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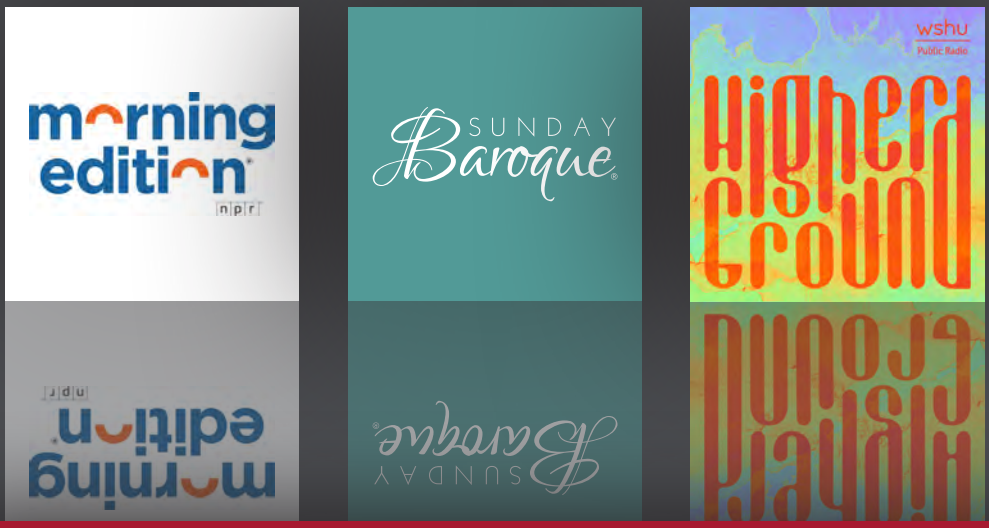

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FALL 2022
EXHIBITION SCHEDULE

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
Revisiting 5+1
Featuring paintings and sculptures by the original six Black abstract artists of Stony Brook's 1969 exhibition *5+1*, all who were men, alongside six women artists of color including Distinguished Professor Howardena Pindell. Photographs and archival materials from campus in the late 1960s bring this era of racial politics and student activism to life.

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

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2022–2023 CONCERT SCHEDULE

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Tickets: $20 adults/$10 (students and seniors with ID) unless otherwise noted.
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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

La Tragédie de Carmen
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STONY BROOK SYMPHONY ORCHESTRA

2022–2023 CONCERT SCHEDULE

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STALLER CENTER MAIN STAGE, 8 pm

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Saturday, October 1

Villa-Lobos, Prelude From *Bachianas Brasileiras No. 4*
Rachmaninov, *Piano Concerto No. 2*
Dvoràk, *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, *Niiji Memories for Flute and Orchestra*
Mahler, *Symphony No. 4*
Featuring flute soloist Julietta Curenton and soprano soloist Alina Tamborini; conducted by André Raphel

