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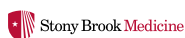


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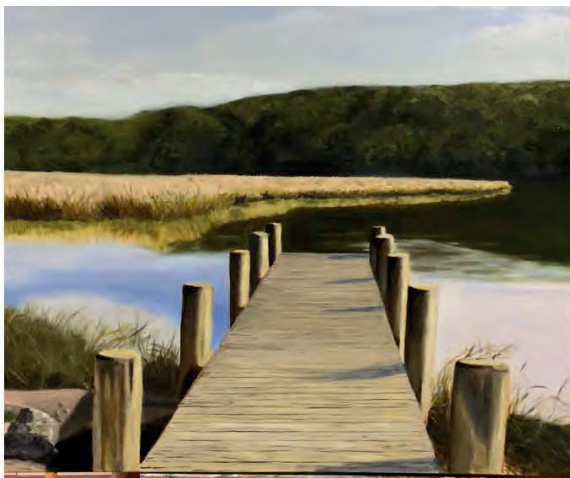


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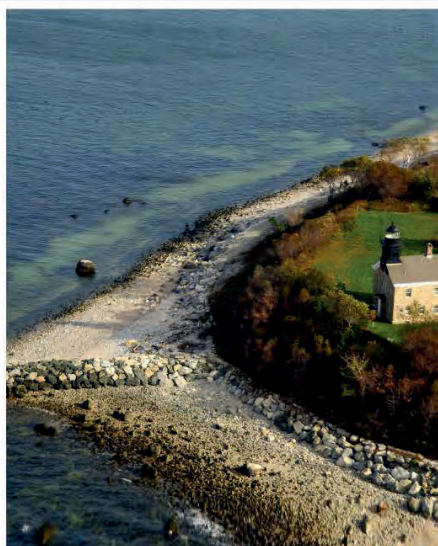
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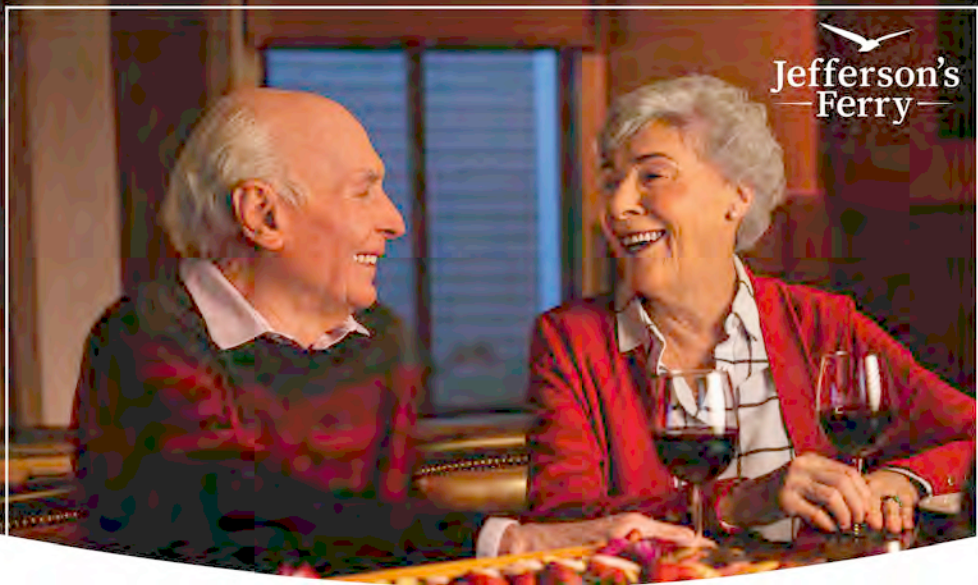
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Diana Zhu, *Hand Me Down*, video still,  
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# STONY BROOK OPERA

## 2023–2024 CONCERT SCHEDULE

The Stony Brook Opera features graduate students in voice, many of whom have already established professional singing careers. The three-year repertoire cycle includes one Baroque opera, one contemporary opera and a standard work, all staged or semi-staged at the Staller Center for the Arts.

**Tickets:** Admission is free unless otherwise noted.

All concerts are in the **Staller Center Recital Hall** unless specified.

