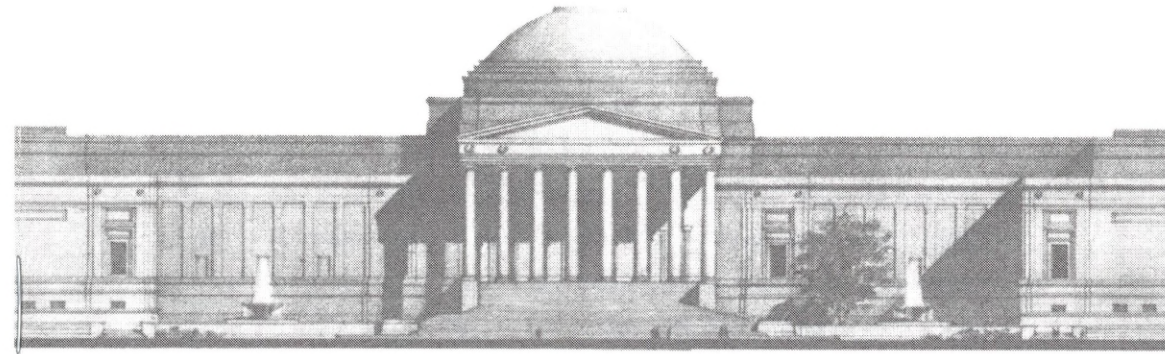


1-9-15

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.



Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.

The Seventy-Third Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
3,032nd Concert

The Momenta Quartet
Emilie-Anne Gendron and Adda Kridler, violins
Stephanie Griffin, viola
Michael Haas, cello

January 9, 2015
Friday, 3:30 pm
West Building, West Garden Court

Program

③ 2. Eric Nathan (b. 1983)
Multitude, Solitude (2013)

15:14

② 1. Philip Glass (b. 1937)
String Quartet no. 2 (1983)

Quarter note = 96

Quarter note = 160

Quarter note = 96

Quarter note = 160

8:49

3. Leoš Janáček (1854–1928)
String Quartet no. 2, "Intimate Letters" (1928)

Andante; con moto; allegro

Adagio; vivace

Moderato; andante; adagio

Allegro; andante; adagio

26:50

The Performers

Praised by the *Washington Post* for "an extraordinary musical experience" and by the *New York Times* for its "diligence, curiosity and excellence," the Momenta Quartet is celebrated for its innovative programming, juxtaposing contemporary works from widely divergent aesthetics with great music from the past. Momenta has premiered over eighty works and collaborated with over one hundred living composers while maintaining a deep commitment to the classical canon. In the words of the *New Yorker's* Alex Ross, "few American players assume Haydn's idiom with such ease."

In recent seasons, Momenta has appeared at such prestigious venues as the Bargemusic, the Library of Congress, the Miller Theatre at Columbia University, Le Poisson Rouge, the Institute for Advanced Study in Princeton, Roulette, the Rubin Museum of Art, the Smithsonian's Freer Gallery, and the Stone. In addition to its long-standing affiliation with Temple University, Momenta has performed and lectured at Columbia, Cornell, and Yeshiva universities; Bard (Simon's Rock), Bates, Haverford, Swarthmore, and Williams colleges; the Eastman and Mannes schools of music and the Boston Conservatory. Festivals include Cincinnati College-Conservatory's Accent2 Festival, Cooperstown, Music at Gretna, and artist residencies at the Avaloch Farm Music Institute and Yellow Barn. The quartet has performed in England, Hawaii, Indonesia, and Singapore, and has received grants from the Aaron Copland Fund, the Brooklyn Arts Council, the Koussevitzky Music Foundation, New Music USA, and the New York State Council on the Arts. Tomorrow evening, at 8:00 pm, the quartet plays Janáček's *String Quartet no. 1* and quartets by Brahms, Webern, and Julián Carrillo in the Candlelight Concert Series in Columbia, Maryland.

Momenta has recorded for Albany Records, Centaur Records, Furious Artisans, MRS Classics, PARMA, and New World Records, and has been broadcast on Music for Internets, Austria's Oe1, Q2 Music, WQXR, WWFM, and Vermont Public Radio. The quartet's debut album, *MOMENTA*, will be released on Albany Records in 2015. The Momenta Quartet appears at the National Gallery by arrangement with Serious Music Media.

