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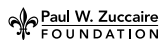
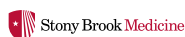
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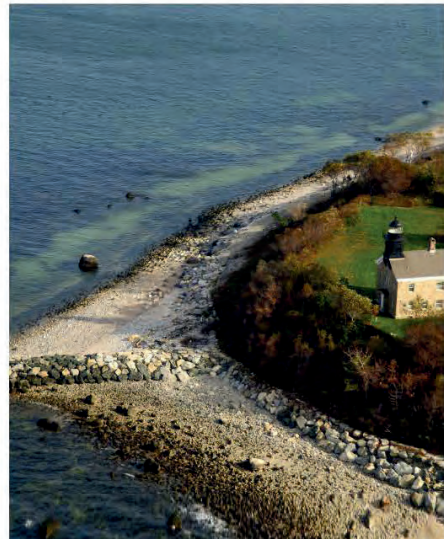
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Night Watch (Mikaela with Liberty) ©Shimon Attie.
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Sunday, February 18, 2024, 3 pm

Opera Scenes

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Saturday, April 27, 2024, 7 pm

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Staller Center Main Stage

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Jessie Montgomery, *Starburst*
Nielsen, *Clarinet Concerto, Op. 57*
Bartók, *Concerto for Orchestra, Sz. 116*
Featuring clarinetist Guilherme Batalha;
conducted by Eduardo Leandro

Saturday, November 4, 2023

Coleridge-Taylor, *Ballade in A minor*
Spohr, *Clarinet Concerto No. 1*
Shostakovich, *Symphony No. 9*
Featuring clarinetist Chao-Chih
George Chen and conducted by
Anthony Parntner

Saturday, December 2, 2023

Coleridge-Taylor, *A Christmas Overture*
Mozart, *Piano Concerto in F major, K. 459*
De Falla, *Suite* from "The Three-
Cornered Hat"
Featuring pianist Gilbert Kalish;
conducted by Alan R. Kay

Saturday, February 17, 2024

Shostakovich, *Piano Concerto No. 2*
Bruckner, *Symphony No. 4*
Featuring pianist Katherine Miller;
conducted by Jens Georg Bachmann

Saturday, March 23, 2024

Helen Grime, *Near Midnight*
Bartók, *Viola Concerto*
Brahms, *Symphony No. 2*
Featuring violist SoHui Yun;
conducted by Paul Watkins



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A Letter From Our University President



Greetings and welcome!

Tonight the world's premier chamber music ensemble performs, one final time, captivating us on the spectacular Staller Center Main Stage where they have engaged and inspired a dedicated following for 47 years, 21 of them in this grand space at Stony Brook University. It is truly an honor to recognize this evening's special Grand Finale Concert with The Emerson String Quartet.

Next week, The Quartet will play tonight's same program at Lincoln Center's Avery Fisher Hall and close an exciting chapter that has spanned nearly five decades across multiple continents, captivating sold-out venues, including our very own Staller Center. Their significant and lasting contributions to the field of chamber music and to this community are notable and appreciated. I am grateful to our Stony Brook Department of Music, which is home to the Emerson String Quartet Institute in the College of Arts and Sciences, an academic program founded here at Stony Brook in 2017. They will continue to provide training and mentoring to student string quartets and continue to perform individually in various concerts and recitals throughout the year. We reflect with gratitude on this talented Quartet as their performance schedule concludes.

Whether you are a member of our campus or local community, or have traveled a distance to be part of this memorable event, welcome to Stony Brook University. Please come back and see us again soon. I hope you enjoy this very special evening and all that the Staller Center has to offer in the future.

Sincerely,
Maurie McInnis
President, Stony Brook University

A Letter From Our Director

I knew this day would eventually come; I just hoped it would be after I retired!

I had already been the Director of Staller Center for a decade when the opportunity arose to have the famed Emerson String Quartet become our illustrious Music Department's Quartet in Residence and perform a series of concerts during our Staller Center season.

