

From the tango of the Rio de la Plata to the string quartets of Silvestre Reveultas, the **KAIA String Quartet** is an ensemble devoted to promoting the rich and colorful music of Latin America. Active performers in both the US and abroad, highlights of the most recent season include a collaboration with jazz singer Paul Marinaro and performances at Chicago area venues including the Studebaker Theatre, the Epiphany Center for the Arts, the Morton Arboretum, the Mozart Immersive Experience, and the Kenilworth Assembly Hall.

Celebrated by Downbeat magazine for its ability to “beautifully blur the lines between jazz, classical, Latin and world music” KAIA’s album collaboration with Fareed Haque was chosen by Chicago Tribune’s Howard Reich as one of the top ten classical recordings in 2018. Their album, *Sureño*, explores the music and relationship of Argentinian composers Astor Piazzolla and José Bragato. The latest recording project released in 2020 includes a collaboration with jazz pianist Ryan Cohan in his work *Originations*. KAIA together with Cohan and his chamber ensemble were featured performing this piece at 2019 Chicago's Jazz Fest main stage.

Composer and saxophonist **Amos Gillespie**’s music has been heard on WFMT in Chicago, WQXR in New York City and PBS. His music has been commissioned and performed by the International Contemporary Ensemble (ICE), Atlantic Music Festival Contemporary Ensemble, Eclipse Theater, Barkada Saxophone Quartet, Access Contemporary Music and the Chicago Composers Orchestra among many others.



The KAIA String Quartet

Celebrates Women’s History Month

Victoria Moreira and Naomi Culp, violin
Susan Bengtson Price, viola
Hope DeCelle, cello

Friday, March 8, 2024

7:00 p.m.

First Presbyterian Church of River Forest



Notes from the composer for the world premiere:

“‘Shadow Effect’ was written for the KAIA String Quartet and based on selected poems by Sor Juana Inés de la Cruz. The first section titled “Let us Pretend” is about being skeptical of those who boast knowledge. The second section titled “The Original” is about recognizing the mind's natural will for good, i.e. dreams being the effort of the mind to sort things out, or art being the imprint of the mind's effort to make all that is ‘good’ the greater importance in life. The third section titled “You Foolish Men” is about disgust in others that was caused by the accuser/observer. Since the messages in these poems were so relevant to today, I drew on the baroque music of Sor Juana’s time period to illustrate how wisdom from past eras can be used to benefit modern times. The title “Shadow Effect” refers to constructive childhood impulses that we have before ego sets in, ego that often covers up who we really are. If we can find truthful messages from childhood as individuals, then we can do the same in society from earlier eras, as is the case with the words of Sor Juana Inés de la Cruz. “ - Amos Gillespie

Scan to Follow Along
with the Poems that
Inspired *Shadow Effect*



Program

Laura Chávez-Blanco
2003

Ímpetu

María Teresa Prieto
1958

Cuarteto Modal

I. Dórico

II. Lidio

III. Eólico

IV. Jónico

Guadalupe Olmedo
1875

Quartetto studio classico, Op. 14

I. Adagio

Astor Piazzolla
Arr. Gerardo Moreira
2022

Selections from

Maria de Buenos Aires

Amos Gillespie
2024

Shadow Effect

I. Let Us Pretend

II. The Original

III. You Foolish Men

Efraín Amaya
1999

Angelica