Program Notes

ERIC NATHAN

Multitude, Solitude

This piece was inspired by my vivid memory of Aldeburgh Beach on England's eastern coast, which I visited in the summer of 2012. Aldeburgh is a small town, home to both fishermen and Benjamin Britten's Aldeburgh Festival, in which I was participating. One dusk I walked alone on the beach with a few seagulls cawing and circling above my head, their paths gracefully crisscrossing in the sky, while the North Sea beckoned, crashing resonantly on the pebble shore. I was captivated by the peacefulness and beauty of the moment, the solitude I felt, but also by the sudden multitude that accompanied me, for what had begun as several gulls high in the sky had multiplied into hundreds, creating a dense constellation of birds. Paralleling this sight was the vast sea, breaking on the shore's thousands of shingles.

In *Multitude, Solitude*, I take these elements as a starting point and develop them musically, following them to new places. In the opening section you will hear a lamenting melody, which passes through the quartet, set on top of a background web of delicately shifting harmonic glissandi. As the piece progresses, the music becomes more passionate, and you will hear a multitude of voices, fighting for prominence and at the same time working together to create unity.

The phrase "multitude, solitude" is a quotation from Baudelaire's *Paris Spleen*, a collection of prose poems that he wrote describing city life. I moved to New York City a few months before my trip to Aldeburgh, and Baudelaire's line was in my mind as I strolled on the beach. It was my initial intent to compose my quartet using Baudelaire's phrase as a way of reflecting on my newfound experiences living in New York—how I find moments of solitude amidst the multitude of the bustling city. Instead, my experience on Aldeburgh Beach inspired the reverse—how I saw the multitude that exists within a moment of complete solitude. Perhaps my sensitivity to nature's quiet was heightened by months of living in New York, where the city sounds are an enveloping presence.

Program note by Eric Nathan.

PHILIP GLASS

String Quartet no. 2

After completing his first string quartet in 1966, Philip Glass waited until 1983 to revisit the genre. Originally Glass intended to extract themes from his music for Samuel Beckett's *Company* to form a concert work, but this piece evolved into his *String Quartet no. 2*, through his collaboration with the Mabou Mines quartet. This work is also known as *Company*, and it is commonly heard in a version for string orchestra. Glass's second quartet consists of four movements, each sharing a main theme consisting of minor-key arpeggios. The four movements are similar in style and thematic content, and as a result this piece has been described as a "monochrome" work.

LEOŠ JANÁČEK

String Quartet no. 2

Leoš Janáček titled his second string quartet "Intimate Letters," as a tribute to his lengthy and meaningful correspondence with Kamila Stösslová. Kamila was married and thirty-eight years younger than Janáček, but they exchanged over seven hundred letters, some expressing strong feelings of love and admiration. Janáček indicated that most of his late works were implicitly inspired by his love for her, but in this quartet, he proclaimed his feelings plainly for all to hear.

The viola plays a prominent role throughout the quartet, as it is intended to personify Kamila. Janáček originally wrote for *viola d'amore* (viola of love), but later reassigned the part to the standard viola to match the modern string quartet's texture. Each movement represents a different stage in the couple's relationship, whether real or imagined by the composer. The first movement depicts the day they first met in a health spa in the summer of 1917. The second movement is a lullaby to the son that they never had together. The third movement represents the day "when the earth trembled," or the time when Janáček first told Kamila of his love. The finale is intended to portray "a great yearning—and, as it were, its fulfillment."

Program notes on Glass and Janáček by Michael Jacko, Music Program Assistant, National Gallery of Art.

Upcoming Concerts at the National Gallery of Art

**Members of the National Gallery of Art Orchestra
and the Saint Petersburg (Russia) State Symphony Orchestra**

**Vladimir Lande, guest conductor
with Marcolivia, violin/viola duo**

Music by Bernstein, Mozart,
and Rimsky-Korsakov

January 11, 2015
Sunday, 6:30 pm
West Building, West Garden Court



**Federico Agostini, violinist
Enrico Elisi, pianist**

Music by Respighi
and other Italian composers

January 18, 2015
Sunday, 3:30 pm
West Building, West Garden Court

**National Gallery of Art Vocal Ensemble and Chamber Players
with Laura Benedetti and Peter Lukehart, lecturers**

Il Combattimento di Tancredi e Clorinda
by Claudio Monteverdi

January 25, 2015
Sunday, 6:00 pm
West Building, West Garden Court



National Gallery of Art Chamber Players

Music by Lorenzo de' Medici
and other Italian Renaissance composers

In honor of
Piero di Cosimo:
The Poetry of Painting in
Renaissance Florence

February 1, 2015
Sunday, 3:30 pm
West Building, West Garden Court