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FALL 2022 EXHIBITION SCHEDULE

Through October 29, 2022

Connecting the Drops: The Power of Water

Seven contemporary artists present painting, drawing, sculpture, beadwork, video and a computer game focused on environmental justice and the vital importance of water.

November 10, 2022 - February 23, 2023

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Connecting the Drops, open through October 29.
Photo by Maxine Hicks.





Detachment: MFA Thesis Exhibition 2022 at the Paul W. Zuccaire Gallery

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The mission of the Paul W. Zuccaire Foundation is to perpetuate the memory and the spirit of Paul W. Zuccaire by the encouragement, promotion and support of the arts, education, health, humanitarian and other related activities through grants to not-for-profit institutions and organizations.

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STONY BROOK OPERA

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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.

Tickets: \$20 adults/\$10 (students and seniors with ID) unless otherwise noted.
All concerts are in the **Staller Center for the Arts Recital Hall** unless specified.

Friday, November 18, 2022, 8 pm **Sunday, November 20, 2022, 3 pm**

Chamber Opera

Join us for two one-act chamber works, *Sāvitri* by Gustav Holst and *Signor Deluso* by Thomas Pasatieri, fully staged and accompanied by members of the Stony Brook Symphony Orchestra. In the dramatic work by Holst, we wonder: Can Death be defeated? Following *Sāvitri*, enjoy Pasatieri's romping farce of mistaken ideas and assumptions.

Sunday, February 26, 2023, 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 29, 2023, 8 pm **Sunday April 30, 2023, 3 pm**

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The Stony Brook Symphony Orchestra is composed of outstanding musicians from all over the world pursuing advanced studies in the graduate school of the Department of Music with renowned performance faculty.

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Saturday, October 1

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Rachmaninov, *Piano Concerto No. 2*
Dvorák, *Symphony No. 9, "From the New World"*

Featuring piano soloist Bai Yang and conducted by Eduardo Leandro

Saturday, November 5

Vivian Fung, *Prayer*

Sibelius, *Violin Concerto*

Rachmaninov, *Symphonic Dances*

Featuring violin soloist So Jeong Kim and conducted by Jens Georg Bachmann

Saturday, December 10

A student-led concert without a conductor in the tradition of the Orpheus Chamber Orchestra

Saturday, February 18

Dai Wei, *The Dancing Moonlight*

Shostakovich, *Cello Concerto No. 1*

Prokofiev, *Selections From Romeo and Juliet*

Featuring cello soloist

Zhihao Wu and conducted by Michelle Merrill

Saturday, March 25

James Lee III, *Niji Memories for Flute and Orchestra*

Mahler, *Symphony No. 4*

Featuring flute soloist Julietta Curenton and soprano soloist Alina Tamborini; conducted by André Raphael



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EMERSON STRING QUARTET

Eugene Drucker, Violin

Lawrence Dutton, Viola

Phillip Setzer, Violin

Paul Watkins, Cello

TUESDAY, OCTOBER 18TH, 2022

String Quartet in E-flat Major, Op. 44, No. 3

Felix Mendelssohn

I. Allegro vivace

II. *Scherzo*. Assai leggiero vivace

III. Adagio non troppo

IV. Molto allegro con fuoco

Eugene Drucker on 1st

String Quartet, Op. 3

Alban Berg

I. Langsam

II. Mässig Viertel

Phillip Setzer on 1st

-INTERMISSION-

String Quartet No.14, Op.105

Antonín Dvořák

I. Adagio ma non troppo — Allegro appassionato

II. Molto vivace — *Trio*

III. Lento e molto cantabile

IV. *Finale*. Allegro non tanto

Phillip Setzer on 1st

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EMERSON STRING QUARTET

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.

In the 2021-2022 season, the Quartet gave the New York premiere of André Previn's *Penelope* at Carnegie Hall, alongside soprano Renée Fleming, actress Uma Thurman, and pianist Simone Dinnerstein, before reprising the program in a concert at the Kennedy Center in Washington, D.C. In addition to touring major American venues,

the Quartet returned to Chamber Music Society of Louisville, where they completed a Beethoven cycle they had begun in spring 2020. Finally, the Quartet embarks on a six-city tour of Europe, with stops in Athens, Madrid, Pisa, Florence, Milan, and London's Southbank Centre where they presented the Emerson in a complete Shostakovich cycle, one of the staples in their repertoire.

