

A close-up photograph of a green leaf, showing a detailed network of veins. The veins are a light brownish-green color, contrasting with the vibrant green of the leaf's surface. The veins form a complex, branching pattern across the entire frame.

resonant frequencies presents:

Syntithenai

Thursday, November 11, 2021

7:30 p.m.

Art Share L.A.

Syntithenai

Central to the act of creation is the assembly of raw materials into newfound forms. In the case of Kevin Hartnett's *Immiscible Figures* (2019), the interactions between these materials take center stage. The piece is composed of a collection of distinct, elemental musical gestures that span the expressive range of the string quartet. Accented chords, propulsive sixteenth notes, ethereal tremolo, tenebrous glissandi, and playful harmonics exist in close proximity to one another, and their frequent juxtaposition results in a sonic landscape marked by volatility and turbulence. Despite repeated contact, the gestures largely resist each other's influence. Occasionally, however, their continued interactions produce combinations and alignments that result in the creation of something new. These moments of synthesis—however fleeting—play a major role in the development of the piece.

In *Vent nocturne* (2006), Kaija Saariaho points to a very different kind of synthesis. The two-movement work, inspired by the relationship between the German and French languages, features amplified viola and electronic samples. In her notes on the piece, Saariaho writes that, for her, “the sound of the viola has always suggested that of breathing.” Sounds of breath and wind are prominent in the electronic part, and the second movement—*Soupirs de l'obscur*, or “Breaths of the Obscure”—focuses on variations of glissando, which allude to the sound of a sigh. Throughout the piece, Saariaho's virtuosic writing for the viola explores its full scope of timbral possibilities. On display are numerous techniques including harmonic trills, playing behind the bridge of the instrument, and drawing the bow over dampened strings. In all its technical complexity, this is music that is at once introspective and outward-looking. The “Dark Mirrors” of the first movement, *Sombres miroirs*, are an exploration of symmetry and, perhaps, a meditation on the role of reflection in the way we perceive the world.

Maurice Ravel's *String Quartet in F major* (1903) was written at an important historical juncture in European concert music. At a time when prominent composers across Europe were searching for ways to push beyond traditional forms, Ravel unabashedly embraced them. Classical structures, including the first movement's sonata form and eight bar primary theme, are used not merely as an homage to the past, but as a framework upon which to innovate in the areas of harmony, texture, and color. In this sense, the work is in constant dialogue with the past, commenting on its inherited architecture and imbuing it with 20th Century sensibilities. Ravel makes use of recurring thematic material that appears throughout each of the four movements, and his rich and varied palette provides an astonishing breadth of sound as themes transform over the course of the piece. From the lush lyricism of the first movement to the dynamic vigor of the fourth, Ravel's writing for string quartet has had, and continues to have, a significant influence on the way composers approach the medium.

Immiscible Figures.....Kevin Hartnett

Zelter String Quartet

Gallia Kastner, violin
Kyle Gilner, violin
Nao Kubota, viola
Allan Hon, cello

Vent nocturne.....Kaija Saariaho

I. Sombres miroirs
II. Soupirs de l'obscur

Jarrett Threadgill, viola
Kevin Hartnett, electronics

String Quartet in F major.....Maurice Ravel

I. Allegro moderato – très doux
II. Assez vif – très rythmé
III. Très lent
IV. Vif et agité

Zelter String Quartet

Kyle Gilner, violin
Gallia Kastner, violin
Nao Kubota, viola
Allan Hon, cello



Jarrett Threadgill is a Southern California native and has performed with many ensemble groups in the United States, as well as around the world. He currently holds a position with the Los Angeles Philharmonic as the violist in their Resident Fellowship program.

After receiving a Bachelor of Music degree from Chapman University's Conservatory of Music, Jarrett spent a year teaching music at Renaissance Arts Academy. His engagement with these students guided his career development in recognizing the significant impact that equity through music and arts education can have on young children.

Mr. Threadgill went on to receive his Master's from The Cleveland Institute of Music, which was the impetus to becoming an orchestral musician. He was awarded a

teaching assistantship and full-tuition scholarship at the University of Miami to pursue his Artist Diploma and upon completion, became a Viola Fellow with the New World Symphony. Additionally, Jarrett was able to participate in an exchange program with the Iberacademy in Medellín, Colombia renewing his commitment to coaching and mentoring young musicians.

