STONY BROOK SYMPHONY ORCHESTRA

Saturday, March 28th, 2026, 7:30 PM

Eduardo Leandro
Conductor

Jennifer Frautschi
Violin

Matthew Lipman
Viola

PROGRAM

Sinfonia Concertante in E-flat for Violin and Viola, K. 364 — **Wolfgang Amadeus Mozart (1756-1791)**

I. Allegro maestoso
II. Andante
III. Presto

INTERMISSION

Symphony No. 5 in E Minor, Op. 64 — **Pyotr Ilyich Tchaikovsky (1840-1893)**

I. Andante—Allegro con anima
II. Andante cantabile con alcuna licenza
III. Valse. Allegro moderato
IV . Finale. Andante maestoso—Allegro vivace

Please turn off all portable devices during the performance.

Stony Brook University

Department of Music

Eduardo Leandro
Conductor

Eduardo Leandro is a conductor and percussionist who seeks to bridge the gap between both worlds by applying his extensive experience in new music to his interpretation of earlier orchestral repertoire, bringing "new" music's freshness and excitement to

classical and romantic pieces, while also bringing orchestral music's lyricism and centuries-long appeal into his performances of contemporary music.

He has been recently appointed as Music Director and Principal conductor of the Greater Bridgeport Symphony Orchestra in Connecticut- an orchestra that is about to start its 80th season.

He conducts the New York New Music Ensemble, a group with over 40 years of history commissioning and premiering music from over one hundred composers. He regularly performs with the New York University Symphony Orchestra, and has conducted Camerata Aberta in Brazil, Talea and Sequitur Ensembles in the United States, Ensemble Lemanic in France, and the New Music Ensembles in the conservatories of Geneva and Lausanne. He recently served as the music director for the premiere of "The Scarlet Professor", an opera composed by Eric Sawyer and produced by the Five Colleges Consortium. He has conducted chamber music concerts at Radio France in Paris, in Milan and Torino with MDI and Sentieri Musicali, at Pacific Rim Music Festival in California, and at Festival Archipel in Switzerland.

He is an Associate Professor at Stony Brook University and artistic director of its Contemporary Chamber Players, conducts the Stony Brook Symphony Orchestra, teaches doctoral seminars related to the understanding and performance of contemporary music, and teaches percussion at the masters and doctoral levels. He directed the percussion program at the University of Massachusetts at Amherst. He has also taught percussion at the Haute École de

Musique de Genève and at the Université de Montreal, University of Miami, and Michigan University. Eduardo has been regular faculty at Yellow Barn Summer Festival in Vermont, and faculty at several festivals in Brazil and in the U.S.A.

As a percussionist, Eduardo Leandro has performed as soloist and with ensembles in Europe, Asia, and the Americas. In the U.S. he performs regularly with the Lincoln Center Chamber Music Society, having appeared with Steve Reich Ensemble and Bang on a Can All Stars among others. He is part of the Percussion Duo Contexto, ensemble in residence at the Centre International de Percussion in Geneva for ten years, having premiered and recorded dozens of works. He continues to perform as a soloist and chamber musician, commissioning new pieces and helping discover what this exciting group of instruments has to offer.

Recent and upcoming projects include conducting a new opera by Flo Menezes that involves large orchestra, chorus, and electronics; continuing to learn Ghanian drumming; a free improv collaboration with saxophonist Travis Laplante; and the performance, recording, and producing of Kalavinka, the music for mallet instruments by James Wood based on bird songs, for the British recording label Sargasso.

Eduardo Leandro was born in Belo Horizonte, Brazil, land of carnival, samba schools and rich musical culture. He attended the Sao Paulo State University, the Rotterdam Conservatory in the Netherlands, and Yale University. His conducting mentor and teacher was Gustav Meier, director of Greater Bridgeport Symphony Orchestra for over four decades. His percussion mentors are Robert van Sice and John Boudler.

When not working on music, Eduardo can be seen taking pictures of birds, learning new languages, or making use of his commercial pilot's license while flying his plane around the East coast.