### Friday, November 10, 2023, 7 pm Saturday, November 11, 2023, 7 pm

#### Chamber Opera

Join Stony Brook Opera for its fall chamber opera production of George Frideric Handel's *Il Trionfo del Tempo e del Disinganno* featuring the Stony Brook Baroque Players.

### Sunday, February 18, 2024, 3 pm

#### Opera Scenes

A gala program of scenes from beloved and traditional operas with projected titles in English; semi-staged with piano accompaniment. Conducted by Daniel Beckwith and directed by Brenda Harris.

### Saturday, April 27, 2024, 7 pm Sunday April 28, 2024, 3 pm

#### *The Marriage of Figaro*

Staller Center Main Stage

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Stony Brook Opera is thrilled to present Mozart's rambunctious romp *The Marriage of Figaro*, K. 492. Hilarity, mistaken identity, intrigue, politics and infidelity — this masterpiece has it all! With Mozart's brilliant music and Lorenzo Da Ponte's witty text, this opera is always a crowd pleaser.



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# STONY BROOK SYMPHONY ORCHESTRA

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### STALLER CENTER MAIN STAGE, 8 pm

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#### Saturday, October 7, 2023

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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

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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 Parnter

#### Saturday, December 2, 2023

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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

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

#### Saturday, March 23, 2024

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



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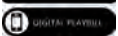


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**THE EMERSON LEGACY SERIES**

THURSDAY, FEBRUARY 15, 2024

FEATURING

**EUGENE DRUCKER & LAWRENCE DUTTON**

AND STUDENTS OF THE EMERSON STRING QUARTET INSTITUTE

**PROGRAM**

**BARTÓK**

**Selections from 44 Duos for Two Violins**

No. 23: The Bride's Lament  
No. 36: Bagpipes  
No. 37: Prelude and Canon  
No. 28: Sadness  
No. 38: Romanian Whirling Dance  
No. 44: Ardelliana

*Eugene Drucker, Violin  
Grace Collins, Violin*

**DVOŘÁK**

**Terzetto in C major, Opus 74**

Introduction: Allegro ma non troppo  
Larghetto  
Scherzo: Vivace  
Tema con Variazioni: Poo Adagio; Molto Allegro

*Eugene Drucker and Rachel Zhao, Violins  
Brian Anderson, Viola*

**MOZART**

**Quintet in G minor, K. 516**

Allegro  
Menuetto: Allegretto  
Adagio ma non troppo  
Adagio; Allegro

*Heejeon Ahn and Delphine Skene, Violins  
Lawrence Dutton and August DuBeau, Violas  
Zhihao Wu, Cello*

**-INTERMISSION-**

**MENDELSSOHN**

**String Octet in E-flat major, Op. 20**

Allegro moderato

*With Eugene Drucker, Ruoying Pan, Jaeyoun Hwang,  
and Sofiya Levchenko, Violins;  
Lawrence Dutton and Kevonna Shuford, Violas;  
Weiting Sun and Lindsey Choung, Cellos*

Adante

Scherzo: Allegro leggierissimo

Presto

*With Eugene Drucker, Chieh-An Yu, Tong Chen,  
and Hudson Chung, Violins  
Lawrence Dutton and Rachel Haber, Violas  
Sameer Apte and William Taylor, Cellos*

# EMERSON LEGACY SERIES

## ABOUT

Having recently disbanded as a performing entity, my colleagues and I continue to work together as Quartet-in-Residence at Stony Brook University, where one of our main responsibilities is the direction of the Emerson String Quartet Institute. For the past several years, we've monitored the progress of student ensembles — some previously formed and others that come together specifically for our program — in an intensive 2-year course of study that surveys the great string quartet literature of the 18th, 19th and 20th centuries. Six excellent groups have frequent coaching sessions from the four of us plus our longtime former cellist, David Finckel, and are given opportunities to perform under close supervision at the end of each semester.

From this pool of talented young players we've chosen almost 20 to participate alongside Lawrence Dutton and myself in tonight's program, the first of a new "Emerson Legacy" series at the Staller Center. We hope you will share our excitement as we launch this continuation of the series that

has sustained us in our Long Island home for the past two decades.

