

# STALLER CENTER FOR THE ARTS



## 2018-2019 SEASON

STONY BROOK UNIVERSITY

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CENTER FOR THE ARTS

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# Stony Brook University

Department of Music

## STONY BROOK SYMPHONY ORCHESTRA

Saturday, October 6, 2018, 8:00 PM

**Eduardo Leandro**

Conductor

**Michael Hershkowitz**

Pre-Concert Lecturer

### PROGRAM

***The Firebird Concert Suite for Orchestra No. 2 (1919)***

- I. Introduction
- II. The Princesses' Khorovod
- III. Infernal dance of King Kashchei
- IV. Berceuse (Lullaby)
- V. Finale

**Igor Stravinsky  
(1882-1971)**

***Percussion Concerto (1998)***

- I. The Night Deepens
- II. Prelude to Water Tune
- III. Speedy Wind

**Chen Yi (b. 1953)**

**Sun Yi, *percussion*  
Concerto Competition Winner**

### INTERMISSION

***Petrushka (1947 Revised Version)***

- Tableaux I: The Shrovetide Fair
- Tableaux II: Petrushka's Cell
- Tableaux III: The Moor's Room
- Tableaux IV: The Shrovetide Fair (Evening)

**Igor Stravinsky**

Please turn off all portable devices during the performance.

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### Eduardo Leandro, conductor

Eduardo Leandro 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 he has conducted ensembles such as Camerata Aberta in Brazil, Talea and Sequitur Ensembles in the United States, Ensemble Lemanique in France, Sentieri Selvagine in Milan, and the New Music Ensembles in the conservatories of Geneva and Lausanne in Switzerland. He was recently music director for the opera "The Scarlet Professor" by Eric Sawyer premiered at Smith College. He has conducted chamber music at Radio France, at Mito Festival in Milan and Torino, at Pacific

Rim Music Festival in California, and at Festival Archipel in Switzerland.

He is a tenured associate professor at Stony Brook University, where he is the artistic director of its Contemporary Chamber Players, conducts the Stony Brook Symphony Orchestra yearly, teaches doctoral seminars related to the understanding and performance of contemporary music, and teaches percussion at the masters and doctoral level. He has been a guest lecturer at the Peabody Conservatory, regular faculty at Yellow Barn Summer Institute in Vermont, and faculty at several festivals in Brazil. He previously taught at the Haute École de Musique de Genève and directed the percussion program at the University of Massachusetts at Amherst.

As a percussionist, Eduardo Leandro has performed as soloist and with ensembles in Europe, Asia, and the Americas. 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 performed regularly with Ensemble Champ d'Action in Belgium, with Concertgebouw Orchestra in Amsterdam, and with Ensemble Contrechamps in Switzerland. In the U.S. he has appeared with Steve Reich Ensemble, Lincoln Center Chamber Music Society, and Bang on a Can All Stars among others. He has won the New Culture Contest in Dusseldorf, Germany, and the Eldorado Competition, Brazil's largest chamber music contest.

Eduardo Leandro was born in Belo Horizonte, Brazil. He attended the Sao Paulo State University, the Rotterdam Conservatory in the Netherlands, and Yale University, having studied conducting with Gustav Meier and David Gier, percussion with Robert van Sice, Jan Pustjens, and John Boudler.

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### Sun Yi, percussion soloist

Sun Yi has performed in music venues across Europe, the United States, and East and Southeast Asia both as a soloist and as a member of the Jianli Percussion Group. He has performed in the Esplanade in Singapore, Vienna's Konzerthaus and Musikverein, the Roulette Intermedium in Brooklyn, New York, the Beijing Concert Hall, and many others. Recent notable performances including the premiere of commissioned works by Avner Dorman, Rüdiger Pawassar, and Faye Wang Fei Nan at Ágora Actual Percussió Festival (Spain, 2017), the Adams Percussion Festival (The Netherlands, 2017) as well as the Days of Percussion and the International Italy Percussion Competition (Italy, 2017).

Sun Yi is distinguished as the winner of multiple international competitions, including the first prize in the 6th International Italy Percussion Competition (2008); first prize in the 1st Jianli Percussion Competition, China (2009); Talent Prize of the 2nd International Marimba Competition, Austria (2009); second prize of the 3rd International Marimba Competition, Austria (2012); and winner of the Concerto Competition at Stony Brook University.

Sun Yi is currently pursuing his Doctor of Musical Art at Stony Brook University under Professor Eduardo Leandro. He obtained his Master of Art in 2016 at the Anton Bruckner Privatuniversität in Austria under the guidance of Professors Bogdan Bacanu and Leonhard Schmidinger. Previously, he earned his Bachelor of Music in 2012 from the National University of Singapore, Yong Siew Toh Conservatory of Music under the Jonathan Fox.

Sun Yi currently serves as an official endorser of Adams Instruments.



