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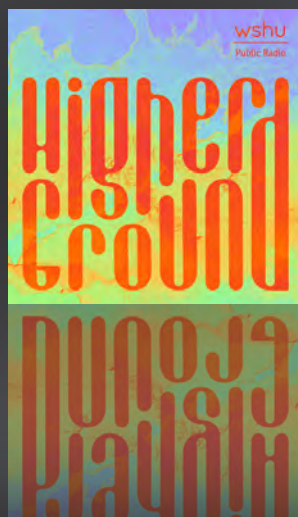
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STONY BROOK OPERA

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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**

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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Through March 31, 2023

Revisiting 5+1

Spotlighting the historic 1969 exhibition at Stony Brook University, *5+1*, this exhibition features the work of thirteen Black artists working in abstraction, including Distinguished Professor Howardena Pindell. The exhibition includes over twenty large-scale paintings and sculptures, along with photos and archival materials from campus in the 1960s and '70s.

April 23 - May 19, 2023

Senior Show and URECA Student Art Exhibition

Undergraduate students showcase their creativity in painting, drawing, printmaking, sculpture, video and digital art.

Revisiting 5+1 at the Zuccaire Gallery
Photo by Dario Lasagni

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Senior Show 2022 at the Paul W. Zuccaire Gallery

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STARRY NIGHTS

COLIN CARR, ARTISTIC DIRECTOR

WEDNESDAY, MARCH 29TH, 2023

Ernö Dohnányi (1877-1960)

Piano Quintet No. 1 in C Minor, Op. 1

I. *Allegro - Adagio - Tempo I*

II. *Scherzo. Allegro vivace*

III. *Adagio, quasi andante*

IV. *Allegro animato*

Christina Dahl, piano

Hagai Shaham, violin

Ye Jin Yoon, violin

Sohui Yun, viola

Zhihao Wu, cello

-INTERMISSION-

Franz Schubert (1797-1828)

String Quintet in C Major, Op. 163

I. *Allegro ma non troppo*

II. *Adagio*

III. *Scherzo*

IV. *Allegretto*

Heejeon Ahn, violin

Delphine Skene, violin

Sung Jin Lee, viola

Nathan Cottrell, cello

Colin Carr, cello

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STARRY NIGHTS

PROGRAM NOTES

Piano Quintet No. 1 in C Minor, Op. 1

In America, one of the least known 20th-century composers is Ernő Dohnányi (1877-1960). Obscured by Bartók and Kodály, Dohnányi's position as the chief leader of Hungarian music between the World Wars has been hidden. He held several tenures as director of the Budapest Academy and, as a conductor, actively promoted the music of his compatriots. He also built a substantial career as a touring piano soloist, performing all of Beethoven's piano music in 1920 and all 27 Mozart piano concertos in 1941.

In his day, Dohnányi was considered the greatest Hungarian pianist-composer since Liszt. He toured widely, and appeared in the United States during the 1898 season. Playing Beethoven's *Piano Concerto No. 4*, He made his U.S. debut with the St. Louis Symphony Orchestra. He married Elsa Kunwald (also a pianist) in 1902. One of their sons, Christoph von Dohnányi was for a long period (1984-2002) the Music Director and Conductor of the Cleveland Orchestra.

Ernő Dohnányi was the first virtuoso pianist to perform chamber music regularly. However, among his compositional output, which includes opera, orchestral music, songs, and piano works, Dohnányi wrote only nine chamber works. Yet, following in the footsteps of Brahms, who had arranged the Vienna premiere of his *Piano Quintet, Op. 1*, he carefully and masterfully honed each chamber work. It is even claimed that after Brahms, he had few equals in the chamber music field.

At the opening of the Piano Quintet's first movement, we hear a chain of related, rather dramatic musical ideas leading to a formal, full-blown statement of the multi-faceted principal theme. In short order, the composer presents us with a second theme, at first featuring the strings then echoed by the piano. The ensemble comes together to celebrate this theme, which also introduces the development section. This becomes multi-faceted, with bits of the themes passed around among the strings and, at climactic moments, the piano. It all comes together in exciting, heroic exclamations. The development eventually reaches a unison declaration by the strings, leading to a sweet reminiscence of the main theme, now in C Major! With this, the movement is completed.

The second movement, *Scherzo*, starts as a quick-waltz, the strings taking the lead. Before long the piano has an equal footing, and the music gains excitement through its second, quasi-developmental section. The central sub-movement begins as a graceful waltz. Then, little by little, the mood of the music skillfully sneaks back to the jovial quick-waltz *Scherzo*, which then is revisited more completely. Skillfully, Dohnányi gradually moderates the music into a gentler mood for a quiet finish.

