

NEW AMERICANA: STRING QUARTETS FOR THE 21ST CENTURY

MOMENTA QUARTET

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

80846-2

Shawn Jaeger (b. 1985)

1. *Thy Wondering Eyes* (2010) 11:53

Elizabeth Brown (b. 1953)

Just Visible in the Distance (2013) 15:31

2. I. Slowly Toward the North — Glimpse — A Halo
for ADDA — Harmony, no Protagonist —
Slowly Toward the North 7:08
3. II. Through a Barren Landscape — Harmony —
Respite — Aria — Harmony, no Protagonist
8:23

Jason Kao Hwang (b. 1957)

4. *If We Live in Forgetfulness, We Die in
a Dream* (2011) 15:01

Yusef Lateef (1920–2013)

String Quartet No. 3 (2013) 14:48

5. I. Allegretto 4:30
6. II. Moderato 3:13
7. III. Adagio 3:56
8. IV. Allegro 3:19

Matthew Greenbaum (b. 1950)

More Venerable Canons (2013) 16:27

9. I. Scherzoso 2:43
10. II. Delicato, freely 3:35
11. III. Scherzoso 1:48
12. IV. Cantabile e semplice 3:43
13. V. Alla Giga 2:15
14. VI. Feroce 2:23

TT: 73:40

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New Americana

String Quartets for the 21st Century

Momenta Quartet

Music of Elizabeth Brown, Matthew Greenbaum,
Jason Kao Hwang, Shawn Jaeger & Yusef Lateef

New Americana

String Quartets for the 21st Century

THE PRESENT RECORDING CELEBRATES the staggering variety of the American string quartet in the 21st century. All but one of the five works was given its first performance by the Momena Quartet, a group which since its founding nearly 22 years ago has proven itself equally comfortable with modernist complexity, neoromanticism, postminimalism, microtonality, and music with indeterminate and/or improvisatory elements. Echoes of all these aesthetics surface here, but each composer has carved out an individual voice that transcends easy categorization, which is a hallmark of these times.

Shawn Jaeger's *Thy Wondering Eyes* (2010) is the only work Momena did not premiere. Jaeger (b. 1985 in Louisville, Kentucky) is also the youngest of the composers included here; he actually wrote *Thy Wondering Eyes* while pursuing a Doctoral degree at Northwestern University in Evanston, Illinois. During the 2009–2010 academic year, the JACK Quartet was in residence at Northwestern and read through his work. JACK subsequently premiered it at the 2010 Tribeca New Music Festival, giving Jaeger's music its first New York performance, which also garnered his first *New York Times* review. (Vivien Schweitzer noted how the music's "introspective, mournful

passages meshed into frantic fiddling.")¹ Growing up playing violin in string quartets as well as string orchestras, Jaeger had previously composed several quartets as a young person and in college, but this work is the earliest one he still acknowledges. Momena learned about it during the 2018–19 academic year while in residence at Brown University where Jaeger was a visiting lecturer. During that residency, Momena learned the piece and it has remained in their repertoire ever since. "I'm so grateful to them," Jaeger has written. "It's a joy to work with performers who have lived with my music for such a long time—about 8 years now! It's a demanding piece, but they have a comfort with it at this point that is astonishing to me."²

Like most of the now Brooklyn-based composer's music, *Thy Wondering Eyes* takes its inspiration from folk music traditions of the American South; in particular, the quartet evokes the hymn singing of Old Regular Baptists of central Appalachia. The title derives from a line from one of those hymns ("Sweet glories rush upon my sight / And charm my wondering eyes"), but all the music is completely original. As Jaeger has explained, "Old Regular hymnals contain words only, and so the tunes are transmitted orally. As a result, each member of the congregation sings the hymns a little differently, resulting in a highly heterophonic texture. In this piece, the quartet functions at times like an Old Regular Baptist congregation, 'singing' a 'hymn' I composed."³ In addition to the heterophony, *Thy Wondering Eyes* is chock full of polymetric passages. There are frequent simultaneous groupings of fours, fives, sixes, and sevens and, at the very end, the players seamlessly transition from simultaneities of 21/22/23/24 to 24/25/26/27 to

¹ "New Portraits of Grief and Wanderlust" *New York Times*, June 7, 2010, Section C, page 2; accessed online: <https://www.nytimes.com/2010/06/07/arts/music/07tribeca.html>.