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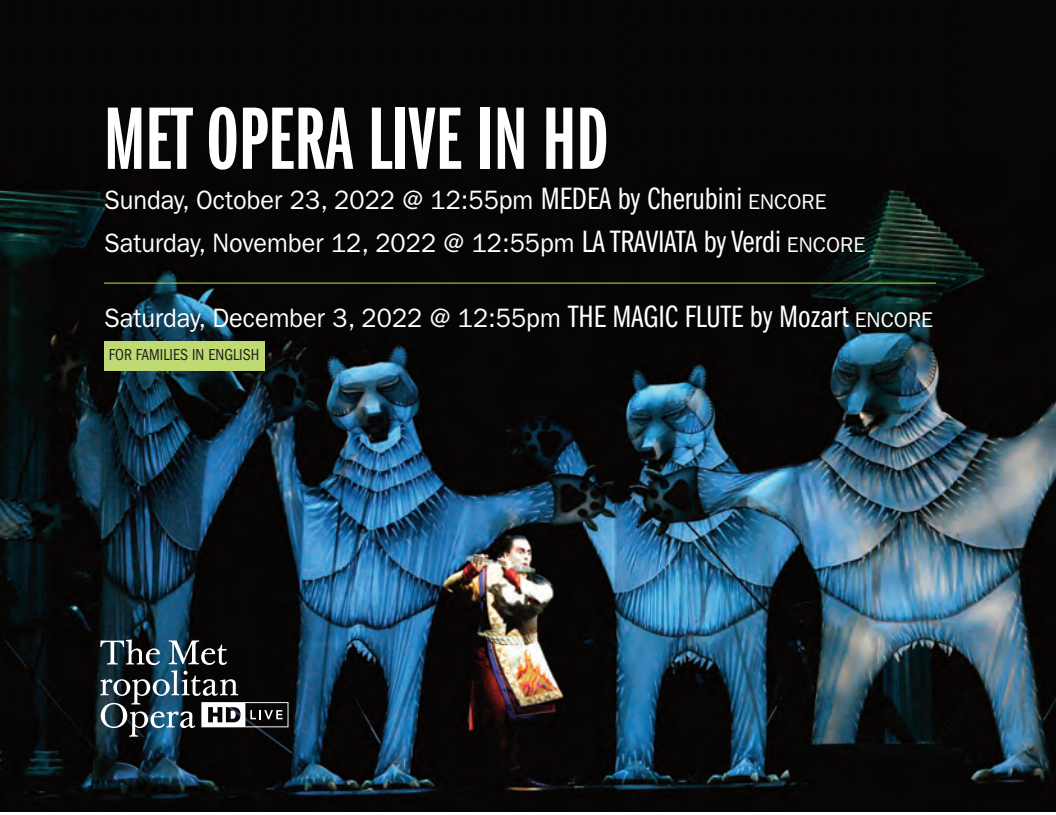

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STONY BROOK UNIVERSITY
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STONY BROOK SYMPHONY ORCHESTRA

Alan R. Kay, Executive Director

Saturday, December 10, 2022, 8:00 PM

PROGRAM

Fanfares liturgiques — **Henri Tomasi (1901-1971)**

I. Annonciation
II. Evangile
III. Apocalypse

Suite from "Pulcinella" — **Igor Stravinsky (1882-1971)**

I. Sinfonia
II. Serenata
III. Scherzino - Allegretto - Andantino
IV. Tarantella
V. Toccata
VI. Gavotta (con due variazioni)
VII. Vivo
VIII. Minuetto - Finale

INTERMISSION

Fanfare for Uncommon Times — **Valerie Coleman (b. 1970)**

Symphony No. 1, op. 21 — **Ludwig van Beethoven (1770-1827)**

I. Adagio molto - Allegro con brio
II. Andante cantabile con moto
III. Minuet. Allegro molto e vivace - Trio
IV. Finale. Adagio - Allegro molto e vivace

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Notes on *Fanfare for Uncommon Times* by Valerie Coleman and *Fanfares liturgiques* by Henri Tomasi

At first glance, the title of Valerie Coleman's *Fanfare for Uncommon Times* may suggest a sarcastic and even cynical attitude on the part of the composer. Fanfares are a familiar musical flourish of celebration, heralding illustrious sovereigns and announcing moments of triumph. Aaron Copland's *Fanfare for the Common Man* (1942) is a populist exaltation of the working class while Joan Tower's wittily titled *Fanfare for the Uncommon Woman* (1987), the first in a set spanning several decades, pays tribute to the often-overlooked accomplishments of women composers. Strikingly, Coleman's fanfare of 2021 seems to commemorate one of the most tumultuous periods in recent history: the social and political upheaval in the United States coinciding with the onset of the coronavirus pandemic. Coleman's piece, however, is unequivocally earnest, as is the description by the composer herself: the fanfare "acknowledges that we're living in uncommon times, but it also really talks about the racial unrest, it talks about the pandemic, it talks about the grit that we need to survive. In the midst of the tragedy and the trauma that we're all feeling, there's also this sense that no, we're not going to fall down… or if we fall down, we're going to pick ourselves up."