The Quartet's extensive discography includes the complete string quartets of Beethoven, Mendelssohn, Brahms, Bartok, Webern, and Shostakovich, as well as multi-CD sets of the major works of Haydn, Mozart, Schubert, and Dvorak. 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

EMERSON STRING QUARTET

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.

PROGRAM NOTES

String Quartet in E-flat Major, Op. 44, No. 3

"Mendelssohn is the Mozart of the 19th century, the most illuminating of musicians, who sees more clearly than others through the contradictions of our era and is the first to reconcile them."

Those words from Robert Schumann encapsulate his perception of Felix Mendelssohn (1809-1847). Despite the hyperbole, this quotation goes a long way toward explaining Mendelssohn's interest in chamber music. Certainly, this composer's string octet and piano trios have attracted the most attention

in the chamber domain, but his string quartets have their place as well. Following a pair of quartets from the late 1820s, there was a break of some years before Mendelssohn again set his hand to the medium. This time it was to compose a cycle of three works published as Opus 44. Chronologically, the E-flat quartet was composed second (February 1838), although it was published as number three. The little four-note turn at the opening of the E-flat Quartet's first movement proves to be a powerful tool. It generates much of the rhythmic material of the exposition. Everywhere we turn there are sixteenth notes weaving through the musical fabric. Along with the dotted rhythm to which it often leads, the four-note group permeates the development section and follows it into the recapitulation. This is one of the most compact movements Mendelssohn ever penned.

The Scherzo, cast in C minor, is a "rider" movement full of excitement, with rhythms suggesting a galloping horse. Mendelssohn ingeniously integrates contrapuntal devices into the music, generating excitement until a full double fugue develops. The heartfelt Adagio is among the most mature and least sentimental of Mendelssohn's slow movements. Again, after the initial theme is established, the four-note rhythm from the first movement appears to spur the figural second theme group. Sixteenths continue for most of the remainder of the movement, fostering a delicate interplay between the two principal themes.

EMERSON STRING QUARTET

With the opening of the final movement, we realize that the four-note motive is Mendelssohn's way of unifying the quartet cyclically, for here it is, once more. In this spirited, carefree sonata-rondo, the composer's thematic terseness and formal tightness balance the first movement perfectly. It is a finale full of sparks and skyrockets — enough to generate the exciting finish to an already exciting chamber work.

String Quartet, Op. 3

Alban Berg (1885-1935) was a member of the "Second Viennese School" of composers (the First having consisted of Haydn, Mozart, and Beethoven). The Second also consisted of three: Berg, Anton Webern, and the teacher of the other two, Arnold Schoenberg. Berg had shown distinctive talent for the piano and for composition from an early age, composing about 80 songs and other works from the ages of 15-19. He then began a six-year period of study with Schoenberg, who introduced him to the concept of free atonality (music without no central key).

The String Quartet was Berg's graduation piece, so to speak — the first in which he found his own idiom and techniques without Schoenberg's tutelage. The work was premiered in 1911, but unsuccessfully. It was not until well after World War I (1914-1918) that the String Quartet received another performance. In 1923, Webern used his influence to place the work on a program of the Salzburg Music Festival of that year. It was beautifully performed and received enthusiastically by the audience. The director of

Universal Edition (who had turned down Berg's Piano Sonata), eagerly asked Berg to allow his firm to publish the String Quartet.

According to the composer's later student, Theodor W. Adorno, "Berg liked to say that he wrote the String Quartet, Op. 3, in defiance, after a publishing firm turned down the Piano Sonata." The mood of defiance is more apparent in the second movement than the first. However, we may hear at the beginning and end of the first an attitude of bold self-assertion. In between, we can hear a musical reflection of two novel scientific developments of that time. Atomic theory is one. Instead of complete themes or full-blown musical motives, Berg works with musical "atoms" — tiny melodic ideas woven into a multi-part fabric worked, re-worked, developed, restated, etc. These he treats in more or less traditional fashion by varying and developing.

The other is the exploration of the human subconscious. We know that Berg was very interested in the writings of his fellow Viennese, Sigmund Freud. Was Berg expressing some of the dark, troubled passages of the mind in some passages of his music? These ideas became outwardly expressed musically in his two operas, *Wozzeck* (1921) and *Lulu* (1935). Might we consider the String Quartet to be Berg's early study in psychological music?