² Email correspondence between Jaeger and the present author, June 24, 2026.

³ From Jaeger's performance notes included in his self-published score, accessed via emailed PDF, also available online at <https://heyzine.com/flip-book/61a19e6115.html#page/2>.

17/18/19/20! This description might make it seem extraordinarily complex, but the flow is completely natural and it helps to make the music sound like it's being made by more than a quartet. Jaeger challenged himself: "Can I make these four people sound like forty? Like an entire congregation singing at the top of their lungs?" To further evoke the specific sound world of these singers, the score also features several instances of quick staccatos immediately following sustained tones to emulate the way Old Regulars accent the end of held notes with a very sharp cut-off. Jaeger also asks the string players to play mostly without vibrato "in keeping with the 'untrained' sound of the Old Regular Baptists."⁴

Like Jaeger, **Jason Kao Hwang** (b. 1957 in Lake Forest, Illinois) is also a violinist, but he comes from a completely different background. *If We Live in Forgetfulness, We Die in a Dream*, composed for Momena in 2011, is his first fully notated work for string quartet and it is informed by a lifetime of improvising on the violin and composing for other improvisers. After training for many years as a classical violinist, starting from the age of eight, Hwang discovered jazz while an undergraduate at New York University. He soon became one of the first Asian Americans active in New York's vibrant free jazz scene starting in the late 1970s and went on to perform with some of that idiom's most influential musicians, including Billy Bang, Jerome Cooper, Anthony Braxton, Henry Threadgill, and Reggie Workman. Hwang's parents had immigrated to the United States from Hunan, China, shortly after World War II. As one of two Chinese families in Waukegan, Illinois during this "melting pot" era of assimilation, his parents did not teach him Chinese, only English, while continuing to speak Chinese to each other. Hwang considers his attempts to glean meaning from the inflection, timbre, rhythm, and pitch of their Chinese language as a foundational musical experience.

⁴ Email correspondence and performance notes op. cit.

He ultimately found his voice as a composer and improvising musician by creating a syncretic amalgamation of jazz and contemporary classical music, which often incorporates instruments and other elements from Chinese and other East Asian musical traditions. The now New Jersey-based Hwang's output spans music for his many working groups over the years—including the Far East Side Band, Edge, Burning Bridge, Human Rites Trio, and Resonance—to an opera, *The Floating Box, A Story in Chinatown* (1998–2001), inspired by oral histories of Chinese-Americans living in Chinatown.

According to Hwang, "The vibrant birth of each sound inevitably decays into silence, a perpetual continuum of life and death that our mercurial consciousness struggles with. This existence, the flow of music, contends with dreams, aspirations, forgetfulness, anger, and love in a wordless language that moves incessantly between metaphor, prayer, and song. The voices within the string quartet unite and diverge within the internal complexity of each simple moment, as both essence and image. This totality occurs faster and with more subtlety than human perception. With faith, we listen and we travel through one lifetime knowing that 'If we live in forgetfulness, we die in a dream.'"⁵ Stephen Brookes described Hwang's quartet in *The Washington Post* as "a warm, human, richly melodic work," praising its "finely tuned eclecticism,"⁶ and indeed it is an exciting sonic journey with abrupt shifts from yearning solos to eerie slides to propulsive contrapuntal passages. Its title comes from the Vietnamese Buddhist monk and peace activist Thích Nhất Hạnh (1926–2022) although, as

⁵ Email correspondence between Hwang and the present author, June 24–July 4, 2026.

⁶ "Momena String Quartet offers music 'Inspired by Buddhism'," *The Washington Post*, November 19, 2012, accessed online: <https://www.washingtonpost.com/lifestyle/style/momena-string-quartet-offers-music-inspired-by-buddhism/2012/11/09/>; also reposted on Hwang's site: <https://www.jasonkaohwang.com/various-momena-washington-post>.