Fanfare for Uncommon Times is Valerie Coleman's response to a commission made by the Orchestra of St. Luke's, the same ensemble that premiered the work in June 2021. Coleman has definitively established herself as a powerful voice in the world of classical music both as performer and composer. It was as a student at Mannes, studying composition with Martin Amlin and Randy Wolfe and flute with Julius Baker, that Coleman first conceived of the Imani Winds quintet, named after the Swahili for "faith." The ensemble was officially founded in 1997, and the immediate and long-lasting success of the group (now twice nominated for a Grammy award and now featured in the Smithsonian's National Museum of African American History and Culture in Washington, D.C.) quickly rocketed Coleman to the upper echelon of the classical music world.

Both during her time with Imani Winds and since her departure in 2018, Coleman has remained prolific, and her compositions have received numerous accolades including the ASCAP Honors Award, the Herb Alpert Ragdale Residency Award, and nominations from the American Academy of Arts and Letters. She has also been active as an educator, founding the Imani Winds Chamber Music Festival mentorship program in 2011 and leading masterclasses in the United States and abroad. Her *Umoja* (2002) for wind quintet was listed as one of the "Top 101 Great American Works" by Chamber Music America, and the 2019 performance of the orchestral version of the work by the Philadelphia Orchestra was the first

time that a classical work by a living African American woman had been performed by the orchestra.

Coleman's characteristic fusion of Western classical, jazz, and Afro-Cuban idioms are all on display in Fanfare for Uncommon Times, as is her penchant for engaging with pressing political and social themes. Scored for brass ensemble and percussion, the short piece begins with a questioning statement from the trombones and horns surrounded by muddled, dissonant chords provided by the rest of the brass. Unlike the fanfares by Copland and Tower, Coleman's work begins with the uncertainty reflective of its gestation. Coleman does not shy away from modernist dissonance as the piece develops, though turmoil eventually gives way to joy as unison trumpets kick off the main motif of the fanfare over a jaunty rhythm laid out by the xylophone and marimba. The affirmative final flourish of the piece dispels the uncertain implications of the work's title. As Coleman writes, the fanfare "is not just a recollection of the things we have gone through, but it's also the feeling that we've had: the trauma but also the celebration that we're getting through it. We're taking our victories one at a time, aren't we?"

• • • • • •

The first half of Henri Tomasi's musical career in many ways conforms to the contours of Valerie Coleman's. Similarly attracted to the expressive qualities and tonal palette of wind and brass instruments, Tomasi kicked off his compositional career with the wind quintet that earned him the Prix Halphen in 1925, and he made a sizable contribution to the repertory of wind concerti during the rest of his life. The clearest parallel between the two composers, though, is that Tomasi likewise composed his own fanfares during another "uncommon time": in the immediate aftermath of World War II. Tomasi's work however belies the crisis that the composer was facing, both of his faith in people and of his religious convictions after the devastating carnage of the war.

Born in Marseille in 1901, Henri Tomasi was largely coerced into a musical career by a working-class father who enrolled him in the Conservatoire de Musique de Marseille at age 7 and pressured the child into performing for local upper-class families. As a youth, Tomasi earned money by performing in local venues, all the while crafting his compositional style through improvising at the keyboard. The success of the 1925 wind quintet quickly established Tomasi as a promising young composer, and the unanimous victory of the Grand Prix de Rome for the cantata "Coriola" two years later solidified his reputation. Beyond composing, Tomasi spent the following decade serving as the music director and conductor of the Radio Colonial Orchestra in French Indochina. By the mid-1930s Tomasi played a central role in Parisian musical life, a status indicated by his part in co-founding Triton, a contemporary music group in Paris that included the composers Sergei

Prokofiev, Darius Milhaud, and Francis Poulenc.

