

EASTMAN SCHOOL OF MUSIC

**MOMENTA STRING
QUARTET**

*2023 Howard Hanson
Visiting Professor of Composition
Residency*

Wednesday, March 15, 2023
Hatch Recital Hall
7:30 PM



EASTMAN
SCHOOL OF MUSIC

UNIVERSITY *of* ROCHESTER

PROGRAM

Suite: Remembered and Imagined (2014)

Han Lash
(b. 1981)

Allemande
Courante
Sarabande
Gavotte
Gigue
Menuet antique et fragile

Carnatic String Quartet (2020)

Robert Morris
(b. 1943)

I.
II.
III.

MOMENTA QUARTET

Emilie-Anne Gendron, violin
Alex Shiozaki, violin
Stephanie Griffin, viola
Michael Haas, cello

PROGRAM NOTES

Suite: Remembered and Imagined (2014)

Han Lash

Suite: Remembered and Imagined, commissioned by Guggenheim Works & Process and choreographed for dance by Pam Tanowitz, is based on the idea of a Baroque dance suite, with characteristics from each movement of a typical suite re-interpreted to my own purpose. Sometimes these ideas are quite closely linked to the original dance suite movements: the Courante is based upon a single line that runs in continuous fast note values and features harmonic sequences. Sometimes the ideas are completely re-imagined: the Allemande is based upon the aural illusion that - within the typical metric structure of an Allemande - the second violin plays at a slower tempo than the other instruments. —*Han Lash*

Carnatic String Quartet (2020)

Robert Morris

Carnatic String Quartet is my fifth string quartet. As the title implies, there is a connection between this work and the Carnatic classical music of south India. While I do not try to imitate the styles and performance practices of Indian music in the quartet, the piece is based on the 72 fundamental “melakarta” musical scales as set forth by Venkatamakhin, an Indian scholar of the 17th century. These scales are known to every musician in South India.

My quartet presents these Indian scales in an order that preserves the greatest number of common tones from scale to scale in the sequence. Therefore, the quartet is a series of 72 sections divided into three movements of 23, 25, and 24 sections each. The rhythmic language in the quartet has some connection to various rhythmic patterns in Indian music, such as systematic permutation and repetition especially in groups of five or seven units. Other rhythmic devices involve composed-out *sensa misura* passages and parlando styles.

The movement commences with the quite chromatic scale called *Ragbupriya* whose notes are C Db Ebb F# G A# B. The rest of the movement introduces most of the textures and musical processes that occur throughout the entire quartet.

By contrast, the second movement begins in a new direction involving a free rhythmic form of heterophonic counterpoint. Perhaps this section and ones like it will seem “eastern” to the listener. Indeed, there are similar textures in Arabic classical music, called *taqsim*.

PROGRAM NOTES

The last movement is mainly based on Indian scales that resemble Western scales such as the Ionian, Dorian, Phrygian, Melodic Minor and so forth. Thus, it has affinities with the pan-diatonic styles by 20th-century western music composers such as (middle period) Igor Stravinsky, Benjamin Britten, (early) John Cage, Lou Harrison, etc.

In all, the three movements form a medley of songs, dances, laments, inventions, meditations and rituals, that connect the classical music of south India with that of modern Western concert music. —*Robert Morris*

MEET THE COMPOSERS

Han Lash is this year's Howard Hanson Visiting Professor. Lash's music has been performed at Carnegie Hall, Los Angeles' Walt Disney Concert Hall, Lincoln Center, the Times Center in Manhattan, the Chicago Art Institute, Tanglewood Music Center, The Aspen Music Festival & School, among others. In 2016, Lash was honored with a Composer Portrait Concert at Columbia University's Miller Theatre, which included commissioned works for pianist Lisa Moore and loadbang. In the 2017-2018 season, Lash's *Piano Concerto No. 1 "In Pursuit of Flying"* was premiered by Jeremy Denk and the Saint Paul Chamber Orchestra; the Atlantic Classical Orchestra debuted *Facets of Motion for orchestra*, and *Music for Nine, Ringing* was performed at the Music Academy of the West School and Festival. Paul Appleby and Natalia Katyukova premiered *Songs of Imagined Love*, a song cycle commissioned by Carnegie Hall, in 2018, and in 2019, Lash's chamber opera, *Desire*, premiered at Miller Theatre to great acclaim. Lash's Double Concerto for piano and harp was premiered by the Naples Philharmonic, and *Forestallings*, a musical response to Beethoven's *Symphony No. 2 in D Major*, was premiered by the Indianapolis Symphony Orchestra. Lash's double harp concerto, *The Peril of Dreams* was premiered by the Seattle Symphony in November 2021, with the composer as one of the featured soloists. Han Lash's music is published exclusively by Schott Music Corporation (New York).

Robert Morris has taught at the Eastman School of Music since 1980. Morris has composed over 180 compositions (including computer, outdoor, and improvisational music), and written over 60 articles and four books on topics in music theory, music criticism, composition, and Indian music.

MEET THE ARTISTS

The **Momenta Quartet** takes its name from the plural of momentum—four individuals in motion towards a common goal. This is the idea behind the Momenta Quartet. The New York City-based quartet has engaged in residencies at Temple, Cornell, Brown, and Binghamton Universities; performed at The National Gallery and The Library of Congress; and received commission grants from Chamber Music America, and the Koussevitzky, Jerome, and Barlow Foundations. Momenta's debut album, *Similar Motion*, is available on Albany Records. In 2022 New World Records released their album of Alvin Singleton's four string quartets. They are currently recording the complete quartets of the 20th-century Mexican composer and microtonal innovator Julián Carrillo for Naxos Records. More information is available at www.momentaquartet.com.