Hwang has pointed out, the original statement was in the second person: “If you live in forgetfulness, you die in a dream.”⁷

Another cross-cultural music creator mostly known for improvisatory-based music is the Chattanooga-born, Detroit-raised **Yusef Lateef** (1920–2013) who spent his later years in western Massachusetts. One of the most prolific multi-instrumentalists (he released 80 albums as a leader and appeared as a sideman on countless others), Lateef was a master of the tenor saxophone and the flute, a pioneer of improvisation on the oboe, and a constant seeker of new sounds who also performed on the theremin, plus a wide range of wind, string, and percussion instruments from Asia and Africa. Lateef also wrote novels, short stories, poetry, music theory texts, and fully notated compositions intended for performance by other musicians, including four symphonies, numerous sonatas for various instruments, an opera, and, near the very end of his life (when he was in his 90s), the String Quartets Nos. 2 and 3, which were both first performed by Momenta. **String Quartet No. 3** was Lateef’s very last composition and, like the canonical works of European classical and romantic composers as well as its predecessor (No. 2), it is parsed in four movements of roughly equal duration with no descriptions beyond tempo indications. Details about Lateef’s String Quartet No. 1 are a bit more mysterious.⁸

⁷ Hwang email op. cit.

⁸ While performance materials for the two latter quartets are available from the extremely informative and detailed website maintained by Lateef’s heirs (<https://yuseflateef.com/>), there is no information there about a first, yet a String Quartet No. 1 with the subtitle ‘Bismilah,’ composed in 2003, is listed in the most recent edition of *The Grove Dictionary of Music and Musicians* (<https://doi.org/10.1093/gmo/9781561592630.article.A2242059>). That work was given its world premiere performance in Los Angeles in 2005 at REDCAT by the CalArts New Century Players in a concert Richard Ginell reviewed for *Variety* magazine on February 7, 2005, in which he described that also four-movement work somewhat less than flatteringly but acknowledged it as “earnest” and claimed the

Momenta got involved with the music of Lateef through his longtime collaborator Adam Rudolph. Momenta’s violist Stephanie Griffin plays in Rudolph’s Go Organic Orchestra and he has written two pieces for Momenta. As Griffin remembers, “Adam hired us to give the world premiere of the Second Quartet on April 6, 2013 at Roulette, in a concert called *Yusef Lateef—Celebrating 75 Years of Music*. The first half was all fully notated compositions for classical musicians by Yusef—a sax quartet, a solo piano piece (Taka Kigawa played) and us. The second half was Adam and Yusef in an extended improvisation. In November 2013, we had a small residency at Williams College, and we included Yusef’s Second and Adam’s First on the program. Yusef was already ailing (he died a little over a month later), but Adam picked him up from nearby Amherst where he still lived and brought him to the concert. He didn’t want to come up on the stage but did speak to the students and the audience from his seat in the audience. After the concert he gave me a manila envelope with parts and the score for the Third Quartet (printed from music software—we do not have a handwritten manuscript). We talked about reading it for him early in the new year, but he passed away on December 23 and never got to hear it. We cannot directly say he wrote it for us, but he heard us premiere the Second Quartet and then gave us the Third!”⁹

then 84-year-old Lateef was “the oldest noted musician ever to write his first string quartet” (<https://variety.com/2005/music/markets-festivals/calarts-new-century-players-1200528183/>). However, it turns out that ‘Bismilah’ wasn’t Lateef’s first work for string quartet! (Lateef actually wrote for string quartet earlier than Ornette Coleman or Eric Dolphy.) In his captivating 2019 book *Jazz from Detroit* (Ann Arbor: University of Michigan Press), Mark Stryker recalled a 2001 conversation with Lateef in which he mentioned “his first go at composing in a classical vein in the mid ’50s... He wrote a string quartet, but lacking friends to play it, he left a copy—like a message in a bottle—in the mailbox of a Detroit Symphony musician. Lateef got no response. The episode offers a poignant metaphor for the obstacles facing black classical composers.” (Stryker, p. 30.)