**Igor Stravinsky, *The Firebird***

"Astonish me!" With these words, Sergei Diaghilev (1872-1929) changed the fate of Russian ballet in the twentieth century. The famed impresario had just hosted a string of successful performances in France as part of a "historical concerts" series, including works by Rimsky-Korsakov, Mussorgsky, Scriabin, and Rachmaninoff. The 1909 concert, the first to include ballet on its program, proved extremely popular; however, French critics bemoaned the absence of the "exotic" Russian sounds they had come to love through the previous concerts. Diaghilev was quick to begin planning a hitherto unseen spectacle of Russian pageantry for the 1910 concert. To do so, Diaghilev needed to find the composer willing to engage with his unique musical project: creating a folklorist style with just enough "exotic" musical elements to sound, to French ears, quintessentially Russian.

The 28-year-old Igor Stravinsky (1882-1971) was the first to accept Diaghilev's commission after the impresario had been rejected by four other composers. Stravinsky's music for the production may be understood as two contrasting styles tracing the plot of the ballet: a tonal, folklorist style to accompany the human characters, and a fantastical, chromatic ("exotic") style for the evil magician Kaschey and the eponymous Firebird, a mythical beast of incomparable beauty and power. The folk music for the humans is authentic: the composer mined *One Hundred Russian Folk Songs* for suitable material, an anthology published by Stravinsky's former teacher Rimsky-Korsakov.

The plot of the ballet, devised by artist Alexandre Benois and choreographer Michel Fokine, is a stitching together of several Slavic folktales into a single cohesive story. This story revolves around the main character, Prince Ivan, a human, who one day while hunting stumbles into the realm of the evil magician Kaschey the Immortal. Ivan soon encounters the Firebird, tracks her, and is on the verge of slaughtering her when the beast pleads for reprieve, which Ivan grants her. Thus spared, the Firebird tells Ivan that he may summon her whenever he finds himself in dire need.

In the next scene, Ivan encounters thirteen princesses, one of whom he immediately falls in love with. Upon discovering that they are under the spell of Kaschey, Ivan decides to rescue them with the help of the Firebird, who protects Ivan as he confronts the magician. The Firebird casts her own spell over Kaschey, causing him and his minions to dance maniacally and ultimately fall into a deep sleep, accompanied by Stravinsky's infamous "Infernal Dance" music. While Kaschey sleeps, Ivan

finds the hidden egg where the magician keeps his soul and source of immortality, destroys it, and subsequently releases the princesses from his spell; Kaschey's minions revert to human form, and all celebrate as Ivan and his beloved princess marry.

The ballet's premiere in Paris with the Ballet Russe was an enormous success, and in 1919 Stravinsky published an abridged version of the dance movements, the version we hear tonight.

**Chen Yi, *Concerto for Percussion***

Born in Guangzhou, China, in 1953, Chen Yi is known for composing in a style that blends both Chinese and Western musical traditions. An alumna of the Central Conservatory of Music in Beijing and Columbia University in New York City, Dr. Chen has received fellowships from the Guggenheim Foundation and National Endowment of the Arts. In 2001, she received the prestigious Charles Ives Living Award from the American Academy of Arts and Letters, and in 2006 she was nominated for the Pulitzer Prize in Music for her orchestral work *Si Ji*. In 2005, Dr. Chen was inducted into the American Academy of Arts in Sciences, and she has been awarded five Honorary Doctorates in the United States since 2008.

Chen Yi's *Percussion Concerto* was commissioned in 1998 by percussionist Evelyn Glennie and the Singapore Symphony Orchestra and premiered the following year. The concerto incorporates both Western and Chinese instrumental forces and is largely influenced by the sonic world of traditional Beijing opera.

The first movement, *The Night Deepens*, is based on the tune of the same name from the Beijing opera, *Farewell to my Concubine*. After a mysterious opening featuring the gloomy tam-tam and large gongs, the arrival of the full orchestra is signaled by the Chinese *dagu*, a large drum played in a traditional fashion by striking the center and rim of the membrane, as well as rolling around the wooden edge.

The second movement is a recitation of the Chinese poem *Prelude to Water Tune* by Su Shi (1036-1101). The poem is a hymn to the moon on the sorrow of parting from beloved people and places and is performed by the soloist in an exaggerated style based on Chinese opera recitation over an accompaniment of percussion and string textures.

The following is an English translation of the poem: "How long will the full moon appear?/ Wine cup in hand, I ask the sky./ I do not know what time of year would be tonight in the palace on high./ Riding the wind,



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there I would fly./ Yet I'm afraid the crystalline palace would be/ Too high and cold for me./ I rise and dance; with my shadow I play./ On high as on earth, would it be as gay?/ The moon goes round the mansions red/ Through gauze-draped windows soft to shed/ Her light upon the sleepless bed./ Against man she should have no spite./ Why, then, when people part, is she oft full and bright?/ Men have sorrow and joy; they part or meet again;/ The moon is bright or dim and she may wax or wane./ There has been nothing perfect since the olden days./ So let us wish that man/ Will live long as he can!/ Though miles apart, we'll share the beauty she displays."

