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QUARTET

JANUARY 17, 2024



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ARGUST QUARTET

WEDNESDAY, JANUARY 17, 2024 | 7:30 PM



Argus Quartet
Giancarlo Latta, *violin*
Adda Kridler*, *violin*
Maren Rothfritz, *viola*
Aaron Wolff*, *cello*

*guest performers, not pictured

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ARGUS QUARTET

Note: Adda Kridler and Aaron Wolff appear as guest performers on this evening’s program.

Praised for playing with “supreme melodic control and total authority” and “decided dramatic impact” (*Calgary Herald*), Argus has quickly emerged as one of today’s most dynamic and versatile ensembles. Formed in Los Angeles in 2013, the Quartet has performed in some of the country’s most prestigious venues and festivals, including Lincoln Center’s Alice Tully Hall, Chamber Music Society of Detroit, the Ravinia Festival, the Albany Symphony’s American Music Festival, and Music Academy of the West. In 2017, Argus won First Prize at both the M-Prize Chamber Arts Competition and the Concert Artists Guild Victor Elmaleh Competition.

Highlights of the 2022-23 concert season include two appearances at Carnegie Hall, a return to Columbia University’s Miller Theatre for its Pop-Up Concerts series, the beginning of a multi-year recording project of the string quartets of Donald Crockett, and the launch of a new program consisting of works by Indigenous composers. This program will feature a new composition by Pulitzer Prize finalist Anne Leilehua Lanzilotti, commissioned as a National Performance Network Creation & Development Fund Project. The Quartet will premiere the program in San Diego, Long Beach, and Denver in spring 2023.

Central to the Quartet’s work is close collaboration with living composers. In 2022, Argus premiered Jessica Meyer’s “Of Being,” commissioned by Chamber Music America, at the Morgan Library. Past commissions include works by Katherine Balch, Donald Crockett, GRAMMY nominee Eric Guinivan, Hermitage Prize winner Thomas Kotcheff, and Guggenheim Fellowship recipient Juri Seo. Argus’ recording of Seo’s works for string quartet was released in May 2019 on Innova Recordings; December 2022 saw the release of Christopher Cerrone’s “The Air Suspended” with pianist Shai Wosner on New Focus Recordings. The Quartet has received grants from the Koussevitzky Foundation, Concert Artists Guild, and the Caramoor Center for Music and the Arts in support of their commissioning efforts.

EVENING SERIES

Education and outreach are an important part of the Argus Quartet’s mission. The Quartet has worked with students through residencies and masterclasses at Yale and Princeton, Temple University, James Madison University, Rockport Music, California State University Long Beach, and the Virginia Arts Festival. From 2020-2022, they were an ensemble in residence with Midori & Friends, regularly presenting interactive performances in New York City public schools.

From 2015-17, Argus served as the Fellowship Quartet in Residence at the Yale School of Music under the guidance of the Brentano Quartet, and from 2017-19 held the position of Graduate Resident String Quartet at the Juilliard School, where they worked closely with the Juilliard String Quartet. They have also held residencies at New Music on the Point working with the JACK Quartet, and at the Caramoor Center for Music and the Arts as the Ernst Stiefel Quartet in Residence.

On **Giancarlo Latta**, tonight’s performer AND composer: Fiercely committed to the music of today, violinist and composer Giancarlo Latta is interested in the intersection and convergence of music old and new. Through a broad repertoire and bold dedication to wide-ranging collaborative possibilities, he curates projects and programs that explore varied compositional voices and draw threads across styles and centuries. As a composer, he strives to blur boundaries between pitch and sound, between notation and improvisation, and between composer and performer. He has received commissions from the Pioneer High School Orchestras and KINETIC, and his works have been performed at the Aspen Music Festival, Interlochen Center for the Arts, Columbia University’s Miller Theatre, and on Houston Public Media. His essays and reviews have appeared in Strings and Listen magazines and online at Classical Post. Originally from Ann Arbor, Michigan, Mr. Latta studied with Paul Kantor at Rice University and Almita Vamos at the Music Institute of Chicago.

PROGRAM

LEILEHUA LANZILOTTI (B. 1983)

the space in which to see (2019)

INTI FIGGIS-VIZUETA (B. 1993)

mayu: the great river (2021)

GIANCARLO LATTA (B. 1995)

Ordinary Time (2023)

INTI FIGGIS-VIZUETA (B. 1993)

talamb (land) (2020)

LEILEHUA LANZILOTTI (B. 1983)

ahupua’a (2022)

Leilehua Lanzilotti’s *ahupua’a* was co-commissioned by the Arizona Friends of Chamber Music through the generous contribution of Leslie Tolbert & Paul St. John

ABOUT THE COMPOSERS



Leilehua Lanzilotti (b. 1983) is a Kanaka Maoli composer / sound artist. A "leading composer-performer" (*New York Times*), Lanzilotti's work is characterized by expansive explorations of timbre. Lanzilotti's practice explores radical indigenous contemporaneity, integrating community engagement into the heart of projects. By world-building through multimedia installation works and nontraditional concert experiences/musical interventions, Lanzilotti's works activate imagination around new paths forward in language sovereignty, water sovereignty, land stewardship, and respect. Uplifting others by crafting projects that support both local communities and economy, the work inspires hope to continue.