⁹ Email correspondence between Griffin and the current author, March 17, 2026.

The first movement of String Quartet No. 3, which Momenta premiered in 2015, is an Allegretto which opens with a call and response between duos of viola and cello and the two violins chock full of dissonant counterpoint, but it concludes in decisively tonal terrain with a plaintive modal tune suggestive of the Middle East in the first violin accompanied by drones and ostinatos. The second movement, a Moderato in triple time, returns to the realm of sonic modernism, then transforms into a rhapsodic modality, but concludes with an ominous sequence of unstable block chords. The ensuing Adagio is an expressive conversation between the four musicians alternating between imitative counterpoint and parallel motion. In the final Allegro, each of the players is foregrounded. Midway through, a driving cello ostinato in double-stops seems poised to propel the music into a rhythmic frenzy but instead it dissolves as new layers of counterpoint emerge before the music concludes with a relentless series of tuttis spanning an octave, a perfect fourth above it, and an octave above that, concluding the quartet with as much tonal ambiguity as it began.

The most unabashedly tonal work here is *Just Visible in the Distance*, completed in August 2013 by **Elizabeth Brown** (b. 1953 in Camden, Alabama) another composer/multi-instrumentalist. She has had a long relationship with the Momenta Quartet in both of those capacities. Brown performs on flute, shakuhachi, and theremin and her pieces for each of those instruments with string quartet are among her most effective works: *Blue Minor* for flute (2001), *Piranesi* (2007) for theremin, and *Mirage* (2008) for shakuhachi. The latter two were composed expressly for Momenta to perform with her and they recorded both for New World. It was probably inevitable that she would compose something just for them one day. In 1989, early in her compositional career, Brown had composed a String Quartet No. 1, a formidable four-movement work chock full of dense harmonies and occasional quartertones. But its sometimes aggressive dissonances are light years away from the intense surreal beauty of her subsequent

compositions and she no longer includes it in her catalog. “*Just Visible in the Distance* probably will be my only substantive string quartet,” Brown acknowledged. “It is, for me, my best and favorite composition.” Yet, interestingly, while working on that “longer and more serious quartet” as a “respite” she wrote *Nanotudes: Three Appetizers for String Quartet*, also for Momenta. “I often cook for the quartet (easy and rewarding; they’re omnivores) and I try to supply guacamole at every rehearsal. We’ve laughed our way through quite a few meals. I hope these tiny pieces convey some of the silliness, as well as the beauty, of collaborating with these wonderful musicians.”¹⁰

Just Visible in the Distance is subdivided into ten small movements which are collected into two larger, roughly equally sized portions, which Brown calls “sections,” each played continuously without pause. In the opening movement of the first section, titled “Slowly Toward the North,” the violins leisurely repeat a quasi-cadential phrase over and over, like breathing but not steady and out of sync with the stately dialog of the viola and cello. A mysterious incomplete chain of eight perfect fifths follows which spans across the four instruments. Their initial interplay then resumes, in due course fading to silence. We’re now in “Glimpse.” Driving viola triplets and pizzicato cello slides underpin a rapturous violin duet. They suddenly start humming along with what they’re playing, which is initially somewhat startling. The cello is briefly foregrounded but soon takes over the viola’s triplets. Then all four engage in frenetic motion. Things get slower once again in “A Halo for ADDA” which is full of harmonics and arpeggios and sometimes arpeggios of harmonics, building toward a very charged passage, the movement “Harmony, no Protagonist,” in which the four players all either oscillate between diads or emphatically reiterate single tones. Eventually the first violin breaks free with a soaring melody. Finally, there’s a reprise of the material from the opening

¹⁰ Email correspondence between Brown and the current author, March 19–July 3, 2026.

movement, again titled “Slowly Toward the North,” and again fading to silence.