*-Eugene Drucker, on behalf of the Emerson String Quartet*



## EUGENE DRUCKER

Violinist Eugene Drucker, a founding member of the multiple Grammy Award-winning Emerson String Quartet, is also a soloist. He has appeared with the orchestras of Montreal, Brussels, Antwerp, Liège, Hartford, Richmond, Louisville, and Jerusalem, as well as with the American Symphony Orchestra, the Aspen Chamber Symphony and the Las Vegas Philharmonic. A graduate of Columbia University and the Juilliard School, where he studied with Oscar Shumsky, Mr. Drucker was concertmaster of the Juilliard Orchestra, with which he appeared as soloist several times. He made his New York debut as a Concert Artists Guild winner in the fall of 1976, after having won prizes at the Montreal Competition and the Queen Elisabeth Competition in Brussels.

Mr. Drucker has recorded the complete unaccompanied works of Bach, reissued by Parnassus Records, and the complete sonatas and duos of Bartók for Biddulph Recordings.

His first novel, *The Savior*, was published by Simon & Schuster in 2007 and later appeared in a German translation called *Wintersonate*. A second novel, *Yearning*, was published in 2021.

Mr. Drucker's suite for string quartet, *Series of Twelve*, was commissioned by the New Music for Strings Festival in Denmark. It was premiered in Copenhagen and Reykjavik in August 2018 and was later performed by the Escher Quartet in the U.S. He has also composed several settings of poetry by Shakespeare and Denise Levertov for voice and strings.

Eugene Drucker has taught at Stony Brook University since 2002, and recently joined the faculty of the Manhattan School of Music. He became Music Director of the Berkshire Bach Society's "Bach at New Year's" Concerts in 2017, and was appointed year-round Artistic Director for that organization in 2024.

He lives in New York City with his wife, cellist Roberta Cooper.

Violins: Antonius Stradivarius (Cremona, 1686), Ryan Soltis (Moyie Springs, Idaho, 2015)



## LAWRENCE DUTTON

Lawrence Dutton, violist of the 9 time Grammy award winning Emerson String Quartet, has collaborated with many of the world's great performing artists, including Isaac Stern, Mstislav Rostropovich, Oscar Shumsky, Leon Fleisher, Sir Paul McCartney, Renee Fleming, Sir James Galway, Andre Previn, Menahem Pressler, Walter Trampler, Rudolf Firkusny, Emanuel Ax, Yefim Bronfman, Lynn Harrell, Evgeny Kissin, Joseph Kalichstein, Misha Dichter, Jan DeGaetani, Edgar Meyer, and Joshua Bell among others.

He has also performed as guest artist with numerous string quartets such as the Juilliard, Guarneri, Pacifica, Escher and the Quartetto Di Cremona. In addition he has also performed as guest artist with several piano trios including the Beaux Arts, Kalichstein-Laredo-Robinson and Eroica.

Since 2001, Mr. Dutton has been the Artistic Director of the Hoch

Chamber Music Series, presenting three concerts at Concordia College in Bronxville, NY. He has been featured on three albums with the Grammy winning jazz bassist John Patitucci on the Concord Jazz label and with the Beaux Arts Trio recorded the *Shostakovich Piano Quintet, Op. 57*, and the *Fauré G minor Piano Quartet, Op. 45*, on the Philips label. His Aspen Music Festival recording with Jan DeGaetani for Bridge records was nominated for a Grammy award.

Mr. Dutton has appeared as soloist with many American and European orchestras including those of Germany, Belgium, New York, California, New Jersey, Connecticut, Colorado, and Virginia, among others. He has also appeared as guest artist at the music festivals of Aspen, Santa Fe, Ravinia, La Jolla, the Heifetz Institute, the Great Mountains Festival in Korea, Chamber Music Northwest, the Rome Chamber Music Festival and the Great Lakes Festival. With the late Isaac Stern he had collaborated in the International Chamber Music Encounters both at Carnegie Hall and in Jerusalem.

Currently Mr. Dutton is Distinguished Professor of Viola and Chamber Music at Stony Brook University in New York and Distinguished Artist at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia.