Lauded by the New York Times as "brilliant" and by The Strad for her "marvelous and lyrical playing," violinist **Emilie-Anne Gendron** enjoys an active and versatile freelance career based in New York. A deeply committed chamber musician, Ms. Gendron has been on the roster of the Marlboro Music Festival and the touring Musicians from Marlboro since 2011. She has appeared frequently with Talea Ensemble, A Far Cry, Argento Ensemble, Sejong Soloists, and has served on numerous occasions as concertmaster of ensembles including Orpheus, IRIS Orchestra, and Chamber Orchestra of Philadelphia. She is a founding member of Ensemble Échappé, a new music sinfonietta, as well as the Gamut Bach Ensemble, in residence with the Philadelphia Chamber Music Society. Ms. Gendron's extensively varied international appearances have included recitals in Sweden and at the Louvre in Paris; festivals in Russia, Finland, and Jordan; and recently, major venues in China, South Korea, Argentina, Chile, and Colombia. She was trained at the Juilliard School where her teachers were Won Bin Yim, Dorothy DeLay, David Chan, and Hyo Kang. A dual U.S.-Canadian citizen, she holds a B.A. in Classics from Columbia with Phi Beta Kappa honors, and a Master of Music degree and the coveted Artist Diploma from Juilliard. www.emilieannegendron.com

Praised by The New York Times as "spellbinding," violinist **Alex Shiozaki** is emerging as a strong advocate for the music of today. At home with music new and old, he has appeared as a soloist with orchestras including the Sapporo Symphony, Sendai Philharmonic, AXIOM Ensemble, and the Juilliard Orchestra. Other highlights include summer residencies at the Tanglewood Music Center as a New Fromm Player and a Japan tour with the Metropolitan Opera Orchestra.

MEET THE ARTISTS

A member of the Momenta Quartet since 2016, he also regularly performs with the IRIS Orchestra, Contemporaneous, and Mimesis Ensemble. As part of the Shiozaki Duo with his wife and pianist Nana Shi, Alex has given recitals in New York, Boston, Washington D.C., and California. Holding a B.A. from Harvard College and an M.M. and D.M.A. from the Juilliard School, he counts among his teachers Ronald Copes and Joseph Lin of the Juilliard String Quartet, Lynn Chang, and Robin Sharp. In addition to his performance activities, he is on faculty at the Juilliard School, State University of New York at New Paltz, and Interlochen Center for the Arts.

Stephanie Griffin is an innovative violist and composer with an eclectic musical vision. Born in Canada and based in New York City, her musical adventures have taken her to Brazil, Mexico, Indonesia, Singapore, Japan, Hong Kong, England, Ireland, France, Germany, Belgium, Spain, Italy, and Mongolia. Stephanie founded the Momenta Quartet in 2004 and is a member of the Argento Chamber Ensemble and Continuum; principal violist of the Princeton Symphony; and viola faculty at Hunter College. She was a 2019 Composition Fellow at the Instituto Sacatar in Brazil and has received prestigious composition fellowships and commissions from the Jerome Foundation, the New York Foundation for the Arts, the New York State Council on the Arts, and the Bronx Council on the Arts. As an improviser she has performed with Henry Threadgill, Wadada Leo Smith, Butch Morris and Adam Rudolph, among others, and was a 2014 Fellow and 2021 Alumna-in-Residence at Music Omi. She holds a Doctor of Musical Arts degree from The Juilliard School where she studied with Samuel Rhodes, and has recorded for Tzadik, Innova, Naxos, Aeon, New World and Albany records. Since August 2020, she has served as the Executive Director of ACMP, a nonprofit organization providing grants and services for amateur chamber music worldwide.

MEET THE ARTISTS

Michael Haas is an accomplished and exciting cellist, performing in New York City and around the world. His playing has been described as "refined and attractive" by the New York Times. Leading a varied musical life, Michael is equally at home performing chamber music and orchestral repertoire both old and new. He has recently appeared performing at Symphony Space, the New York Live Arts Theater, Le Poisson Rouge, as well as for Tertulia, a new series bringing chamber music to intimate settings around New York City.

In addition to his work with Momenta Quartet, he performs regularly with the Princeton Symphony, New Jersey Symphony, and American Ballet Theater Orchestra. He holds degrees from the Curtis Institute of Music and the Juilliard School.

UPCOMING EVENTS AT EASTMAN

Friday, March 17, 2023

EASTMAN PIANO SERIES

Benjamin Grosvenor

Kilbourn Hall, 7:30 PM

Tickets Available at EastmanTheatre.org

Sunday, March 19, 2023

Tuba Mirum

Kilbourn Hall, 1:00 PM

Free Admission

Tuesday, March 21, 2023

Horn Choir

Kilbourn Hall, 7:30 PM

Free Admission

Wednesday, March 22, 2023

Brass Guild

Kilbourn Hall, 7:30 PM

Free Admission

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We acknowledge with respect the Seneca Nation, known as the "Great Hill People" and "Keepers of the Western Door" of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.

Find information about upcoming Eastman concerts and events at:

esm.rochester.edu/events

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Hatch Recital Hall fire exits are located at the right and left rear of the hall. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

Please note: The use of unauthorized photographic and recording equipment is not allowed in this building. We reserve the right to ask anyone disrupting a performance to leave the hall.

Restrooms are located in the Wolk Atrium near the rear doors of Hatch Recital Hall. Fully-accessible restrooms are available on the first floor of the Eastman School. Our ushers will be happy to direct you to them.

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