The second large section begins with a movement titled “Through a Barren Landscape,” initially showcasing the viola in which the four members hum in unison. “I’ve had dreams where people were ‘talking’, though it was music instead of words,” Brown explained. Afterwards the first violin takes the lead in a passage redolent of Medieval European dance music. “Harmony” briefly reprises the oscillating diads and emphatic repeated tones. “Respite,” also brief, is the calm before the storm, a chorale with swelling dynamics that ends with heartbreaking violin diads in contrary motion. The cello is the primary soloist in “Aria” as the violins maintain another Medieval dance and the viola cascades chains of harmonics. The oscillations and reiterated tones return one last time in the final movement, again titled “Harmony, no Protagonist,” which now is more expansive and culminates in slides against a haze of dreamy quartertones.

The overall title of the quartet, as well as all the titles for each of the ten movements, comes from the 1995 novel *The Rings of Saturn* by the German poet and prose writer W. G. Sebald (1944–2001), one of Brown’s favorite books. “I’m not in any way following Sebald’s storyline, other than being inspired by the beauty of his writing, a stream of consciousness with sometimes disparate thoughts and images flowing seamlessly together. The writing is vivid and dreamlike. Reading him feels like how I experience music. My ideal, in literature or art or music, is to be completely absorbed and emotionally moved, without needing to know why or how this is technically achieved. I compose intuitively, though I edit a LOT to get what I want. Sebald edited forever.”¹¹

Although **Matthew Greenbaum’s** *More Venerable Canons* was also written in 2013, Momena’s relationship with Greenbaum (b. 1950 in New York) goes back the longest of any of the composers featured here, all the way to the quartet’s formation,

¹¹ Ibid.

for which he arguably deserves partial credit. In November 2004, he invited Stephanie Griffin to perform in his former teacher Mario Davidovsky’s String Trio at both New York’s Symphony Space and Philadelphia’s Temple University, where he taught composition and remains Professor Emeritus. Those performances led to a residency playing students’ works through the university’s composition department; the energy between the musicians was so symbiotic that they decided to form a string quartet. Momena later performed Greenbaum’s 2002 quartet *Castelnau* and joined forces with The Cygnus Ensemble and three sopranos to perform his 2009 wordless psalm, *Nameless*. It was only a matter of time before he created a new work expressly for them.

As its title implies, it is something of a sequel to Greenbaum’s four-movement 2007 flute and violin duo *Venerable Canons*, in which melodic shards shift mercurially between the players. For *More Venerable Canons*, since a quartet contains twice as many players, each of whom is independently capable of polyphony, Greenbaum ups the ante and each of its six brief movements spins counterpoint from rotational iteration, often resulting in very dense counterpoint. Fragmentary motives often involving triple-stops bounce between the players in the first. Longer individual lines eventually tangle up in the second. Almost hocket-like sequences of varying sonorities fill the mostly quintuple-metered scherzando third. An Ockeghem-worthy prolation canon appears in the much slower fourth. Jagged phrases interlock to create even more jagged cross rhythms in the gigue-like fifth. And, finally, ghostly harmonics in the first violin accompany a three-voice imitative canon with the lower three voices each entering a semitone apart in the daredevilishly fast finale. At times this music is reminiscent of Greenbaum’s fascinating electroacoustic music and his carefully crafted yet trippy animations, but it also hints at other musical traditions from many other eras and places.

“Canons are fascinating for many reasons, but my particular interest in them has to do with the possibility of using canon/imitation to create interweaving textures that

suggest a simultaneous sense of motion-in-stasis,” Greenbaum commented. “The cumulative textures create a sort of meta-canon. The basic mode of canon is dialogue—among the most compelling aspects of music. This isn’t just a ‘Western’ idea: The polyphonic songs of the Aka pigmies and their beautiful texts have fascinated me for a long time. I don’t know how long they’ve been around—I doubt if anyone does—but I think if a few of them were transcribed and given Latin texts, most of us would assume that we were listening to something from the School of Notre Dame. The antiquity of the canon/imitation and its tendency toward transcendent states led to the title/pun *Venerable Canons*.”¹²

—Frank J. Oteri

New York City-based composer and music historian Frank J. Oteri is an Assistant Professor of Musicology at The New School and the President of the International Society for Contemporary Music (ISCM).