He began violin studies with Margaret Pardee and on viola with Francis Tursi at the Eastman

School. Mr. Dutton earned his Bachelors and Masters degrees at the Juilliard School, where he studied with Lillian Fuchs and has received Honorary Doctorates from Middlebury College in Vermont, The College of Wooster in Ohio, Bard College in New York and The Hartt School of Music in Connecticut.

He and the other members of the Emerson Quartet were presented the 2015 Richard J. Bogomolny National Service Award from Chamber Music America and were recipients of the Avery Fisher Award in 2004. They were also inducted into the American Classical Music Hall of Fame in 2010 and were Musical America's Ensemble of the Year for 2000.

Mr. Dutton exclusively uses Thomastik Spirocore strings and his Viola is a Samuel Zygmuntowicz (Brooklyn, NY 2003).

## PROGRAM NOTES

### **Béla Bartók — Selections from 44 Duos for 2 Violins, Sz. 98**

The composer Béla Bartók (1881–1945) spent much of his career traveling across his native Hungary and throughout eastern Europe to study the folk music traditions he heard in the countryside. Bartók incorporated these melodies and their overall style into his own compositions, including the *44 Duos for Two Violins (Sz.*



98). This collection of miniature duets was a response to the German violinist and pedagogue Erich Doflein's request for music for his students that would be both appropriate for the beginning violinist and artistically rewarding—a challenging task for the composer. In tailoring the duos to young violinists, Bartók pared his musical vocabulary to the absolute essentials. Each note carries meaning, resulting in a deliberate and clear sound. Almost all of the duets directly incorporate actual folk melodies that Bartók recorded in his fieldwork.

Duet No. 23, "The Bride's Lament (*Mennyasszonybúcsútató*)," opens this evening's concert with *parlando* eighth notes, a technique in which the performer adopts a "speaking" character, as though singing an improvised melody in free rhythm. The accompanying violin part rubs against the winding melody with harsh, unrelenting dissonances, creating a friction that, at the end of the piece, does not resolve, but simply... stops. No. 36, "Bagpipes (*Szól A Duda*)," is one of only two duos in the set not derived from an actual folk melody. Bartók's jaunty original melody flutters and swirls over a vigorous, steadily oscillating accompaniment reminiscent of the *duda*, or traditional

Hungarian bagpipe.

In No. 37, "Prelude and Canon," Bartók employs a two-part musical structure made famous centuries before by J.S. Bach. The opening "Prelude" follows a simple yet distinctive melody through various polytonal landscapes. The subsequent "Canon" places that same tune in a musical puzzle as the second violin replicates the exact contours of the first's melody, following behind at the distance of one beat, and the two parts interlock in elaborate counterpoint.

The five-note motif which opens No. 28, "Sadness (*Bánkódás*)," and Bartók's subsequent treatment of it, signals the influence of contemporary atonal music. As this duet unfolds, Bartók fractures and recombines these five notes in a solemn triple-meter dance.

In the *Forgatós*, a Romanian couple's dance, two dancers put on an elaborate display of both synchronized and independent spins. Likewise, the two violins whirl around each other in No. 38, a cheerful and aptly titled "Romanian Whirling Dance."

The final duo of Bartók's set, "Ardeliana," sets a dramatic and lively Transylvanian melody. The two violins play as if to outdo each other, resulting in

a fiery display of virtuosity and showmanship.

### **Antonín Dvořák — Terzetto, Op. 74**

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Czech composer and violist Antonín Dvořák (1841–1904) composed his *Terzetto* (Op. 74) in just a few days in January of 1887. The work owes its unusual instrumentation—two violins and viola—to Dvořák’s intended audience. Planning to play the viola part himself, he wrote the work for violinists Jan Pelikán, a member of the National Theatre Orchestra in Prague, and Josef Kruis, who was renting a room in the Dvořák family house and taking violin lessons with Pelikán.

The first movement of the *Terzetto* functions as an introduction to the latter three. It opens with a tender melody in C major for the first violin, marked *espressivo*, interrupted by a flurry of energetic runs that cascade through the three parts. The central section of the introduction develops this sixteenth-note passage work in a minor key before the lyrical opening theme returns to round out the introduction.