In 1939, Tomasi was drafted into the French Army, where he acted as conductor of the marching band at the Villefranche sur Mer fort. Tomasi was deeply disturbed by the events of the war and channeled his feelings into liturgical works, including the *Fanfares Liturgiques* and an uncompleted requiem dedicated to "the martyrs of the resistance movement and all those who have died for France." By the end of the decade, the composer renounced his Christian faith and began incorporating strong political and social themes into his works while continuing to work in a lyrical tonal idiom. Though contemporaries criticized the consonance of pieces like the *Fanfares* as conservative, Tomasi rejected the experiments with dissonance and electronics that were wooing his contemporaries as signs of modernist dehumanization: "Although I haven't shirked from using the most modern forms of expression, I've always been a melodist at heart… Music that doesn't come from the heart isn't music."

Fanfares Liturgiques are orchestrated for brass and percussion, reflecting the typical fanfare ensemble common also to those by Copland, Tower, and Coleman. The set was originally composed as part of Tomasi's opera *Don Juan de Mañana* (1956), though the suite alone was premiered and published first in 1947 and 1952, respectively. The opera, set in seventeenth-century Seville, follows the story of the scoundrel Don Miguel Mañara Vincentelo de Leca as he is rehabilitated through the love of his fiancée Girolama. Following Girolama's tragic and sudden death, Miguel dedicates his life to charity and good works as a monk. The movements performed tonight are the first three of the four-movement suite, beginning with the heraldic "Annunciation" movement accompanying Miguel as he reflects on and abandons his life of debauchery. The second movement "Évangile" ("Gospel") captures the somber majesty felt by the protagonist while reading the Gospel. The following movement, titled "Apocalypse" and serving tonight as the suite's finale, is a rambunctious scherzo depicting an older Miguel as he is faced with a final temptation by the Earth Spirit. In its three-movement form, *Fanfares Liturgiques* ends on a darkly festive note, a satisfying and lively conclusion that mirrors the mind of a composer who, though conflicted, remained nevertheless musically adroit and committed to his audience.

— Michael Bennett

Suite from "Pulcinella"
Igor Stravinsky

By 1920, Igor Stravinsky had cemented his reputation as one of Europe's preeminent composers for experimental ballet. Working with impresario Sergei Diaghilev and choreographer and dancer Vaslav Nijinsky, Stravinsky had premiered a number of successful ballets with their Paris-based Ballets Russes prior

to World War I. After the success of *The Firebird* (1909), Stravinsky and his family had moved from Ukraine to Switzerland to be closer to Paris. There, he composed *Petrushka* (1911) and *Le Sacre du Printemps* (1913), both of which were as successful as they were controversial.

During World War I, Stravinsky remained in Switzerland. His relationship with Diaghilev deteriorated due to difficulties in securing royalties during wartime. Still, after the armistice, Diaghilev sought to rekindle the partnership and commissioned Stravinsky to adapt a series of pieces rooted in the Italian tradition of improvised comedy known as the *commedia dell'arte*, and thought to be by the eighteenth-century Neapolitan composer Giovanni Battista Pergolesi (1710-1736). Stravinsky, initially lukewarm to the idea, apparently fell in love with the graceful trio sonatas and arias upon closer study. Scholars have since shown that most of what Stravinsky had in front of him was not by Pergolesi, but rather by more obscure eighteenth-century Italian composers such as Carlo Ignazio Monza and Domenico Gallo. Two years after the 1920 Paris premiere of the ballet—which featured choreography by Léonide Massine and sets by Pablo Picasso—Stravinsky arranged 11 of the ballet's 18 numbers for concert performance, and it is the resulting eight-movement suite that is performed tonight.
Many musicologists see *Pulcinella* as a turning point for Stravinsky, marking the beginning of his "neoclassical" phase. They cite his keen interest in engaging with music of the past, and in playing with (and "updating") the forms and harmonic language characteristic of the eighteenth century—a marked contrast to his earlier, flamboyantly modernist works. Throughout *Pulcinella*, Stravinsky preserves the melody and bassline largely as they appear in the source manuscripts. He radically re-harmonizes the inner voices, however, casting them in his own dissonant, modernist idiom. The result is a series of reworkings that sound like a true conversation with past composers: Stravinsky is not merely an arranger, but rather a direct collaborator. Indeed, Diaghilev remarked that he initially was not sure whether to credit Stravinsky as composer or arranger. When Stravinsky himself was asked about the compositional process and, in particular, about accusations that *Pergolesi* was merely a *pastiche*, he responded, "I couldn't produce a forgery of Pergolesi because my motor habits are so different; at best, I could repeat him in my own accent."