I had presented Emerson a few times before our season and had gotten to know the group we would soon dub "Stony Brook's Fab Four." Through the great efforts of President Shirley Kenny, Provost Bob McGrath, and the great relationship between Emerson and our own star pianist and head of performance faculty in music, Gil Kalish, it became a reality. They have performed just under a hundred sold-out concerts on our Staller Center series and every concert has ended with a long standing ovation. In fact, every first half of their concerts ended with a standing ovation as well!

I have gotten to know each member, and they are all dear friends. They are as amazing off-stage as they are on. While I'm saddened that this chapter is ending, I am excited about the future. In addition to all five members staying on with the Emerson Institute in our Department of Music, we are excited to present the Emerson Legacy Concert series, featuring Emerson Members, as part of our season.

These fine musicians are the most awarded String Quartet in U.S. History, with an unprecedented 47-year run - what a run it has been! Bravi tutti!

Alan Inkles
Director, Staller Center for the Arts

A Letter From Gilbert Kalish

It was the Spring of 2000 and the music department was in flux. Senior members had retired and there seemed no certainty that we would be able to replace them. I had written a note to our provost, Bob McGrath, expressing deep concern about the future of our very excellent performance program and asking for a meeting. At just that time, the Emerson Quartet, universally acknowledged as one of the great quartets of our time, was performing a pathbreaking program in New York centering on a string quartet of the great Russian composer Dmitri Shostakovich.

The New York Times wrote a very large feature article on this performance. Provost McGrath answered my note by asking if we could get the Emersons to join the Stony Brook faculty. His answer took my breath away.

The Quartet was indeed interested in joining the faculty at Stony Brook and both Provost McGrath and President Shirley Strum Kenny were excited at the prospect of having such a distinguished ensemble in residence at Stony Brook. They both deserve enormous credit for having the vision to undertake the hiring of such a world-class quartet.

The Emerson Quartet has been at Stony Brook for the past twenty-one years and their presence has added tremendously to the quality and reputation of our department. The members of the Quartet are people of enormous vision and integrity. They have established an Emerson Quartet Seminar that provides an unparalleled mentoring experience for our students. They have attracted many young musicians of excellence to our program who have benefited from their wisdom and experience. Even when David Finckel, their great cellist, left the group, he was seamlessly replaced by another magnificent artist, Paul Watkins. As a bonus to the department, although David left the Quartet, he remained at Stony Brook as an important faculty member. Each member of the Emerson String Quartet, Gene Drucker, Phil Setzer, Larry Dutton, and now Paul Watkins, are among the top players of their instruments, as well as devoted and inspirational teachers.

We are grateful that they will continue to enrich our program and the University with their presence.

Gilbert Kalish
Distinguished Professor of Piano, Stony Brook University Department of Music

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The Grand Finale

FEATURING

DAVID FINCKEL, GUEST CELLIST

SATURDAY, OCTOBER 14, 2023



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EMERSON STRING QUARTET

The Grand Finale

Eugene Drucker, violin
Philip Setzer, violin
Lawrence Dutton, viola
Paul Watkins, cello

BEETHOVEN

String Quartet in B-flat major, Op. 130 with Grosse Fuge (Op. 133)

I. Adagio ma non troppo - Allegro

II. Presto

III. Andante con moto ma non troppo. Poco scherzoso

IV. Alla danza tedesca. Allegro assai

V. Cavatina. Adagio molto espressivo

VI. Grosse Fuge

Eugene Drucker, First Violin

-INTERMISSION-

SCHUBERT

Schubert, String Quintet in C Major, Op. 163 (D. 956)

I. Allegro ma non troppo

II. Adagio

III. Scherzo. Presto – Trio. Andante sostenuto

IV. Allegretto

Philip Setzer, First Violin
David Finckel, Guest Cellist

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EMERSON STRING QUARTET

ABOUT

The **Emerson String Quartet** has maintained its status as one of the world's premier chamber music ensembles for more than four decades. "With musicians like this," wrote a reviewer for *The Times* (London), "there must be some hope for humanity." The Quartet has made more than 30 acclaimed recordings, and has been honored with nine GRAMMYs® (including two for Best Classical Album), three Gramophone Awards, the Avery Fisher Prize, and Musical America's "Ensemble of the Year" award. The Quartet collaborates with some of today's most esteemed composers to premiere new works, keeping the string quartet form alive and relevant. The group has partnered in performance with such stellar soloists as Renée Fleming, Barbara Hannigan, Evgeny Kissin, Emanuel Ax, and Yefim Bronfman, to name a few.

