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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.

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### ***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.



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# STONY BROOK OPERA

## 2022–2023 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.

**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**

#### *La Tragédie de Carmen*

Staller Center Main Stage

**Tickets:** \$20/\$15

See the tragic tale of Carmen in the version made famous by Sir Peter Brook. Music by George Bizet; fully staged and accompanied by members of the Stony Brook Symphony Orchestra. Conducted by Daniel Beckwith and directed by Brenda Harris.



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# STONY BROOK SYMPHONY ORCHESTRA

## 2022–2023 CONCERT SCHEDULE

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.

**STALLER CENTER MAIN STAGE, 8 pm**

**Tickets:** \$20 adults/\$10 (students and seniors with ID)

### **Saturday, October 1**

Villa-Lobos, *Prelude From Bachianas Brasileiras No. 4*

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

Featuring piano soloist Bai Yang and conducted by Eduardo Leandro

### **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, November 5**

Vivian Fung, *Prayer*

Sibelius, *Violin Concerto*

Rachmaninov, *Symphonic Dances*

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

### **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

### **Saturday, December 10**

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



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PRESENTS

# STARRY NIGHTS

COLIN CARR, ARTISTIC DIRECTOR

THURSDAY, NOVEMBER 10<sup>TH</sup>, 2022

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Pyotr Ilyich Tchaikovsky (1840-1893)

Piano Trio in a minor op 50

I. Pezzo elegiaco (Moderato assai – Allegro giusto)

II. *Tema con variazioni: Andante con moto*

Ji Na Kim, piano

Jennifer Frautschi, violin

Colin Carr, cello

**-INTERMISSION-**

**Jazz**

Ray Anderson, Director of Jazz Studies

*program to be announced onstage*

Livio Almeida, saxophone

Thomas Manuel, trumpet

Elliot Brown, trombone

Dahye Kwon, piano

Marty Isenberg, bass

Alfonso Lama, guitar

Jeremy Carlstedt, drums

Ray Anderson, trombone

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# STARRY NIGHTS

# STARRY NIGHTS

## ABOUT

### Colin Carr (Artistic Director, Cello)

Colin Carr appears throughout the world as a soloist, chamber musician, recording artist, and teacher. He has played with major orchestras worldwide, including the Royal Concertgebouw Orchestra, The Philharmonia, Royal Philharmonic, BBC Symphony, the orchestras of Chicago, Los Angeles, Washington, Philadelphia, Montréal and all the major orchestras of Australia and New Zealand. Conductors with whom he has worked include Rattle, Gergiev, Dutoit, Elder, Skrowaszewski and Marriner. He has been a regular guest at the BBC Proms and has twice toured Australia.

With his duo partner Thomas Sauer he has played recitals throughout the United States and Europe including New York, Boston, Philadelphia, the Concertgebouw in Amsterdam, and the Wigmore Hall in London. Colin has played complete cycles of the Bach Solo Suites at the Wigmore Hall in London, the Chamber Music Society of Lincoln Center, the Gardner Museum in Boston and in Montreal, Toronto, Ottawa and Vancouver. Over the last two seasons he performed 25 cycles of the suites in the USA, Europe, and Asia.

As a member of the Golub-Kaplan-Carr Trio, he recorded and toured extensively for 20 years. Chamber music plays an important role in his musical life. He is a frequent visitor to international chamber music festivals worldwide and has appeared often as a guest with the Guarneri and Emerson

string quartets and with New York's Chamber Music Society of Lincoln Center.

Recent CD releases include the complete Bach suites on the Wigmore Live label and the complete Beethoven Sonatas and Variations on the MSR Classics label with Thomas Sauer. Colin is the winner of many prestigious international awards, including First Prize in the Naumburg Competition, the Gregor Piatigorsky Memorial Award, Second Prize in the Rostropovich International Cello Competition and also winner of the Young Concert Artists competition.

He first played the cello at the age of five. Three years later he went to the Yehudi Menuhin School, where he studied with Maurice Gendron and later William Pleeth. He was made a professor at the Royal Academy of Music in 1998, having been on the faculty of the New England Conservatory in Boston for 16 years. In 1998, St. John's College, Oxford created the post of "Musician in Residence" for him, and in September 2002 he became a professor at Stony Brook University in New York.

Colin's cello was made by Matteo Goffriller in Venice in 1730. He makes his home with his wife Caroline and 3 children, Clifford, Frankie and Anya, in an old house outside Oxford.

### Ji Na Kim (piano)

Ji Na Kim, of South Korea, has appeared as a soloist and chamber musician throughout the United States and abroad in Spain, Canada, and Korea. She has been featured in performances at Alice Tully Hall of Lincoln Center, Spieker Center for the Arts, the Lied Center, Bella Concert Hall, and Staller Center for the Arts. As a winner of Stony Brook University Concerto Competition, Kim has made her U.S. debut with the Stony Brook Symphony Orchestra playing Maurice Ravel's Piano Concerto in G Major in 2019. As a chamber musician, her trio was

# STARRY NIGHTS

featured at Alice Tully Hall of Lincoln Center as part of Chamberfest at the Juilliard School. She was invited to participate at festivals such as Music@Menlo, Kneisel Hall Chamber Music Festival, Gijon International Piano Festival, and Banff Music Festival, where she worked with musicians including Gilbert Kalish, Robert McDonald, Matti Raekallio, Jane Coop and many others.