Pulcinella's plot is taken from an eighteenth-century compendium of *commedia dell'arte* stories popular with Neapolitan puppetry troupes. Pulcinella was a stock character, an older, stout figure dressed in white with a black mask. His cartoonish, nasal voice gave him his name: Pulcinella means "little chicken." Stravinsky's Pulcinella is a pompous suitor killed after cheating on his girlfriend Pimpinella. In a characteristically absurdist turn,

Pulcinella is revived by a wizard deus ex machina, is forgiven by Pimpinella, and marries her.

In preparing the concert suite, Stravinsky replaced the solo voices featured in the ballet with instrumental passages. He maintained the general narrative structure: following a celebratory overture ("Sinfonia"), the charming Serenata, marked *Larghetto*, depicts Pulcinella's unsuccessful attempts to serenade local women with his friends. The mood turns lively in the ensuing movement, which begins with a "Scherzino" (little scherzo) and moves without break into a frenetic Allegretto and an introspective Andantino. There follows a propulsive Tarantella (Mvt. 4)—a swirling southern Italian dance thought to be a side effect of a tarantula's bite—and a showy Toccata (Mvt. 5). Balance is restored in an elegant gavotte with two variations (Mvt. 6). The fast-paced, penultimate movement depicts Pimpenella's discovery of Pulcinella's infidelity and his murder. All is resolved in the Finale, a stately minuet followed by a triumphant *Allegro assai*.

Pulcinella was radical in its ostentatious simplicity, especially when compared to Stravinsky's earlier ballet works. It holds great historical importance as an early demonstration of Stravinsky's renewed interest in older musical styles, and remains one of the most remarkable of cross-century musical collaborations.

— Matt Brounley

Symphony No. 1, op 21
Ludwig van Beethoven

The Symphony No.1 in C major was one of Beethoven's first ventures into the orchestral medium. Although he had begun working on a symphony in 1795, he abandoned these early sketches, and continued to compose mainly chamber music and piano works, including his First Piano Concerto. In 1800, Beethoven was largely known as a virtuoso pianist, improviser, and composer who often performed his own piano compositions. With works such as the Sonata *Pathétique*, Op. 13, the six Op. 18 String Quartets, and the First Symphony he began to make his mark as a composer in a wider variety of contemporary genres.

Beethoven's First Symphony was premiered at Vienna's Burgtheater on April 2nd, 1800, along with other works by Haydn, Mozart, and himself. The piece, composed only five years after Haydn's and twelve years after Mozart's last symphonies, continues the classical Viennese style in many respects. It maintains the standard four movement formal structure of sonata-allegro movement with slow introduction–andante–minuet–finale, employs normal orchestral forces of the period, and observes classical balanced phrase structures. Yet such traditional features are accompanied by more "advanced" elements such as prominent soloistic wind parts and attractively ambiguous harmonic progressions. These elements led critics of the time to describe the symphony as "confused explosions of the outrageous effrontery of a young

man" and a "danger to musical art," and the British music critic Donald Francis Tovey (writing in the early 20th century) to see the work as Beethoven's "fitting farewell to the eighteenth century."

The first movement's slow introduction begins with a series of chords that avoid establishing the home tonic of C major although they lead to its dominant. The state of tonal instability is only resolved in the beginning of the *Allegro con brio*, where C major is clearly established and reinforced through repeated Cs on strong beats. After its statement on C, the triadic opening theme is repeated a step higher, which reintroduces a touch of tonal uncertainty. Following a transition, the second theme enters with a contrasting lyrical descending scalar motive that is presented as a dialogue between the oboe and flute before moving throughout the orchestra. The lively development section fragments these themes before the recapitulation restates them again in their entirety with attractive changes in orchestration.

