
only we could remember.

(Music and poem evoked, in part, upon viewing Donald Sultan's "Corten Poppies," 2015)

Kris W is a multimedia maker, HSP, music copyist, and young Dharma yoga practitioner/student. Located on Treaty 1 (Winnipeg, MB), they navigate through curiosity, deep absorption, unification, and celebration.

Kris' education includes a composition undergrad (Desautels Faculty of Music), mentorships (Creative Manitoba, Precursor Productions), composition programs (WNMF Composers Institute, LAMP Composition Academy), the 200hr Abhyasa Living Yoga Teacher Training (Sam Manchulenko), and the daily.

LEARN MORE & CONNECT

<https://soundcloud.com/kriis-w>
<https://www.instagram.com/looduhkris/>
<https://thequalitiesofabstractions.tumblr.com/>
kristenwachniak@gmail.com

Sivunittinni (2015) by Tanya Tagaq / arr. Jacob Garchik

Sivunittinni, or 'the future ones,' comes from a part of a poem I wrote for my album, and is the perfect title for this piece.

My hope is to bring a little bit of the land to future musicians through this piece. There's a disconnect in the human condition, a disconnect from nature, and it has caused a great deal of social anxiety and fear, as well as a lack of true meaning of health, and a lack of a relationship with what life is, so maybe this piece can be a little bit of a wake-up.

Working with the Kronos Quartet has been an honour. We have a symbiosis that allows a lot of growth musically. They teach me so much, I can only hope to reciprocate. Kronos has gifted me the opportunity to take the sounds that live in my body and translate them into the body of instruments. This means so much because the world changes very quickly, and documenting allows future musicians to glean inspiration from our output.

From Ikaluktutiak (Cambridge Bay, Nunavut), internationally celebrated artist **Tanya Taġaq** is an improvisational singer, avant-garde composer and bestselling author. A member of the Order of Canada, Polaris Music Prize and JUNO Award winner and recipient of multiple honorary doctorates, Taġaq is an original disruptor, a world-changing figure at the forefront of seismic social, political and environmental change.

***Skin* (2022) by Jim Hiscott**

Skin is about closeness, close connections between lines and pitches, lines that cross, intersect and overlap, shapes that are traded between instruments. A metaphor for the closeness of the social world. The materials hover at times around a G-major triad/scale, whose simpler harmonic ratios represent a kind of nodal layer, as one's skin might divide the complex exterior and inner worlds. A transit point between an outer reality of beauty and chaos and an equally vibrant inner world of tissues, cells, and subjective experience. Rhythm is also an important ingredient, jostling layers where closeness creates both harmony and tension, warmth/claustrophobia and peace/conflict. This being said, *Skin* was not conceived as a response to the alienation and isolation of the pandemic, although daily life often makes its way into unconscious processes. *Skin* was written for Quatuor Bozzini, with a grant from the Manitoba Arts Council.

Jim Hiscott's compositions have been performed by the Hilliard Ensemble, the Montreal Symphony, Ensemble Télémaque (Marseille), the St. Lawrence String Quartet, Philadelphia's Relâche and many others in Canada and abroad. His music has been featured in festivals such as the Winnipeg Symphony Orchestra's New Music Festival; Música Contemporánea de Málaga, Spain; Ensemble Télémaque's "October LAB" (Marseille), and Festa Musica Nova of São Paulo, Brazil. Recent premieres include a new solo clarinet version of "Midnight Strut" (premiered by James Campbell); "Sweet Adon" for soprano and ensemble (Brigitte Peyré and Ensemble Télémaque, cond. Raoul Lay); "Turning" for piano quartet (the Winnipeg Chamber Music Society); "Quintet for Zheng and String Quartet" (Geling Jiang with the VICO String Quartet); and "Water Circle" for fiddlers' ensemble and string orchestra (The Frontier Fiddlers and the Manitoba Chamber Orchestra).

Hexbreakers (2022) by Nicole Lizée

This music is featured in the very extended opening credits for the forthcoming television series *Hexbreakers*, a portrayal of the *Quatuor Bozzini* in a retro-futurist universe of labyrinthine mazes, riddles, lucid dreaming, deadly board games, ransomware and backward messages.

Called "a brilliant musical scientist" (CBC), "breathtakingly inventive" (Sydney Times Herald), and "utterly inspiring" (I Care If You Listen), award winning composer and filmmaker **Nicole Lizée** creates new music and video from an eclectic mix of influences including the earliest MTV videos, turntablism, glitch, rave culture, film theory, Hitchcock, Kubrick, Alexander McQueen, thrash metal, 1960s psychedelia and 1960s modernism.

Nicole's compositions range from works for orchestra and solo turntablist featuring turntable techniques fully notated and integrated into a concert music setting, to other unorthodox instrument combinations that include the Atari 2600 video game console, vintage board games, omnichords, stylophones, Simon™, Merlin™, Ouija boards, and karaoke tapes. In the broad scope of her evolving oeuvre she explores such themes as malfunction, reviving the obsolete, and the harnessing of

imperfection and glitch to create a new kind of precision and expression.

Her commission list of over 60 works includes the Kronos Quartet, the BBC Proms, the New York Philharmonic, the San Francisco Symphony, Carnegie Hall, Bang On a Can, the National Arts Centre Orchestra, the Toronto Symphony Orchestra, the Vancouver Symphony Orchestra, l'Orchestre symphonique de Montréal, London Sinfonietta, Donaueschingen Festival, stargaze, the National Film Board, Australian Art Orchestra, Southbank Sinfonia, Sō Percussion, Eve Egoyan, Tapestry Opera, and the Banff Centre.