As an educator, Kim served as a teaching assistant for undergraduate piano students at Stony Brook University and she currently holds a piano studio at Concordia Conservatory and Long Island Conservatory. An avid advocate for outreach and community service, she held teaching and performance fellowships at the Juilliard School including, Morse Teaching Art Fellowship, Combining Literacy Instruction with Musical Beginnings (CLIMB), Gluck Community Service Fellowship, and Young People's Concert Series, where she worked with students at New York City K-12 schools and introduced classical music to children ranging from ages 4 to 10. She also collaborated with singers and dancers to give interactive performances at nursing homes, pediatric centers, homeless shelters, and hospitals around New York City.

Kim received Bachelor and Masters of Music at the Juilliard School under Julian Martin and now she is pursuing a Doctoral degree at Stony Brook University studying with Gilbert Kalish.

## **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. As chamber

musician she has performed with the Boston Chamber Music Society and Chamber Music Society of Lincoln Center and appeared at Chamber Music Northwest, La Jolla Summerfest, Music@Menlo, Tippet Rise Art Center, Toronto Summer Music, and the Bridgehampton, Charlottesville, Lake Champlain, Moab, Ojai, Santa Fe, Seattle, and Spoleto 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. This is her eighth year as Artist-in-Residence in Stony Brook's Music Department. She shares violin students

# STARRY NIGHTS

with her colleagues Phil Setzer, Hagai Shaham, and Arnaud Sussmann.

## **Ray Anderson (Director of Jazz Studies, Trombone)**

Named five straight years as best trombonist in the Down Beat Critics Poll and declared “the most exciting slide brass player of his generation” by the Penguin Guide to Jazz on CD, Ray Anderson has shown remarkable range.

He has led or co-led a daunting assortment of tradition-minded and experimental groups, big bands, blues and funk projects and even a trombone quartet. Anderson attended the University of Chicago Lab School, where one of his classmates was another notable trombone original, George Lewis. His teachers included Frank Tirro and Dean Hey.

In 1973, Anderson moved to New York where he studied and played with composer and music theorist Jimmy Giuffre, joined drummer Barry Altschul’s free-form trio and played for three years with the quartet of AACM saxophone hero Anthony Braxton. In the ‘80s, he garnered attention with collective bands including the funk-oriented Slickaphonics and the trio BassDrumBone, featuring bassist Mark Helias and drummer Gerry Hemingway. On a series of acclaimed recordings, he has ranged from Ellingtonia and jazz classics to striking originals.

## **Thomas Manuel (trumpet)**

Jazz historian, music educator and trumpet player Dr. Thomas Manuel received his formal music training from Boston University and completed his DMA in Jazz Performance at Stony Brook University. His mentors included Warren Vache and Ray Anderson. As the recipient of an endowed Artist in Residence chair within the Jazz department at Stony Brook University,

Manuel also directs the Loft School of Jazz in residence at the Jazz Loft. In addition to this he serves as a trustee to the Frank Melville Memorial Foundation and is also a member of the Huntington Arts Council Decentralization Advisory Committee.

Manuel has been cited for his accomplishments by The New York Times, Downbeat Magazine, Newsday, Jazz Inside Magazine, Jazz Ed Magazine and has been featured with his Big Band ensemble on radio, television, as well as several CD albums. A strong advocate for education with a passion for global outreach, Manuel established a music program for underprivileged students in Port Au Prince Haiti. He was also honored as the guest speaker for the graduation ceremony for the Greater Vision Christian School in New Kru Town, just outside the capital city of Monrovia in Liberia, Africa. During his time there he established a music program for the school and was fortunate to direct the students in their first concert.

Manuel dedicates his professional efforts to both the preservation of Long Island’s Jazz history as well as presenting it to future generations. He has taught in the public school system for over a decade, on the collegiate level, and served for many years as a member of the Suffolk County Music Educators Association (SCMEA) Executive Board.

In May 2016 Manuel officially opened The Jazz Loft in Stony Brook, NY. As its founder, curator and artistic director he takes pride in this innovative and creative space which joins Jazz performance, Jazz preservation and Jazz education in celebration of the past, present, and future.

Manuel has received several honors for his dedication to the American born art form of Jazz including Stony Brook Universities 40 Under 40 Award, several Suffolk Country



# STARRY NIGHTS

Proclamations, the East End Arts & Humanities Council 2020 Music Masters residency, the 2019 Applied Improvisation Network International Conference artist presenter, and the 2016 Person of the Year in Brookhaven award from the Times Beacon Record. His most recent endeavor included an educational outreach to Havana, Cuba, collaborating with several top Jazz artists, professors, producers and an independent film maker. This past March Manuel presented a production of Oliver Nelson's Kennedy Dream which also included world premier compositions by he and a collective of leading Jazz artist-composers.