Lanzilotti was honored to be a finalist for the 2022 Pulitzer Prize in Music for *with eyes the color of time* (string orchestra), which the Pulitzer committee called, "a vibrant composition . . . that distinctly combines experimental string textures and episodes of melting lyricism."

Previous honors include a 2023 MacGeorge Fellowship at the University of Melbourne, 2021 McKnight Visiting Composer with the American Composers Forum, an OPERA America: Discovery Grant, the New World Symphony BLUE Alumni Award, among other accolades.

As an educator, Lanzilotti has been on the faculty at New York University, University of Northern Colorado (Director and founder of the experimental UNCOmmon Ensemble and Asst. Professor of Viola), Casalmaggiore International Music Festival, and University of Hawai'i—Mānoa in both composition and viola.



NY-based composer **inti figgis-vizueta (b.1993)** braids a childhood of overlapping immigrant communities and Black-founded Freedom schools—in Chocolate City (DC)—with direct Andean & Irish heritage and a deep connection to the land. "Her music feels sprouted between structures, liberated from certainty and wrought from a language we'd do well to learn" writes *The Washington Post*. inti's work explores the transformative power of group improvisation and play, working to reconcile historical aesthetics and experimental practices with trans & Indigenous futures.

Recent highlights include the Carnegie Hall premiere of her string quartet concerto, *Seven Sides of Fire*, written for the Attacca Quartet and American Composers Orchestra, conducted by Mei-Ann Chen; performances of *Coradh (bending)* by the Spoleto Festival, PODIUM Festival, and Oregon Symphony; and the REDCAT premiere of her evening-length show *Music for Transitions*, created in collaboration with two-time Grammy Award-winning cellist Andrew Yee, praised as "thrilling" and "revolutionary" by *I Care If You Listen*.

Upcoming projects include clay songs for Kronos Quartet's 50th Anniversary, a new Carnegie Hall-commissioned work for Ensemble Connect, continued development of *Earths to Come* for vocal ensemble Roomful of Teeth, and a new piano concerto for Conrad Tao and the Cincinnati Symphony, conducted by Matthias Pintscher.

PROGRAM NOTES

the space in which to see (2019)

Leileihua Lanzilotti

The composer writes: *the space in which to see* draws from a text by Layli Long Soldier. Long Soldier, a citizen of the Oglala Lakota Nation, lives in Santa Fe, New Mexico. Her work often explores her own indigenous identity. The way Long Soldier uses the concept of “place” and “space” resonated with me as I turned the poem around in my hands and my head. Each movement takes one edge of the poem and presses up against it, amplifying the text or reacting to it. I am grateful to Long Soldier and Graywolf Press for letting me use her text in this work.

Commissioned by Johanna Lundy for the Borderlands Ensemble.

mayu: the great river (2021)

inti figgis-vizueta

The composer writes: *mayu (the great river)* is inspired by Andean (South American Indigenous) cosmology and iconography through the lens of queerness, diaspora, and separation. The score works as an ecosystem for connecting living constellations, musical materials, and the individual/collective experience of time. The piece is a reflection on the multiple temporalities experienced and harnessed by displaced, erased, and structurally excluded peoples. Mayu refers specifically to the Milky Way and the Great Rift that absorbs and rejuvenates all the waters of the world.

Commissioned by JACK Quartet through the JACK Studio program.

Ordinary Time (2023)

Giancarlo Latta

The composer writes: The inspiration for *Ordinary Time* came from the opening lines of a poem of the same name by Tim Dlugos, a brilliant poet who died of AIDS-related complications in 1990:

Which are the magic
moments in ordinary
time? All of them,
for those who can see.

Conceiving of the piece, I tried to think of the “magic moments” in the everyday and also in sound, and how in both cases the moments themselves thread together to create a narrative or tapestry, or a life. I also thought about what it means to see, or in this case hear, and how music has the capacity to turn ordinary time into extraordinary time. I imagined the four players far apart in separate corners of a huge cathedral, hearing and responding to each other at a delay as the sound travels across the space. The textures morph gradually, more or less together, but there are always echoes and ghosts of the music that has already been heard, as the sound lingers in the cathedral’s dense air, like virus particles or star dust.

talamb (land) (2020)

inti figgis-vizueta

The composer writes: *Talamb (land)* comes from old Irish and is one of the three fundamental spaces of their cosmology: nem-talamh-muir — the sky, the earth, the sea. This work explores distinct and connected sonic landscapes, using structure and ensemble interactivity to foreground individual choices in pitch, registration, and timbre. It’s a way for me to connect to home and recall many of the rich and magical mountains, streams, and forests I walked through with my papa, Peter, in Ireland since very young.

ahupua’a (2022)

Leileihua Lanzilotti

The composer writes: The subject of this work is the Hawaiian concept of ahupua’a — land division centered around community needs.