The Quartet's extensive discography includes the complete string quartets of Beethoven, Mendelssohn, Brahms, Bartók, Webern, and Shostakovich, as well as multi-CD sets of the major

works of Haydn, Mozart, Schubert, and Dvořák. In 2018, Deutsche Grammophon issued a box of the Emerson Complete Recordings on the label. In October 2020, the group released a recording of Schumann's three string quartets for the Pentatone label. In the preceding year, the Quartet joined forces with GRAMMY®-winning pianist Evgeny Kissin to release a collaborative album for Deutsche Grammophon, recorded live at a sold-out Carnegie Hall concert in 2018.

Formed in 1976 and based in New York City, the Emerson String Quartet was one of the first quartets to have its violinists alternate in the first chair position. The Quartet, which takes its name from the American poet and philosopher Ralph Waldo Emerson, balances busy performing careers with a commitment to teaching, and serves as Quartet-in-Residence at Stony Brook University. In 2013, cellist Paul Watkins—a distinguished soloist, award-winning conductor, and devoted chamber musician—joined the original members of the Quartet to form today's group.

In the spring of 2016, the State University of New York awarded full-time Stony Brook faculty members Philip Setzer and Lawrence Dutton the status of Distinguished Professor, and conferred the title of Honorary Distinguished Professor on part-time faculty members Eugene Drucker and Paul Watkins. The

Quartet's members also hold honorary doctorates from Middlebury College, the College of Wooster, Bard College, and the University of Hartford. In January of 2015, the Quartet received the Richard J. Bogomolny National Service Award, Chamber Music America's highest honor, in recognition of its significant and lasting contribution to the chamber music field.

Tonight, along with the same program being performed twice next week at Avery Fisher Hall, marks the end of an unprecedented 47 year run of this esteemed Quartet. Fortunately, these artists will continue to teach and perform at Stony Brook. Watch for upcoming details!

As the Emerson String Quartet close out this chapter, we invite you to give your well wishes, memories, and congratulations in a virtual guest book.

Scan here to access the guest book:



DAVID FINCKEL



David Finckel's dynamic musical career has included performances on the world's stages in the roles of recitalist, chamber artist, and orchestral soloist. The first American student of Mstislav Rostropovich, he was winner of the Philadelphia Orchestra's junior and senior divisions, resulting in two performances with the orchestra. In 1979 he joined the Emerson String Quartet, and during thirty-four seasons garnered nine Grammy Awards and the Avery Fisher Prize. His quartet performances and recordings include quartet cycles of Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Dvořák, Brahms, Bartók, and Shostakovich, as well as collaborative masterpieces and commissioned works.

In 1997, David Finckel and Wu Han founded ArtistLed, the first internet-based, artist-controlled classical recording label. ArtistLed's catalog of more than 20 releases includes the standard literature for cello and piano, plus works

composed for the duo by George Tsontakis, Gabriela Lena Frank, Bruce Adolphé, Lera Auerbach, Edwin Finckel, Augusta Read Thomas and Pierre Jalbert, and his orchestral recordings include both the Dvořák and Harbison concertos.

Artistic Co-Director of the Chamber Music Society of Lincoln Center, he also co-founded Music@Menlo in 2003, an innovative summer chamber music festival in Silicon Valley.

David Finckel taught extensively with the late Isaac Stern in America, Israel and Japan. He is currently a professor at both the Juilliard School and Stony Brook University and oversees both CMS's Bowers Program and Music@Menlo's Chamber Music Institute. Passionately dedicated to education for musicians of all ages and experience, he developed a special Resource section of his website (davidfinckelandwuhan.com/resource) to provide, at no cost, a wealth of guidance for students on both music study and careers, as well as invaluable information for arts organizations and individuals on every aspect of concert presenting. David's 100 online lessons on cello technique, Cello Talks, are viewed by an international audience of musicians (cello talks.com).