## PROGRAM NOTE

### Piano Trio in a minor op 50 - P. Tchaikovsky

*I simply cannot endure the combination of piano with violin or cello. To my mind the timbre of these instruments will not blend ... it is torture for me to have to listen to a string trio or a sonata of any kind for piano and strings.*

This was the response Peter Ilyich Tchaikovsky gave when his long-time benefactress, Nadezhda von Meck, complained to him in a letter from October 1880, asking "Peter Ilyich, why have you not written a single trio?"

She had just stated that the retinue of musicians she employed played trios for her often at her home, enclosing a photograph of them with her letter, which included a teenage Parisian pianist named Claude Debussy that Tchaikovsky viewed as a rival protégé.

While this tactic did not immediately inspire him to compose a piano trio, the following year we find Tchaikovsky writing to von Meck again, saying:

*Do you remember that you once counseled me to write a trio for piano, violin, and cello, and do you remember my reply in which I openly declared to you my antipathy for this combination of instruments? Now suddenly, despite this antipathy, I have conceived the idea of testing myself in this sort of music.*

A few months later he writes her again, declaring that The Trio is finished

*... now I can say with some conviction that my work is not all bad.*

The Trio in A minor, Op. 50, is subtitled *À la mémoire d'un grand artiste* [To the memory of a great artist], which is in reference to Nikolai Rubinstein, Tchaikovsky's friend and mentor who died in March of 1881. It is as unique to the piano trio repertoire – a two movement, virtuosic work that spans almost 50 minutes – as it is quintessentially Tchaikovsky: a brooding, romantic, treasure chest of color and melody, that contains no less than two funeral marches.

Historically, the trio occupies the space between Tchaikovsky's fourth and fifth symphony, being composed around the same time of what is perhaps his best known work, *1812 Overture*. Despite the composer's initial misgivings about the instrumentation, the trio has become beloved among his chamber works. In fact, for younger Russian composers, this masterpiece seems to have started a tradition of elegiac trios, with Rachmaninoff dedicating his *D minor Trio élégiaque* to the memory of Tchaikovsky, Arensky composing his first trio in tribute to departed cellist Karl Davidov, and Shostakovich memorializing musicologist Ivan Sollertinsky with his E minor Piano Trio.

*Program Note by Kent Marks*

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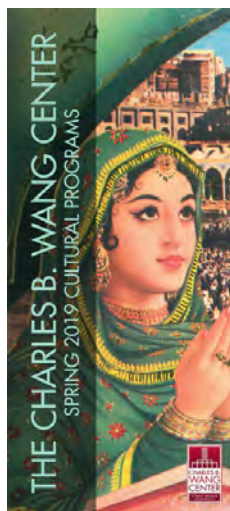
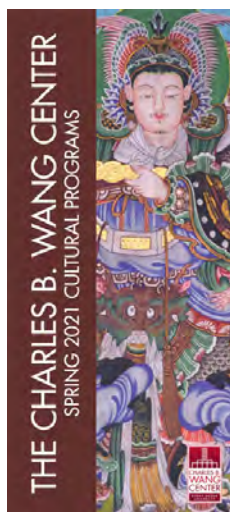


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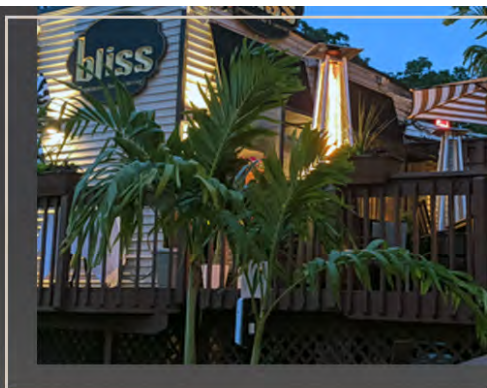
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Colin Carr	Sept. 28	7pm
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Stony Brook Symphony Orchestra	Oct. 1	8pm
Peking Acrobats	Oct. 7	7pm
Macy Kate	Oct. 14	8pm
Emerson String Quartet #1	Oct. 18	7pm
Vic Dibitetto - Comedy	Oct. 22	8pm
Met Opera 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
Starry Nights - Fall	Nov. 10	7pm
Kinky Boots in HD (From The London Stage)	Nov. 11	8pm
Met Opera Live in HD - La Traviata	Nov. 12	12:55pm
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Caroline Campbell, Violin	Nov. 19	8pm
The Kat & Dave Show	Dec. 1	7pm
Metopera Live in HD - Magic Flute	Dec. 3	12:55pm
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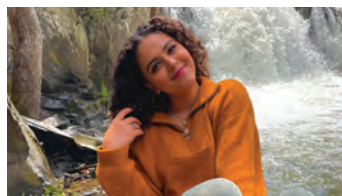
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Detachment: MFA Thesis Exhibition 2022 at the Paul W. Zuccaire Gallery

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