EMERSON STRING QUARTET

String Quartet in A-Flat Major, Op. 105

Praise God we are all well, and we rejoice that after three years we can again spend a delightful and happy Christmas in Bohemia! It was so different last year in America, where we were so far away in a foreign land and separated from all the children and friends! . . . Now I am very industrious. . . . I have just finished a new quartet in G major, and now I am already coming to the end of a second in A-flat. . . . (December 23, 1895)

In these passages from a letter to a friend, Antonín Dvořák (1841-1904) expressed the immense creative release he felt on coming home for good from the "New World." The impulse to compose was so strong in him that in short order he wrote what would become his final works in chamber media and perhaps his crowning achievements in that field. Dvořák had actually begun the A-flat Quartet in New York during March 1895, but had completed only the exposition of the first movement. Now, comfortably at home in Bohemia, the composer turned again to the unfinished work, but not before dashing off the G Major Quartet that would become its companion piece as Op. 106. The first movement of the A-flat Quartet opens *Adagio* with an unexpectedly somber mood in the minor mode. This serious introduction builds in intensity but then melts unnoticeably into the main *Allegro* with its carefree first theme. (Is Dvořák pulling our leg? Or is he painting a

musical picture of the story he tells in his letter?) The second theme is even more playful, but the movement has its darker moments and passionate ones as well.

The *Scherzo* second movement is one of Dvořák's finest chamber music movements. It is a brilliant *furiant*, a folk dance with characteristic rhythmic shifts that imply changes in meter. Besides the overall symmetrical A-B-A form, the outline of each section is symmetrical, with three divisions in the main section and three in the Trio. Quotations from Dvořák's opera, *The Jacobin*, appear in the Trio section.

The *Lento* movement is similarly a three-part structure, but one in which reminiscences of the middle section return near the movement's end. Dvořák scholar Otakar Šourek writes that the movement's "strongly romantic character is full of sweetly melodious and ardent yearning."

The opening of the finale balances the opening of the first movement. A serious, dramatic mood prevails, complete with theatrical tremolos in the middle instruments. Soon, however, all this dissolves into the general gaiety of the main theme. The movement is an innovative sonata form with three principal themes. The music drives toward its final goal propelled by a strong rhythmic impulse reminiscent of the composer's *Slavonic Dances*.

*Program notes by
Dr. Michael Fink*

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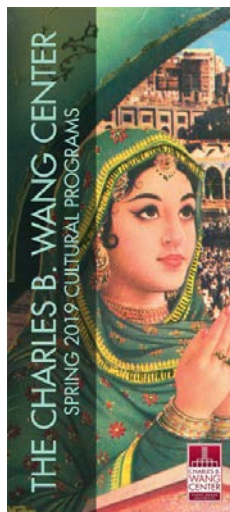
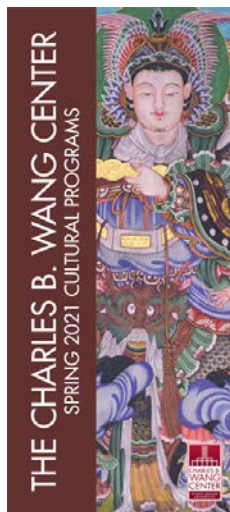
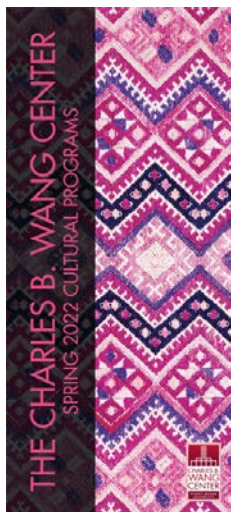
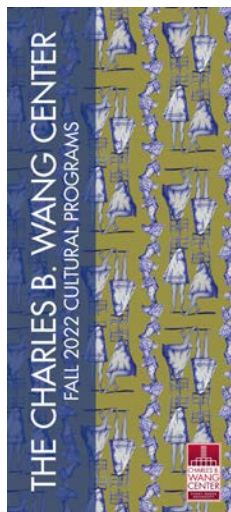


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Met Opera Live in HD - Medea	Oct. 23	12:55pm
Michael Feinstein "Get Happy"	Oct. 29	8pm
Stony Brook Symphony Orchestra	Nov. 5	8pm
Matthew Polenzani, Tenor	Nov. 6	3pm
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Henry V In HD (National Theatre Live)	Nov. 13	7pm
Caroline Campbell, Violin	Nov. 19	8pm
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Metopera Live in HD - Magic Flute	Dec. 3	12:55pm
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