The second movement, *Larghetto*, also employs a three-part form. The opening section is like a lullaby, with gently rolling triplet rhythms throughout the three parts. As the constant motion of these triplet figures winds down, a

surge of energy strikes: again, the central section is more agitated. Militaristic dotted rhythms dominate the texture, with a hint of characteristically Dvořákian melancholy.

The third movement consists of a mischievous Scherzo and romantic Trio, again arranged in a ternary form. Dvořák explores the timbral and textural capabilities of his unusual ensemble in the galloping Scherzo: rustic double-stops (playing two strings at once), strummed pizzicato chords, and even *sul ponticello* (bowed at the bridge, creating a metallic sound) all work together to evoke a folk style. Slightly slower, the Trio is an elegant waltz. Dvořák pairs the violins in a melodic duet, while the viola responds to their gestures with arpeggios.

The *Terzetto*’s finale begins with a stately theme before proceeding through a series of ten variations. Unlike its Classical model (exemplified by Mozart’s famous set of variations on the French folk song “Ah, vous dirai-je, Maman”), Dvořák’s approach to the Theme and Variations form lacks clear demarcations. Rather, each successive variation acts as a smooth transition between the ones that precede and follow it. The result is an incremental evolution of the original theme, scarcely noticeable until the tune returns in its original guise

near the end of the movement to usher in a bombastic conclusion.

### **Wolfgang Amadeus Mozart — Quintet in G minor, K. 516**

Perhaps the most well-known composer in western music history, Wolfgang Amadeus Mozart (1756–1791) is famous for refining the Classical style of composition to what is now seen as its pinnacle. In his thirty-five years, Mozart composed prolifically, beginning with a 10-measure tune for solo piano when he was just five years old and ending with a monumental Requiem mass left incomplete at the time of his death. Mozart's operas, symphonies, and chamber works remain some of the most popular and valued works in the classical canon.

Mozart wrote his G minor quintet in 1787, just a few weeks before the death of his father, Leopold Mozart, who had educated Wolfgang and his sister, Anna Maria, in music and administered their early careers as child prodigies. Although he knew his father had fallen seriously ill, Mozart was unable to spare the time or expenses to travel home to Salzburg from Vienna. It is in the context of the agonizing helplessness of these few weeks that the *Quintet in G minor* must be understood.

The first movement is, structurally, an archetypal

sonata-allegro form, revolving around two main themes which both begin in the key of G minor. In minor-key sonata forms, composers have the option to conclude with a modulation to a triumphant major key; Mozart, however, follows the darkness of G minor through to the end as the opening theme returns once more, as if stuck on a loop.

The second movement's Minuet—generically a lighthearted dance—is uncharacteristically stormy, an angsty melody filled with dramatic outbursts. Mozart highlights the turbulence of the Minuet by juxtaposing with a bittersweet Trio in the parallel key of G major. The third movement, *Adagio ma non troppo*, begins with a solemn tune played in chorale-style rhythmic unison by the entire ensemble. Mournful and meditative, the *Adagio* ebbs and flows with a simmering intensity until its wistful conclusion in E-flat major.

### **Felix Mendelssohn — String Octet in E-flat major, Op. 20**

Written when the composer was just sixteen years old, Felix Mendelssohn's Octet in E-flat major already displays all the vivacity, clarity, and popular success of his mature style, familiar from works such as the incidental music to *A Midsummer Night's Dream* (including the famous Wedding March) and Violin Concerto in

E minor. Along with his older sister Fanny, a highly regarded composer in her own right, Mendelssohn (1809–1847) was a child prodigy, writing thirteen string symphonies in his early teenage years. Working as a composer, pianist, and conductor, Mendelssohn's successful career took him throughout western Europe, and he famously revived public interest in the music of the Baroque composer Johann Sebastian Bach, whose influence can be heard in the intricate counterpoint of Mendelssohn's string octet.