Along with pianist Wu Han, David Finckel was the recipient of Musical America's 2012 Musicians of the Year Award.

PROGRAM NOTES

Beethoven, String Quartet in B-flat major, Op. 130 with Grosse Fuge (Op.133)

The string quartets and Grosse Fuge of Opp. 127-135 were the last music penned by Ludwig van Beethoven (1770-1827), and if his early and middle works were often misunderstood in their day, the final ones were a complete enigma. The unusual qualities of these works were so alien to early audiences that the quartets were ridiculously considered by some to be the absent-minded doodling of a once-great master in his dotage. To others, they seemed to be the work of a man so deaf and out of touch with musical sound, that he could no longer distinguish consonance from dissonance — even on paper!

The truth of the matter is that the last quartets transcend the standards of form, harmony, and chamber technique, as they were known at that time. There is also a mystical quality about these quartets, which Aldous Huxley utilized symbolically in his novel, *Point Counter Point*. The B-Flat Major Quartet (especially its *Cavatina* movement) was Huxley's most frequent reference.

One of the most puzzling features of this quartet is the diversity of its six movements. Joseph Kerman has compared them to the "'character pieces' in a Baroque suite." Basil Lam also acknowledges Beethoven's reference to the 18th century, but he refers instead to the

divertimento form in the hands of Mozart with the words, "Beethoven rediscovers, after the mighty rhetoric and communal eloquence of his middle years, the Mozartian lightness of touch."

The opening movement is a study in contrasts. We are scarcely settled into one tempo and its attendant themes, when Beethoven yanks us into something entirely new. Yet, far from seeming unfocused, the experience is a genuine adventure.

The *Presto* is a rare scherzo-style movement in the minor mode. There are strokes of broad humor here, notably the quasi-recitative in the first violin.

The lightness of mood is preserved somewhat through the *Andante* (marked *poco scherzando*) but is markedly present in the *Alla danza tedesca* that follows. Here is a Ländler-like movement that truly belongs to the divertimento tradition. Similarly, the *Cavatina* that follows has the popular flavor of Italian opera.

Originally, the *Grosse Fuge* (Op.133) was to be the finale to that quartet. However, following the 1826 premiere, Beethoven decided that the movement was too long and might function better as an independent work. It is a movement complete and self-contained. This is due to its length and its organization into three large sections, fast-slow-fast, resembling the movement plan of a sonata. Today's performers have their choice between Beethoven's

original conception and his revised one.

The *Grosse Fuge*'s introduction gives a foretaste of the latter two sections. Starting in the "wrong" key, Beethoven first introduces his eight-note fugue theme with all instruments in unison. Then there is a snatch of the movement's finale followed by a snippet from the slow middle section.

Finally, the music arrives at the "correct" key (B-flat), and Beethoven begins the opening *Allegro* section. The main fugue theme jogs along on the off-beats, and a jagged counter-theme plays against it. At one juncture, the jagged rhythm dominates, but the composer then smooths out the texture with running triplets.

Beginning fantasy-like, the slow central section soon turns into another double fugue, with the main theme now in longer notes and a running, undulating figure as a counter-theme. A climactic moment occurs when the first violin and cello play closely overlapping statements of the main theme.

The *Allegro molto* section turns the fugue theme into a quick dance-like melody heard both right-side-up and upside-down. Pitted against the theme in long notes, the music gradually intensifies, restarts, and then breaks into a brief reprise of the slow section, trailing off at last into hushed chords. Finale rhythms now compete with reappearances of material from earlier sections. The ultimate result is a grand coda

that sings and dances in unified celebration, driving to a triumphant conclusion.

Schubert, String Quintet in C Major, Op. 163 (D. 956)

"Don't talk to me about music. Sometimes it seems to me as though I no longer belong to this world."

This comment, made by Franz Schubert (1797-1828) shortly before his death, reflects all the Romantic stoicism and "cosmic nostalgia" which wells up in his late music, most notably in the C Major Quintet. This work, considered to be Schubert's finest piece of chamber music, was completed in September 1828, just two months before his passing.