Nicole's works are regularly performed worldwide to international acclaim. She has received several awards including the Opus prize for Composer of the Year, the SOCAN Jan. V. Matejcek Award, the Canada Council for the Arts Jules Léger Prize for Chamber Music, an Images Festival Award, and the Canada Council Robert Fleming Prize for achievements in composition. She's received two JUNO nominations for composition of the year. She is a Lucas Artists Fellow (California) and a Civitella Ranieri Foundation Fellow (Italy). In 2016 she was selected by composer Howard Shore to be his protégée as part of the Governor General's Performing Arts Awards.

***du nord* (2020) by Alissa Cheung**

When I was asked by Arte Musica to take inspiration from a work by Jean-Paul Riopelle, I was naturally drawn to his depiction of birds. I have long been fascinated by the stamina and beauty of bird migration patterns, and am always overjoyed to catch a glimpse of flocks in their formations. I am also impressed with the teamwork and solidarity of certain species, like geese, who take turns leading the pack or who break off into a smaller group if one bird is too sick or too weak to make a long trip.

In light of current events, this piece is a call to remain strong and united in our communities. It is also a call to conservancy of wetlands and other vital ecosystems so that we can continue to learn from and be inspired by nature.

Alissa Cheung's works have been performed at the Chapelle Historique du Bon-Pasteur (Montréal) by Ensemble Arkea, at Salle Bourgie (Montréal) by Quatuor Bozzini, at the University of Michigan by Arx Duo, percussion duo, at New York and Chicago by Instruments of Happiness electric guitar quartet, in Jordan Hall (Boston) by the Boston and Turtle Island String Quartets, in Australia by Duo Myburgh-Feakes, and in Switzerland by Duo Luce. She is regularly featured as composer-in-residence at C'mon Festival in Edmonton. In recent works she experiments with improvisational aspects and open forms, resulting in a co-composed piece that differs from performance to performance.

Quatuor Bozzini (Bozzini String Quartet)

Quatuor Bozzini has been an original voice and strong advocate in new, experimental and classical music since 1999. Driving the hyper-creative Montreal scene and beyond, the quartet cultivates an ethos of risk-taking, experimentation, and collaboration, venturing boldly off the beaten track. With a rigorous eye for quality, they have nurtured a rich and diverse repertoire, regardless of trends. This has led to over 400 commissioned pieces, and some 500 premiered works. Their open, collaborative, artist-led approach has resulted in the realisation of numerous innovative and highly-praised productions, including interdisciplinary projects with film, theatre and dance.

To ensure the continual development of the artform, Quatuor Bozzini's musical 'laboratories', the Composers' Kitchen, Performers' Kitchen and Bozzini Lab, work to mentor and support new generations of composers and performers. The quartet runs its own recording label, Collection QB, and has released many critically acclaimed albums (including JUNO nomination 2020, German Record Critics Prize 2009) which have become reference recordings in the field. They have also issued albums with Wergo-Deutscher Musikrat, Edition Wandelweiser, Another Timbre, Hubro, ATMA Classique, and Centrediscs.

Quatuor Bozzini is a self-managed organization, producing a concert series in Montreal and touring extensively in Canada, the USA, and Europe.

PRESS COMMENT

The Quatuor Bozzini belongs to that select group of fearless string quartets — ★★★★★

Andrew Clements, **The Guardian**

... one of the world's great new-music quartets...

Ivan Hewett, **The Telegraph**

... quite simply a revelation, a cleansing of the ears, ... matchless conviction and immaculate technique — ★★★★★★

David Kettle, **The Scotsman**

... not only one of the most daring string quartets in Canada, but in the entire world. They consistently bring both an exquisite touch and a refined sensibility to music that demands invisible rigor.

Peter Margasak, **Bandcamp Daily**

This Canadian string quartet has become one of the most prominent in contemporary music... they once again live up to their reputation.

Ben Taffijn, **Nieuwe Noten**

**Don't miss our next GroundSwell — Live event:
GS4: Interspecies Smalltalk, featuring David Behrman and
Cleek Schrey
May 11, 2022, Muriel Richardson Auditorium, Winnipeg Art
Gallery.**

This program is dedicated to the incomparable work of American artist & composer David Behrman alongside one of his recent collaborators, emerging American composer & fiddler Cleek Schrey. Since the 1960's, New York-based composer David Behrman has charted new territories by melding new technologies with traditional instrumentation to create compelling works that exist in a distinct world of their own. A founding member of the Sonic Arts Union (alongside Alvin Lucier, Gordon Mumma & Robert Ashley) and producer of the Music of Our Time series at Columbia records in the late 60's, Behrman has continually innovated new ideas in contemporary music through his recordings, concerts, collaborations and installations. Appearing with David Behrman is Cleek Schrey, an exciting young artist who fuses a deep connection to traditional music with an unyielding exploration of new approaches to sound. Interspecies Smalltalk will showcase historic works alongside new and collaborative pieces, developed by the unique fusion of these collaborators. Guest curator, crys cole.



See concert videos from GroundSwell's 30th Anniversary Season:

***Not Seeing is a Flower* (October 22, 2022), featuring Leanne Zacharias**

***Voices & Piano: Diversions* (November 22, 2021), featuring Madeline Hildebrand**

Also, check on activity in our *GroundSwell — Learn* and *GroundSwell — Linked* series, including three Mini Curations.

Go to www.gswell.ca for details.

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- to engage in outreach & educational initiatives, to develop new partnerships,
- to make our varied content available to more people, more often.

Donations can be targeted to activities in *GroundSwell Live*, *Learn* and *Linked* series, or be applied to the *General* category.



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30th Anniversary
the best season yet!



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