In the Octet, Mendelssohn created an entirely new chamber instrumentation by superimposing two string quartets (resulting in an integrated ensemble of four violins, two violas, and two cellos) capable of traversing new frontiers of timbral depth and textural complexity. From the start, Mendelssohn takes full advantage of the lush sounds of the octet as a violin melody soars over an undulating accompaniment built with interlocking layers in the other seven instruments. Following an extended sonata form, the first movement dramatically incorporates a full spectrum of moods ranging from grim to incandescent.

The second movement, *Andante*, percolates continuously through a foundation of triplet rhythms.

Although sulking at first, the movement explodes into a striking central section full of pointed gestures. Mendelssohn inventively employs various combinations of instruments in the movement's heartfelt conclusion.

The capricious *Scherzo* is a rondo, repeating a fiery main theme in alternation with contrasting sections. The fierce motive—first heard in the violin—passes throughout the octet in a dizzying display of virtuosity. The finale, though, is even more dazzling, with dramatic unison passages, thrilling and highly technical runs, and effusive lyricism. Throughout the movement, listen for the quotations of Handel's instantly recognizable "Hallelujah Chorus" from *The Messiah* ("...and He shall reign forever and ever..."), treated by Mendelssohn in magisterial counterpoint.

*Program Notes by Hannah Waterman*



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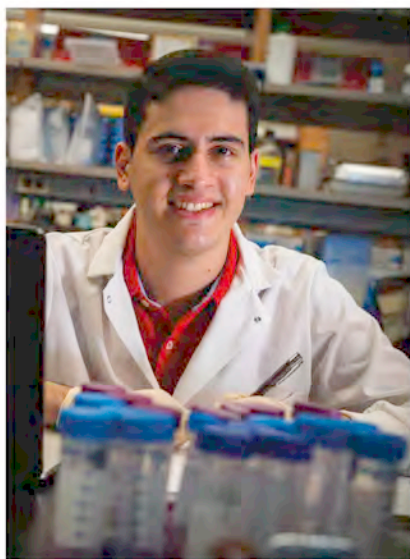
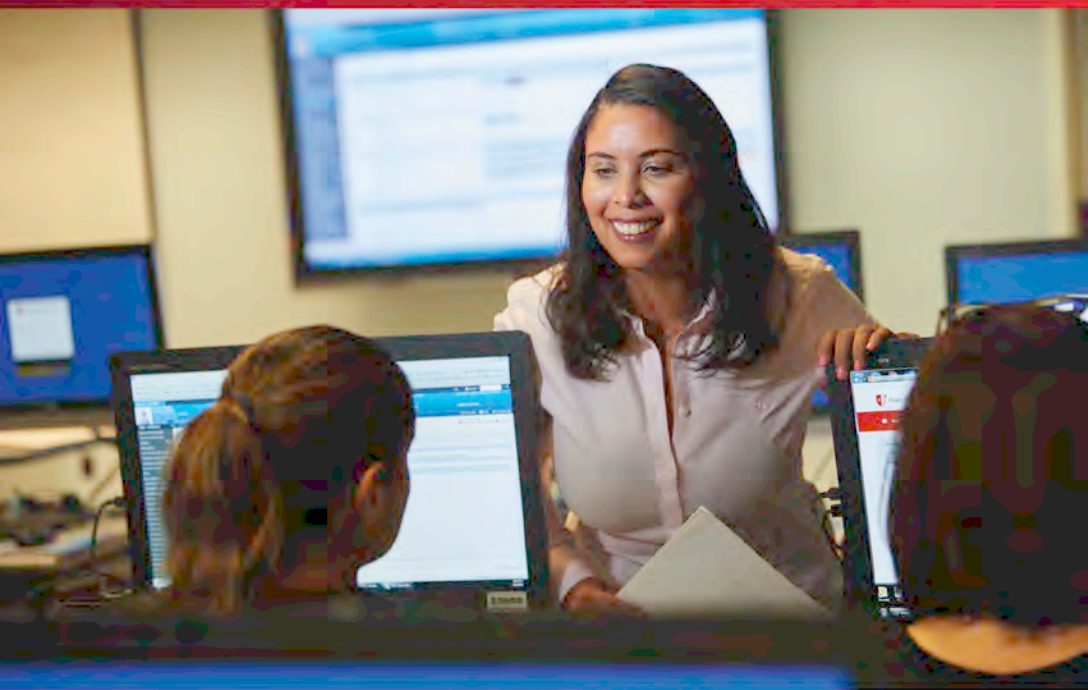
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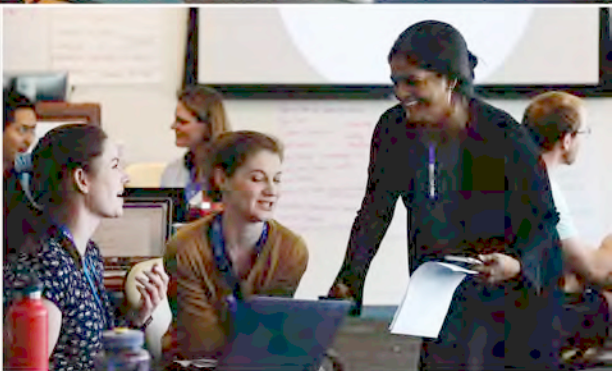
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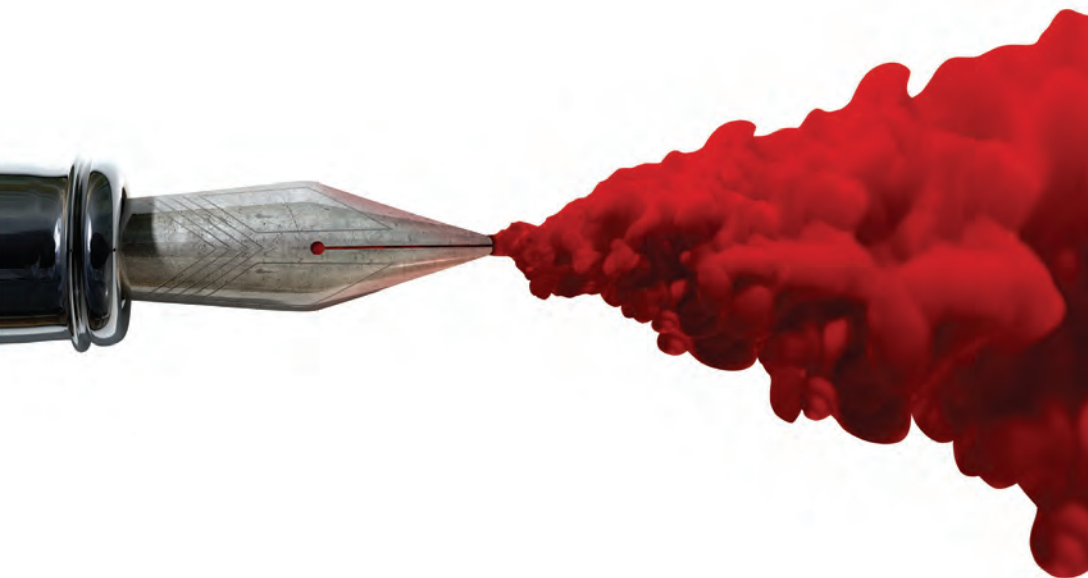
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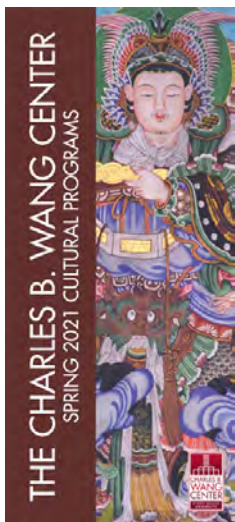
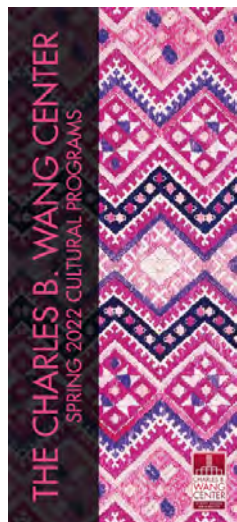