Schubert's Quintet, instead of employing two violas in the manner of Mozart, follows Boccherini's example of using two cellos. There the similarity to Boccherini ends. Schubert devotes much attention to exploiting the instruments in detailed and unusual ways, arraying and combining them in small groups of continually shifting tone colors. This Romantic — even orchestral — approach to chamber composition resembles that taken three years earlier by Mendelssohn in his Octet for Strings.

In the first movement, for example, Schubert announces his themes simply, and then expands the texture to include all the instruments. His spacious development builds to a climax that is orchestral in effect before

returning to simpler textures at the recapitulation.

The *Adagio* is a study in contrasts. Its outer sections "combine lyricism with dolorous Weltschmerz ('universal weariness')," in the words of chamber music expert, Melvin Berger. In the middle come unusually rhythmic passages riddled with odd syncopations. At the end, a brief reprise of the middle section gives way to a quiet, resigned ending.

An especially orchestral effect in the Quintet is the suggestion of horns (hunting horns?) in the Scherzo, a movement that forays into Romantic realms with its slower Trio in 4/4 time.

The finale is, like so many Beethoven finales, a "paeon to the indomitability of the human spirit" (Berger). Here, we have a rollicking movement with a Hungarian dance-flavored main theme. Also like Beethoven, Schubert saves his last bit of energy for the final moments when the music accelerates to a brilliant ending.

Schubert's Quintet holds a special place in the repertoire due to its intensely personal quality. The work could even be called Schubert's musical last will and testament. The first three movements are distinctly philosophical, while the last illustrates the social life of the Schubertians, on which Schubert's friend Joseph von Spaun was later to reflect, "We were the happiest people in all the world."