Jennifer Frautschi
Violin

Two-time GRAMMY nominee and Avery Fisher career grant recipient violinist Jennifer Frautschi has appeared as soloist with innumerable orchestras including the Cincinnati Symphony, Chicago Symphony, Los Angeles Philharmonic, Milwaukee Symphony, Minnesota Orchestra, and St. Paul Chamber Orchestra. She is an artist-member of the Boston Chamber Music Society

and has appeared as chamber musician at Chamber Music Northwest, the Chamber Music Society of Lincoln Center, La Jolla Summerfest, Music@Menlo, Tippet Rise Art Center, Toronto Summer Music, and the Bridgehampton, Cape Cod, Charlottesville, Great Lakes, Lake Champlain, Moab, Ojai, Santa Fe, Salt Bay, Seattle, Spoleto, and Valley of the Moon Music Festivals.

Her extensive discography includes several discs for Naxos: the Stravinsky Violin Concerto with the Philharmonia Orchestra of London, conducted by the legendary Robert Craft, and two GRAMMY-nominated recordings with the Fred Sherry Quartet, of Schoenberg's Concerto for String Quartet and Orchestra, and the Schoenberg Third String Quartet. Her most recent releases are with pianist John Blacklow on Albany Records: the first devoted to the three sonatas of Robert Schumann; the second, American Duos, an exploration of recent additions to the violin and piano repertoire by contemporary American composers Barbara White, Steven Mackey, Elena Ruehr, Dan Coleman, and Stephen Hartke. She also recorded three widely praised CDs for Artek: an orchestral recording of the Prokofiev concerti with Gerard Schwarz and the Seattle Symphony; the violin music of Ravel and Stravinsky; and 20th-century works for solo violin. Other recordings include a disc of Romantic Horn Trios, with hornist Eric Ruske and pianist Stephen Prutsman, and the Stravinsky Duo Concertant with pianist Jeremy Denk.

Born in Pasadena, California, Ms. Frautschi attended the Colburn School, Harvard, the New England Conservatory, and the Juilliard School. She performs on a 1722 Antonio Stradivarius violin known as the "ex-Cadiz," on generous loan from a private American foundation with support from Rare Violins In Consortium. She currently teaches in the graduate program at Stony Brook University.

Matthew Lipman
Viola

American violist Matthew Lipman has been praised by the New York Times for his "rich tone and elegant phrasing," and by the Chicago Tribune for a "splendid technique and musical sensitivity." Lipman has come to be relied on as one of the leading players of his generation, frequently appearing as both a soloist and chamber music performer.

Lipman debuted with the Chicago Symphony Orchestra at the Ravinia Festival and with the Chamber Orchestra of Europe at the Rheingau Music Festival in the summer of 2021. Highlights of recent seasons include appearances with the Minnesota Orchestra, BBC Philharmonic, Academy of St. Martin in the Fields, and the Juilliard Orchestra. Lipman has worked with conductors including Edward Gardner, the late Sir Neville Marriner, Osmo Vänskä, and Nicholas McGegan. Lipman was a featured performer with fellow violist Tabea Zimmermann at Michael Tilson Thomas's 2019 Viola Visions Festival of the New World Symphony in Miami. His recent debuts include at the Aspen Music Festival, Seoul's Kumho Art Hall, Wigmore Hall, Chicago's Orchestra Hall at Symphony Center, the Walt Disney Concert Hall and in recital at Carnegie Hall.

Ascent, his 2019 release by Cedille Records, was celebrated by The Strad as a "most impressive" debut album while Lipman is praised for his "authoritative phrasing and attractive sound." The album marks the first ever recording of the recently discovered work by Shostakovich, Impromptu for viola and piano and of Clarice Assad's Metamorfose for viola and piano, which Lipman commissioned for the recording. He has also been featured on the recording of Mozart's Sinfonia Concertante with violinist Rachel Barton Pine and the Academy of St. Martin in the Fields conducted by the late Sir Neville Marriner. The album topped Billboard's Classical Chart and has received praise by both the press and public.