Elizabeth Brown (b. 1953) combines a composing career with a diverse performing life, playing flute, shakuhachi, and theremin. Her music is performed around the world and includes prize-winning compositions for traditional Japanese instruments and numerous collaborations with artist Lothar Osterburg. A Juilliard graduate and Guggenheim Fellowship recipient, Brown has been a Fellow at the MacDowell Colony

¹² Email correspondence between Greenbaum and the current author, June 24–26, 2026.

and at the Rockefeller Foundation’s Bellagio Center in Italy. She was Artist-in-Residence at the Hanoi National Conservatory and in Grand Canyon National Park. Brown has received grants, awards, and commissions from Orpheus, St. Luke’s Chamber Ensemble, Momenta Quartet, Sylvan Winds, Castle of Our Skins, Bridgehampton Chamber Music Festival, Barlow Foundation, NewMusicUSA, NYSCA, and NYFA, among many others. *Elizabeth Brown: Mirage* is available from New World Records. <http://www.ElizabethBrownComposer.com>

Matthew Greenbaum was born in New York City in 1950, where he studied composition with Stefan Wolpe and Mario Davidovsky. He holds a Ph.D. from the CUNY Graduate Center. Greenbaum’s awards, fellowships, and commissions include the Serge Koussevitzky Music Fund/Library of Congress, the Mary Flagler Cary Charitable Trust, the American Academy of Arts and Letters, the Fromm Foundation, the Guggenheim Foundation, the Martha Baird Rockefeller Fund and the New York Foundation for the Arts. Performances of his works include the Japan Society of Sonic Arts (Tokyo), the BEAMS Festival (Brandeis University), the Leningrad Spring Festival, the Jakarta Festival (Indonesia), Hallische Musiktage, Ensemble SurPlus (Freiburg), Nuova Consonanza (Rome), Ensemble 21 (Odense), the Da Capo Chamber Players, Cygnus, Marc-André Hamelin, the Momenta Quartet, the New York New Music Ensemble, Orchestra 2001, the Riverside Symphony, counter)induction, and the Houston Symphony. He is also an animator specializing in works for acoustical instruments and video animation.

Jason Kao Hwang (b. 1957) explores the vibrations of his history by bridging jazz, experimental, and Asian traditions. His music often unfolds like stories with sonic

“characters” engaged in a transformative journey. Raised during the “melting pot” era of assimilation, Hwang did not learn Chinese from his immigrant parents, only English. When they spoke Chinese to each other, he listened deeply to glean their meaning. Hwang imagines this musical experience as the foundation of his creative instincts. Major works include *The Floating Box: A Story in Chinatown*, a chamber opera acclaimed by *Opera News* as one of the best recordings of 2005. He has led many ensembles, including the Far East Side Band, EDGE, Burning Bridge, Myths of Origin, VOICE, the Human Rites Trio, Critical Response, and Resonance. He has received support from the NEA, Rockefeller Foundation, and Chamber Music America, while consistently ranking among the top jazz violinists worldwide.

Composer **Shawn Jaeger** (b. 1985, Louisville, Kentucky) explores placemaking and memory. He’s worked with Dawn Upshaw, Talea, Dal Niente, Ekmeles, Longleash, Contemporaneous, Alexi Kenney, and the JACK, Aizuri, and Momena Quartets. His music has been featured at Zankel Hall, Weill Recital Hall, Merkin Hall, the Morgan Library, the Library of Congress, and (Le) Poisson Rouge, and on such festivals as Tanglewood, MATA, Resonant Bodies, and NYFOS Next. He has received commissions from Carnegie Hall, Saint Paul Chamber Orchestra, American Composers Forum, Concert Artists Guild, Chamber Music America, and the Lucerne Festival. Awards include the Edes Foundation Prize, an ASCAP Morton Gould Composer Award, and two BMI Composer Awards. Jaeger holds a DMA from Northwestern University, and a BM from the University of Michigan. He has taught at Bard, Tufts, Princeton, Brown, The New School, and Kaufman Music Center. In 2023, he became Executive Director of the nonprofit, Musicambia.