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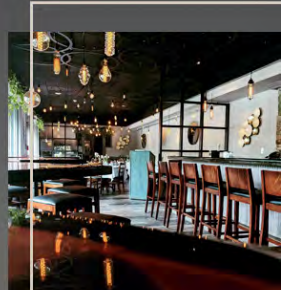
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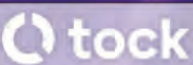
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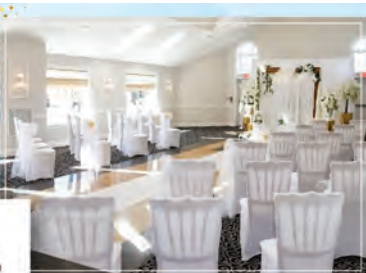
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### 24-HOUR BOX OFFICE: [stallercenter.com](http://stallercenter.com)

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If you need disability-related accommodations, please call the Staller Center Box Office at (631) 632-ARTS [2787]. Stony Brook University/SUNY is an affirmative action, equal opportunity educator and employer. 14061561.

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# SPRING 2024

**JLCO with Wynton Marsalis**  
Sat, Jan. 27 @ 8pm

**Drum Tao**  
Sat, Feb. 3 @ 7pm

**Emerson Legacy Concert**  
Thur, Feb. 15 @ 7pm

**Stony Brook Symphony  
Orchestra**  
Sat, Feb. 17 @ 8pm

**Vic DiBietto**  
Sat, Feb. 24 @ 8pm

**Veronica Swift**  
Sat, Mar. 2 @ 8pm

**GALA 2024 Leslie Odom, Jr.**  
Sat, Mar. 9 @ 8pm

**Rhythm of the Dance**  
Sat, Mar. 16 @ 8pm

**Adam Pascal**  
Fri, Mar. 22 @ 8pm

**Stony Brook Symphony  
Orchestra**  
Sat, Mar. 23 @ 8pm

**Outreach Ensemble: Pops!**  
Sun, Mar. 24 @ 3pm

**Starry Nights - Winter**  
Wed, Mar. 27 @ 7pm

**Patti LuPone: A Life in Notes**  
Sat, Apr. 6 @ 8pm

**Cirque Flip Fabrique  
in Blizzard**  
Sat, Apr. 13 @ 8pm

**Les Ballets Trockadero  
de Monte Carlo**  
Sat, Apr. 20 @ 8pm

**Stony Brook Opera -  
The Marriage of Figaro**  
Sat, Apr. 27 @ 7pm

**Stony Brook Opera -  
The Marriage of Figaro**  
Sun, Apr. 28 @ 3pm

**Itzhak Perlman**  
Sat, May 4 @ 8pm

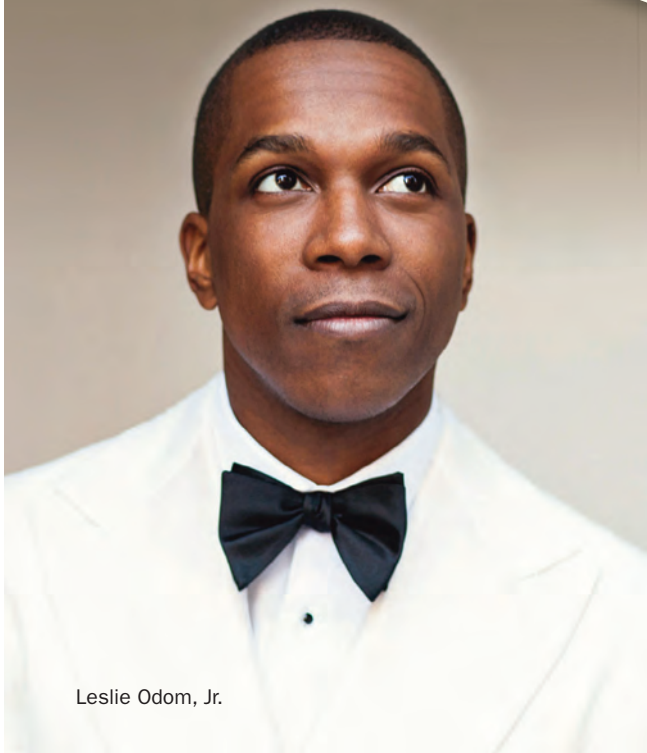
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Leslie Odom, Jr.

# ARTS

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