Named the 2019 Artist-in-Residence for the American Viola Society, Lipman has additionally been featured on WFMT Chicago's list "30 Under 30" of the world's top classical musicians, and is a published contributor to The Strad, Strings and BBC Music magazines. He was featured on the second season of PBS's 'Now Hear This' performing Schubert's 'Arpeggione' Sonata with pianist Mishka Rushdie Momen. He performs regularly on tour and at Lincoln Center's Alice Tully Hall with the Chamber Music Society of Lincoln Center and at music festivals including the Morizburg Festival, St. Petersburg's White Nights, Music@Menlo, Marlboro, Ravinia, Bridgehampton, Seattle, Saratoga, and Kissinger Sommer festivals. His regular chamber music partners include Tabea Zimmermann, Mitsuko Uchida, Itzhak Perlman, Sir András Schiff, Jeremy Denk, Stella Chen, and Pinchas Zukerman. Dedicated to expanding the repertoire for the viola, Lipman has also performed the premieres of works for viola by composers Helen Grime, Clarice Assad, David Ludwig and the American premiere of Monochromer GartenVI by Malika Kishino.

Lipman is the recipient of a 2015 Avery Fisher Career Grant, a Kovner Fellowship, and the Jack Kent Cooke Award, and is also a major prize winner in the Primrose, Tertis, Washington, Johansen, and Stulberg International Viola Competitions. He studied at The Juilliard School with Heidi Castleman, and was further mentored by Tabea Zimmermann at the Kronberg Academy. As an alum of the Bowers Program, Lipman occupies the Wallach Chair at the Chamber Music Society of Lincoln Center. He performs on a 1700 Matteo Goffriller viola loaned through the generous efforts of the Pine Foundation.

Sinfonia Concertante for Violin, Viola and Orchestra
W.A. Mozart

The year 1779 was a pivot point in Mozart's career. At twenty-three, he had recently returned from a successful tour of Europe and was nearing the peak of his powers as a composer. At the same time, he was unhappily employed by Archbishop Colloredo of Salzburg, which limited his public engagements—and his pay. Soon, he would be freed from his post to begin a life as freelance composer in Vienna, though for now, he remained dreaming of his freedom. Yet while Mozart may have been uncertain about his future, the Sinfonia Concertante for Violin, Viola and Orchestra

attests that his musical confidence and exuberance were abundant as ever.

The work represents one of Mozart's experiments with a new genre, one he encountered abroad and was able to quickly master. Something like a symphony, concerto, and concerto grosso rolled into one, the Sinfonia Concertante's popularity perhaps reflected the ascendant European bourgeoisie's taste for instrumental virtuosity. It is also likely that the genre gave Mozart a good opportunity to pick up some extra cash while earning renown for his own skills as a violist. We don't know for sure who originally played violin alongside Mozart, though many believe it to have been Antonio Brunetti, who would later fill Mozart's role as servant to the archbishop of Salzburg. Mozart would later refer to his colleague, in a letter, as "that coarse and dirty Brunetti… a disgrace to his master, to himself and to the whole orchestra," a remark that is difficult to square with the beautiful interplay between soloists we hear in the Sinfonia Concertante.

By far the most famous example of the genre, a predecessor to the modern double concerto, the work is rife with Mozart's characteristic knack for endless, seemingly effortless melodic production. The discourse between soloists serves to highlight Mozart's gift for naturalistic thematic transformation: melodies unfold from one to the next in a state of perpetual motion and evolution. Concert pianist and author Charles Rosen thought of the work as a hallmark in Mozart's career: "The miracle of Mozart's style," remarked the former Stony Brook professor, "was to make a clearly marked event, an action defined and set apart like the entrance of a character in an opera or the soloist in a concerto, seem to rise almost organically from the music, an integral part of the whole without losing a particle of its individuality or even its separateness. This conception of articulated continuity was a radical departure in the history of music."