Yusef Lateef (1920–2013) was a Grammy Award-winning composer, performer, recording artist, author, visual artist, educator, and philosopher who was a major force on the international musical scene for more than six decades, until his passing on December 23, 2013 at age 93. Born William Emanuel Huddleston on October 9, 1920, he spent his formative years in Detroit, establishing long-standing friendships with master jazz musicians. Named an American Jazz Master in 2010 by the National Endowment for the Arts, Lateef is universally acknowledged as one of the greatest innovators in the African American tradition of autophysiopsychic music—that which comes from one’s spiritual, physical and emotional self. As a virtuoso on a broad spectrum of instruments—tenor saxophone, flute, oboe, bamboo flute, shehnai, shofar, argol, sarewa and koto—Lateef introduced delightful new sounds to worldwide audiences, and was a pioneer in what is known today as “world music.”

<https://yuseflateef.com/>

Momena: the plural of momentum—four individuals in motion towards a common goal. This is the idea behind the **Momena Quartet**, whose eclectic vision encompasses contemporary music of all aesthetic backgrounds alongside great music from the recent and distant past. The New York City-based ensemble (Emilie-Anne Gendron, Alex Shiozaki, violins; Stephanie Griffin, viola; Michael Haas, cello) has performed at the Library of Congress, National and Freer Galleries, Rubin Museum, Miller Theatre, Institute for Advanced Study; at chamber music societies including Cincinnati, Louisville, and Philadelphia; abroad at Festival Internacional Cervantino, Hong Kong’s “Intimacy of Creativity,” Ostrava Days, and Jakarta’s Salihara Arts Center; and since 2015 at the annual member-curated NYC Momena Festival, featuring premieres and samplings from Momena’s unique personal repertoire. Momena has presented

performances and educational residencies at Binghamton, Brown, Columbia, Cornell, Harvard, Hawaii Pacific, Michigan State, New York, Temple, Tufts, Washington, and Yeshiva universities; Bard, Barnard, Bates, Haverford, Hunter, Ithaca, Lehman, and Williams colleges; and Boston, Cincinnati, Eastman, and Mannes conservatories. Momenta has recorded for Albany, Bridge, Centaur, Furious Artisans, Innova, Navona, New Focus, New World, and PARMA. Their discography includes more than a dozen composer portraits, including Alvin Singleton's complete quartets (New World), and the upcoming complete quartets of Mexican microtonalist Julián Carrillo (Naxos). More information is available at momentaquartet.com.

SELECTED DISCOGRAPHY

Elizabeth Brown

Archipelago. Included on *Dance of the Seven Veils*. Music and Arts CD 4931.

Blue Minor: Chamber Music by Elizabeth Brown. Troy 627.

Migration. Included on *Bang on a Can Live, Vol. 2*. New World Records/CRI NWCR 646.

Mirage. New World Records 80751.

Travelogue. Included on *Eyewitness*. Innova 556.

Matthew Greenbaum

Mischsprache. New World Records/CRI NWCR1538.

Nameless. Furious Artisans facd6812.

Psalter and Other Works. Centaur CRC 2789.

Jason Kao Hwang

Caverns (with The Far East Side Band). New World Records 80458.

Critical Response. True Sound Recordings TS04.

Flight of Whispers (on *eXchange: China*). New World Records/CRI NWCR 805.

The Floating Box, A Story in Chinatown. New World Records 80626 [2 CDs].

Human Rites Trio. True Sound Recordings TS03.

Shawn Jaeger

Ekmeles: We Live the Opposite Daring. New Focus Recordings fcr394.

Yusef Lateef

9 Bagatelles. YAL Records YAL 000091.

A G.I.F.T. YAL Records YAL 000292.

A Tribute Concert for Yusef Lateef. YAL Records YAL 751322.

Beyond the Sky. YAL Records YAL 000500.

Live at Roulette. YAL Records YAL 002013.

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Matthew Greenbaum's *More Venerable Canons* is no longer in publication.

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Shawn Jaeger's *Thy Wondering Eyes* is published by Shawn Jaeger.

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Yusef Lateef's String Quartet No. 3 was recorded June 20, 2025.

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Francis Goelet (1926–1998), In Memoriam

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