During the 2018-2020 seasons, he served as Principal Viola of the Canton Symphony Orchestra. In this time he was also afforded opportunities to perform with the Buffalo Philharmonic, North Carolina Symphony, The Cleveland Orchestra, and the Toledo Symphony.



Praised by LA Opus for their “seemingly effortless precision and blend,” the Zelter String Quartet formed in Los Angeles in 2018. Gold Prize Winners of the 2021 Chesapeake International Chamber Music Competition, the quartet is comprised of violinists Kyle Gilner and Gallia Kastner, violist Nao Kubota, and cellist Allan Hon.

In 2019, the Zelter String Quartet was awarded a full scholarship to participate in the St. Lawrence String Quartet Chamber Music Seminar, where they worked with members of the St. Lawrence and Danish String Quartets. Most recently, they participated in the Juilliard String Quartet Seminar, and the Center for Advanced Quartet Studies at the Aspen Music Festival, where they worked with the Pacifica, Escher, and American String Quartets.

About the Composers

Kevin Hartnett (b. 1990) is a composer of instrumental, vocal, and electro-acoustic music. He has received honors from the American String Teachers Association, the Music Educators National Conference, and the Mizzou New Music Initiative and was a finalist for The American Prize in Composition in 2020. In 2018, his choral work *De profundis* was recorded by The Zurich Chamber Singers as part of their debut album *Passio* and was praised by BBC Music Magazine as “a superb centrepiece” of the album. Kevin has earned degrees from the USC Thornton School of Music and the IU Jacobs School of Music and has completed additional studies at Bowdoin International Music Festival, Brevard Music Center, and Orford Musique. He is a co-founder and co-director of the performance series Resonant Frequencies, a performing member of the Pasadena Chorale, and composer-in-residence at Renaissance Arts Academy in Los Angeles.

Kaija Saariaho (b. 1952) is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. She studied composition in Helsinki, Freiburg and Paris, where she has lived since 1982. Her studies and research at IRCAM have had a major influence on her music and her characteristically luxuriant and mysterious textures are often created by combining live music and electronics. Saariaho has claimed the major composing awards in The Grawemeyer Award, The Wihuri Prize, The Nemmers Prize, The Sonning Prize, The Polar Music Prize. In 2018 she was honoured with the BBVA Foundation’s Frontiers of Knowledge Award. In 2015 she was the judge of the Toru Takemitsu Composition Award. Always keen on strong educational programmes, Kaija Saariaho was the music mentor of the 2014-15 Rolex Mentor and Protégé Arts Initiative and was in residence at U.C. Berkeley Music Department in 2015. Her new opera, *Innocence*, was premiered in July 2021 at Festival International d’Art Lyrique d’Aix-en-Provence.

Maurice Ravel (1875 - 1937) was a French composer, orchestrator, and pianist. His years as a student at the Paris Conservatory were marked by rejection from the institution’s conservative musical establishment, but he would go on to become a leading composer of the early 20th Century. His highly individual compositional voice—sometimes described as Impressionist, although Ravel was known to have disliked use of the term to describe his music—incorporates classical forms and structures while drawing inspiration from a variety of sources including French baroque music, Iberian music, and American jazz. Ravel’s work is noted for its rich and inventive orchestration, and his symphonic adaptations of piano repertoire have become staples of modern orchestral programming.

resonant frequencies

resonant frequencies is a Los Angeles-based performance series committed to the cultivation and presentation of artistic collaborations that reach across aesthetic and stylistic boundaries.

We seek to question and challenge the boundaries that traditionally exist between folk, popular, and classical art forms and their oral and notation-based modes of transmission.

For more information, including information about future events, like us on Facebook, follow us on Instagram, and visit our website at www.resonantfrequencies.org.



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Kevin Hartnett, *co-director*

Kevin is a composer of instrumental, vocal, and electro-acoustic music. His choral work *De profundis* was recorded by The Zurich Chamber Singers as part of their debut album *Passio* and was praised by BBC Music Magazine as “a superb centrepiece” of the album. He is currently a performing member of the Pasadena Chorale and composer-in-residence at Renaissance Arts Academy in Los Angeles.

Joseph Kraft, *co-director*

Joseph is an electronic music composer, producer, and developmental psychologist. His work seeks to connect musical and electronic media to writing that explores human development and experience. His forthcoming novel, *the Death of Difference*, is an immersive, web-based experience that combines narrative, graphic design, and original music.