The finale, *Speedy Wind*, is constructed on a rhythmic pattern from martial scenes in Beijing opera. The entire array of Beijing opera percussion instruments is included in the battery section of the third movement, and the concerto concludes with a fiery cadenza on Chinese tom-toms and Beijing opera gongs.

Chen Yi would like to congratulate Evan Sun Yi on winning the concerto competition. She hopes that the audience is inspired by what she is sure will be a successful performance.

### Stravinsky, *Petrushka*

Spurred on by the success of the 1910 premiere of *The Firebird*, Diaghilev encouraged Stravinsky to begin on a new, even more ambitious project tied to Russian folklore. The composer began tinkering on a plot about a sacrificial rite from antiquity in which a virgin dances herself to death, jotting down basic musical ideas. Before fully engaging with the work, however, Stravinsky wanted to refresh himself with a playful spoof of Romantic virtuosity. The result was a concert burlesque for piano and orchestra. Inspired by the shrill trumpet blasts of the piece, the composer named the piece *Petrushka's Shriek*, after the animate doll of Russian folklore, and produced a companion piece based on the jottings for the rite ballet project.

Diaghilev, visiting Stravinsky later in the year, was immediately struck by Stravinsky's new piece. He suggested the piece be worked up into a ballet with new outer movements centered around the Shrovetide Fair in 1830s St. Petersburg, where puppet theater provided popular entertainment. The new plot, written again by Benois of *Firebird* fame, consists of four tableaux. The first and last tableaux consist of musical snapshots of revelry during the Shrovetide Fair, while the middle two tableaux present the core of the plot. Inspired by *commedia dell'arte* characters, Benois fashioned this score after the love triangle of Pierrot, his love Columbine,

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and the happy doll Arlecchino. In Diaghilev's production, the drama occurs between Petrushka, the ballerina he longs for, and the dashing blackamoor doll who is in turn the object of the ballerina's affections.

The plot begins with Petrushka alone in his room, bemoaning the fate of a living doll cursed with human emotions like envy and unrequited love. In the following tableau, Petrushka interrupts his beloved ballerina while she is entertaining his rival, the blackamoor doll. The two dolls engage in a heated argument that escalates into a duel in the public square where Petrushka is bested and dies. Alarmed by the crowd, the puppet master appears to assure the upset audience that the puppet show is all illusion. However, by the end of the final tableau, the sad puppet reappears to mock the puppet master before dying a second death, leaving the audience to wonder what really is real and what is fantasy.

Like in *Firebird*, Stravinsky's music for the final product of Petrushka may be characterized in terms of a duality: tonal, folkloristic music for the Shrovetide Fair and its revelers, and more dissonant, chromatic music for the three puppets. However, the irony in this musical situation lies in the mechanical, faceless nature of the crowd of humans in contrast to the very human emotions displayed by the dolls.

*Petrushka* opened in the summer of 1911 by the Ballet Russe in Paris and, like its predecessor, enjoyed great success. It has been a staple of both the concert and the ballet repertoire since its premiere.

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## ORCHESTRA PERSONNEL

### Violin I

Dami Kim  
Brian Bak  
Anna Tsukervanik  
Emre Engin  
Jaram Kim  
Hoorig Poochikian  
Kate Dreyfuss  
Haemin Lee  
Julia Kuhn

### Violin II

Yezu Woo  
Aviva Hakanoglu  
Stephanie Liu  
Liang Dong  
Jennifer Gersten  
Maia Kelly  
Renyu Martin Peh  
Manaka Matsumoto

### Viola

Micaela Freund  
Jorge Huelga Garcia  
Jiwon Kim  
Yein Son  
David Shann  
Hsuan Lee  
Stefano Piscitelli

### Cello

Zexun Shen  
Eric Adamshick  
Juian Langford  
Iva Casian-Lakos  
Emily Doveala  
Marcel Krasner  
Stephen Moran  
Phuc Phan

### Bass

Rui Li  
Tommy Wu  
Kristin Benson  
John-Paul Norpoth  
Sean Cortese

### Flute

Sojung Moon  
Ginevra Petrucci  
Eunhae Oh

### Oboe

Alexandria Bocco  
Regina Cohn  
Kelly Smestad

### Clarinets

David Gazaille  
Carina Canonico  
Lauren Kinane  
Kathryn Vetter  
Ford Fourqurean

### Bassoon

Ernesto Balarezo  
Garrett Brown  
Alex Davis  
Dillon Meacham

### Horn

Daniel Leon  
Elizabeth Schmidt  
Blair Hamrick  
Alejandro Salaverry  
Raul Rodriguez

### Trumpet

Stephen McLean  
Alia Kuhnert  
Brian Olson

### Trombone

Michael Lockwood  
James Dissinger  
Taylor Peterson

### Tuba

Ryan Hayward

### Timpani

Joe DeMarco  
Adam Beard

### Percussion

Adam Beard  
Lusha Anthony  
Peter White  
Rob Cosgrove  
Shane Mulligan  
Joe DeMarco  
John Ling

### Harp

Rebekah Efthimiou

### Piano

Dasha Bukhartseva

### Celeste

Wenjie Jia