In the opening Allegro maestoso, the soloists partake in an elaborate dance, bouncing off of each other dialogically and converging in moments of sublime unison. The movement leaves the indelible impression of a joyous conversation or an instrumental friendship. Joy moves to something more tragic and solemn in the C-minor second movement, whose mood may reflect Mozart's grief at his mother's recent death. Some performers have found the

second movement's emotionality almost overwhelming— the duet's dialogue becomes something akin to high-drama, recalling shared sadness between loved ones. The following, playful Presto finale, while shorter than the previous movements and simpler in form, is no less virtuosic, or less delightful. The tragedy of the previous movement alleviated, we are provided a brisk and lively send-off.

Spanning moments of sorrow, glee, and deep profundity, the Sinfonia Concertante is overflowing with musical ideas. But the work is perhaps most remarkable for how its concerto-ness never overwhelms its symphony-ness. Neither the orchestra's prominence nor virtuosity must be sacrificed: this fact has made it an enduring favorite for soloists and orchestras alike. Indeed, with Mozart, we can have it all.

Note by Scott Chupp

Symphony No. 5
Pyotr Ilyich Tchaikovsky

When Tchaikovsky's Fifth Symphony premiered in 1888, just five years before his premature death, the composer was characteristically self-critical: "I have come to the conclusion that it is a failure," he wrote. Today, we might chalk this up to perfectionism. The symphony was merely the latest in a decades-long succession of works that are now among the most beloved and frequently performed in the orchestral repertoire. Yet despite the symphony's present reputation, many critics in its time agreed with the composer. By some accounts, when Tchaikovsky invited Johannes Brahms to one of the rehearsals for the new symphony, Brahms fell asleep. He later offered praise and constructive criticism on the new work, and the two agreed that they disliked the finale.

Tchaikovsky would later recover his love for the work, but his ambivalence, and the Fifth's controversial reception, can be regarded as products of their historical circumstance. The composer found himself unaffiliated in the Russian musical war of the day, a struggle between the folk-

inspired nationalism of "the Mighty Handful," a group which included Mussorgsky and Rimsky-Korsokov, and conservatives like Anton Rubinstein, who venerated the European musical tradition. Instead, Tchaikovsky carved out his own niche, a Russo-Germanic syncretism that is audible throughout the Fifth Symphony. However, what might have been seen by his contemporaries as ambivalence or fence-sitting has since been recognized for the greatness that it is: an expressive vision of cross-cultural synthesis. Thus, in terms of its style, the symphony might be best seen as embodying this tension between "Russianness" and "Europeanness" that defined some of the best of his musical output. On a more specific level, the symphony is seen as a meditation on fate and destiny. Though it is not a programmatic work, in his notebook sketches of the first movement, Tchaikovsky scrawled the weighty phrase "a complete resignation before fate."

From its opening measures, the orchestra grabs the listener with its emotional intensity and refuses to let up. We are introduced first to the "Fate theme," a mournful melody that will tie together each of the four movements, before a second theme—one that is more characteristically Slavic and evocative of earthly life's tumult—enters in a galloping 6/8 meter, gradually hurtling us toward furious heights. The second movement continues the stormy mood of the first but is most famous for its majestic horn solo. The solo is yet another example of Tchaikovsky's melodic genius—a gift he shared with Mozart and for which he admired his German forbear. If we follow the symphony's implied program, fate has evolved, by the waltzing third movement, into something both fiendish and elegant. On a formal level, the movement is the epitome of Romantic experimentation with dance genres, and we might hear in it traces of Tchaikovsky's most popular music for ballet.

The symphony's cyclical structure is fulfilled in the finale, when Tchaikovsky transmutes the sorrowful "Fate theme" from the first movement into an embattled, rousing developmental section. At the conclusion of this long meditation on humanity's fruitless striving against destiny, once fury and anguish have built up to a climax, the "Fate theme" is triumphantly restated in a major-key fanfare. It is as if Tchaikovsky is leaving us to ponder: have we just heard the triumph of

humanity over its destiny, or the triumph of fate itself?

Note by Scott Chupp

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