Co-commissioned by Arizona Friends of Chamber Music, sponsored by Leslie Tolbert & Paul St. John; and as a National Performance Network (NPN) Creation & Development Fund Project by Richard and Karen Carpenter Performing Arts Center, Newman Center for the Performing Arts at University of Denver, ArtPower at UC San Diego, and NPN. The Creation & Development Fund is supported by the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, and the National Endowment for the Arts (a federal agency).

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Jerusalem Quartet Wednesday, October 11, 2023 7:30 p.m.	Accordo Sunday, September 24, 2023 3:00 p.m.	George Tsontakis <i>Portraits of El Greco, Book II</i> Accordo Sunday, September 24, 2023 3:00 p.m. Arizona Premiere
Michael Stephen Brown, piano Wednesday, November 8, 2023 7:30 p.m.	Tucson Winter Chamber Music Festival	Leilehua Lanzilotti <i>abupua'a</i> Argus Quartet January 17, 2024 Arizona Premiere
Isidore String Quartet Wednesday, December 6, 2023 7:30 p.m.	Winter Festival 2024 March 3–10, 2024 Peter Rejto, <i>Artistic Director</i>	Pierre Jalbert <i>Quintet for Clarinet and Strings</i> Dover Quartet March 3, 2024 World Premiere
Argus Quartet Wednesday, January 17, 2024 7:30 p.m.	Dover Quartet Joel Link, <i>violin</i> Bryan Lee, <i>violin</i> Julianne Lee, <i>viola</i> Camden Shaw, <i>cello</i>	<i>Tickets online or at the box office.</i>
Chamber Music Society of Lincoln Center Wednesday, January 31, 2024 7:30 p.m.	Edward Arron, <i>cello</i> Jennifer Frautschi, <i>violin</i> Romie de Guise-Langlois, <i>clarinet</i>	<i>For program and artist information, please visit arizonachambermusic.org.</i>
Juilliard String Quartet Wednesday, February 7, 2024 7:30 p.m.	Bernadette Harvey, <i>piano</i> Jeewon Park, <i>piano</i> Masumi Per Rostad, <i>viola</i> Randall Scarlata, <i>baritone</i> Axel Strauss, <i>violin</i>	
Fauré Quartett Wednesday, March 27, 2024 7:30 p.m.		
Piano & Friends	<i>If you are interested in sponsoring a concert or a musician, please contact Cathy Anderson in the box office or at arizonachambermusic.org.</i>	
Alexander Malofeev, piano Sunday, October 22, 2023 3:00 p.m.	<i>If you are interested in sponsoring a commissioned work, please contact Cathy Anderson at office@arizonachambermusic.org</i>	
Nikki Chooi, violin Timothy Chooi, violin Sunday, January 7, 2024 3:00 p.m.	<i>As all are aware, sustaining the legacy of Jean-Paul Bierny is important as he single-handedly expended a tireless energy and endless generosity on Arizona Friends of Chamber Music's behalf. Thus, thanks to the generosity of our long-term supporter, eddy Hodak, he is offering free student tickets to the first 10 students that come to any AFCM concert. Apply through the box office by sending an email to cathyanderson@arizonachambermusic.org or calling 520-577-3769.</i>	
Steven Banks, saxophone Xak Bjerken, piano Sunday, February 18, 2024 3:00 p.m.		

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William Shakespeare's
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October 7 & 8 **Gershwin:** Overture to *Funny Face*
Boyer: *Rhapsody in Red, White & Blue*, with pianist Jeffrey Biegel
Rosauro: Concerto for Marimba and Orchestra, with Dorothy Vanek
Youth Concerto winner, Campbell Stewart (marimba)
Gershwin: *Porgy and Bess* "A Symphonic Picture"
arranged by Robert Russell Bennett

November 11 & 12 **Lalo:** *Le roi d'Ys* Overture
Various: Arias and duets from operas, with Renata Vari,
Diana Peralta and Alonso Sicairos
Strauss: *Serenade*, Op. 7
Tchaikovsky: *Romeo and Juliet* Overture

February 10 & 11 **Fernandez:** *Batuque* from *Reisado do Pastoreio*
Coleridge-Taylor: Violin Concerto, Op. 80, with violinist Carissa Powe
Walker: *Lyric for Strings*
Stravinsky: Violin Concerto in D Major (movement 1), with
Dorothy Vanek Youth Concerto winner, Rachel Gardner (violin)
Still: *Symphony No. 1 (Afro-American Symphony)*

March 16 & 17 **Asia:** *Gateways*
Dvořák: Cello Concerto Op. 104, with cellist Zuill Bailey
Dvořák: *Symphony No. 7* Op. 70

April 27 & 28 **Guest conductor Giovanni Pompeo**
Verdi: Overture to *I Vespri Siciliani*
Kalman: *Hudson* Concerto, with pianist Alexander Frey
Rósa: *Spellbound* Concerto, with pianist Alexander Frey
Sibelius: *Symphony No. 5*, Op. 72

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