Program notes by Dr. Michael Fink

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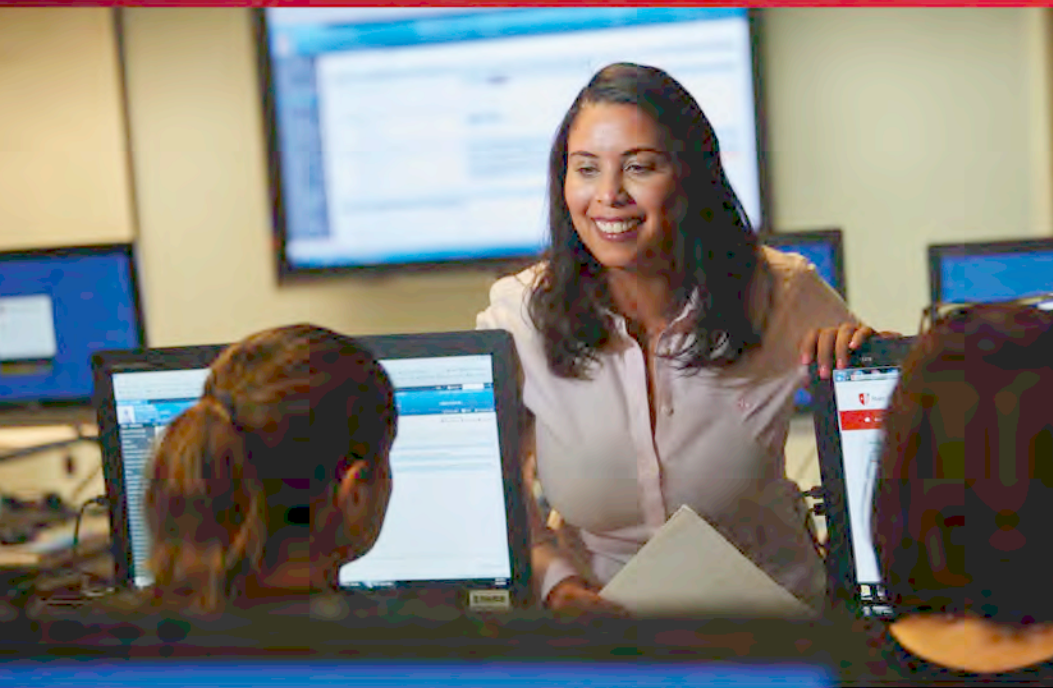
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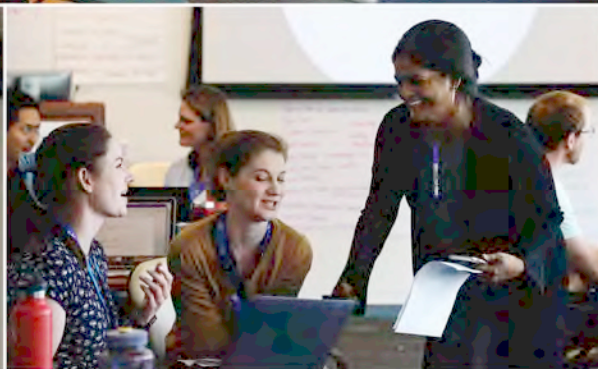
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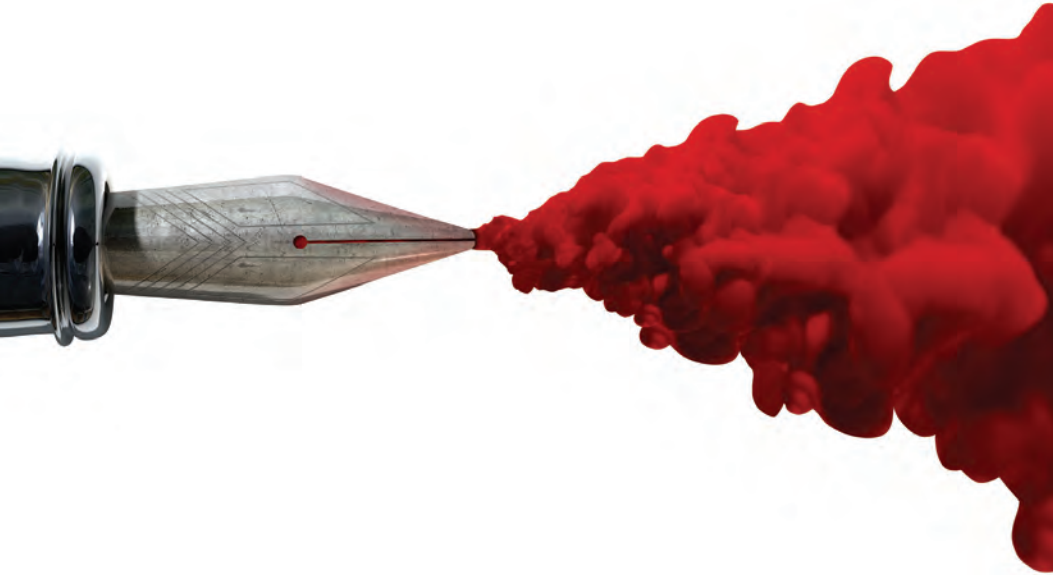
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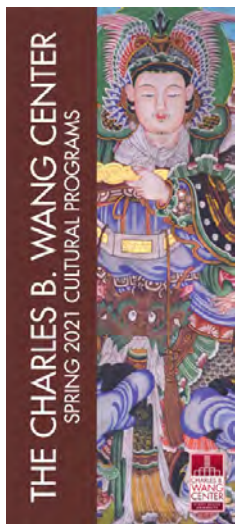
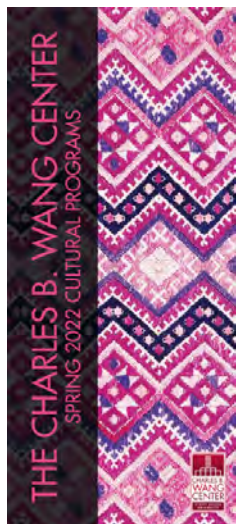
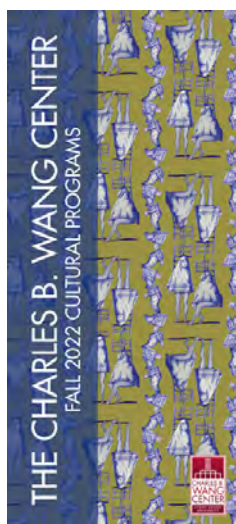


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Fri. Dec. 1, 2023 @ 8pm

Jane Monheit -

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Sat. Dec. 9, 2023 @ 8pm

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