With its graceful, lilting theme in triple meter, the second movement, *Andante cantabile con moto*, is reminiscent of a slow dance. The theme is presented in the second violins, then is treated fugally in the other strings and winds. Rather than creating a contrasting second subject, Beethoven plays with the opening gesture of the first theme. The *pianissimo* timpani and the trumpet underneath the string triplets during the middle of the movement are other notable features of Beethoven's orchestration. When the opening returns toward the end it has a new staccato accompaniment figure in the cellos.

The minuet was the typical third movement in the classical symphony. Here Beethoven writes a fast minuet (*Allegro molto vivace*) that verges on being a scherzo, a genre that eventually replaced the minuet in the nineteenth-century symphony. The humorous and playful main theme in triple time begins with an ascending scale that is developed throughout the movement. The emphasis on the second beat in the second part of this theme destabilizes the meter, adding rhythmic interest. The calm trio contrasts effectively with the tumultuous minuet sections that frame it. Woodwind chords are ornamented by fast passage work in the strings before the boisterous Minuet returns.

The fourth movement begins with a short adagio, a series of increasing scale fragments that transform into an upbeat to the lively first theme in the strings. The graceful second theme is supported by sustained notes in the winds and horns. After these primary themes are fragmented and transformed in the stormy development section, the expected recapitulation is followed by a jaunty coda that plays imaginatively with the opening scalar upbeat.

— Kathleen Hulley

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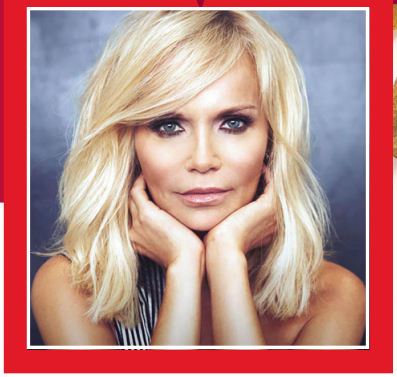

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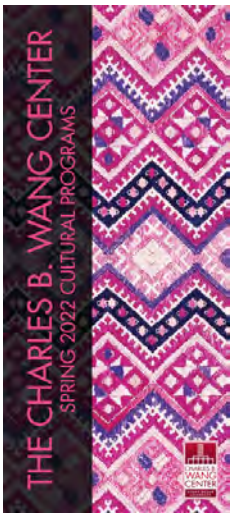

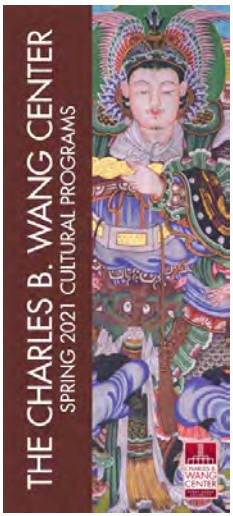

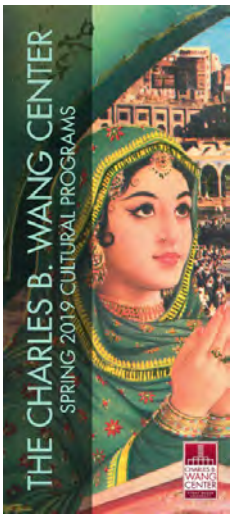

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Macy Kate	Oct. 14	8pm
Emerson String Quartet #1	Oct. 18	7pm
Vic Dibitetto – Comedy	Oct. 22	8pm
Met Opera Live in HD – Medea	Oct. 23	12:55pm
Michael Feinstein "Get Happy"	Oct. 29	8pm
Stony Brook Symphony Orchestra	Nov. 5	8pm
Matthew Polenzani, Tenor	Nov. 6	3pm
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Met Opera Live in HD – La Traviata	Nov. 12	12:55pm
Henry V In HD (National Theatre Live)	Nov. 13	7pm
Caroline Campbell, Violin	Nov. 19	8pm
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