Adagio, quasi andante begins as a relaxed duet for viola and piano, a long-breathed, lyrical "song without words." Then, first violin and cello join in to produce a "piano trio," recalling the viola's melody. It is heard again and developed by the full ensemble with the cello in the spotlight. Now the two violins present a new melody (with echoes of the first one), which leads back to the "song without words," this time featuring the cello. Gradually, the piano comes to the fore, and it exchanges fragments of the melody with the various string instruments. Growing quieter, the music reaches its ending.

For the *Allegro animato* finale, the key changes to the more cheerful C Major. Shifting rhythmic meters add to the celebration. The cello leads in presenting the chief theme, answered by the full

ensemble. Also, the piano has moments as a “soloist.” Now, completely unexpected, Dohnányi turns the music into a quasi-fugue built on his now-familiar theme. This, in turn becomes a grand waltz (with occasional shifting rhythms). Eventually, the piano calls a halt to the quasi-waltz, leading the ensemble to a grand apotheosis of central musical ideas. Switching to a broader tempo, the music forcibly enters into its final coda. Rhythms are stretched almost to the breaking point as the full ensemble dynamically brings down the curtain for a piano quintet on a truly grand scale.

String Quintet in C Major, Op. 163 (D. 956)

“Don’t talk to me about music.
Sometimes it seems to me as though I no
longer belong to this world.”

This comment, made by Franz Schubert (1797-1828) shortly before his death, reflects all the Romantic stoicism and “cosmic nostalgia” which wells up in his late music, most notably in the *C Major Quintet*. This work, considered Schubert’s finest piece of chamber music, was completed in September 1828, just two months before his passing.

Schubert’s *Quintet*, instead of employing two violas in the manner of Mozart, follows Boccherini’s example of using two cellos. There the similarity to Boccherini ends. Schubert devotes much attention to exploiting the instruments in detailed and unusual ways, arraying and combining them in small groups of continually shifting tone color. This Romantic — even orchestral — approach to chamber composition resembles that taken three years earlier by Mendelssohn in his *Octet for Strings*.

In the first movement, for example, Schubert announces his themes simply, and then expands the texture to include all the instruments. His spacious development builds to a climax that is orchestral in effect before returning to simpler textures at the recapitulation.

The *Adagio* is a study in contrasts. Its outer sections “combine lyricism with dolorous Weltschmerz (‘universal weariness’),” in the words of chamber music expert, Melvin Berger. In the middle come unusually rhythmic passages riddled with odd syncopations. At the end, a brief reprise of the middle section gives way to a quiet, resigned ending. An especially orchestral effect in the *Quintet* is the suggestion of horns (hunting horns?) in the *Scherzo*, a movement that forays into Romantic realms with its slower Trio in 4/4 time.

The finale is, like so many Beethoven finales, a “paean to the indomitability of the human spirit” (Berger). Here, we have a rollicking movement with Hungarian dance-flavored main theme. Also like Beethoven, Schubert saves his last bit of energy for the final moments when the music accelerates to a brilliant ending.

Schubert’s *Quintet* holds a special place in the repertoire due to its intensely personal quality. The work could even be called Schubert’s musical last will and testament. The first three movements are distinctly philosophical, while the last illustrates the social life of the Schubertians, on which Schubert’s friend Joseph von Spaun was later to reflect, “We were the happiest people in all the world.”

Program notes by Dr. Michael Fink

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Encore: **Sun, Apr 16, 12:00pm**

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Encore: **Fri, May 5, 7:00pm**

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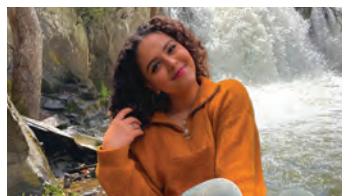
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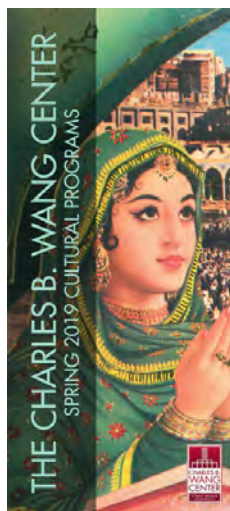
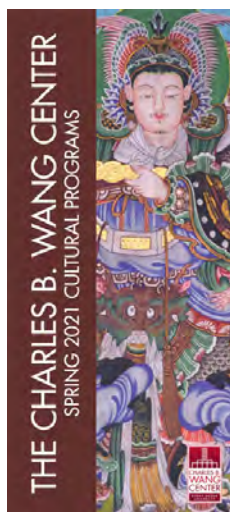


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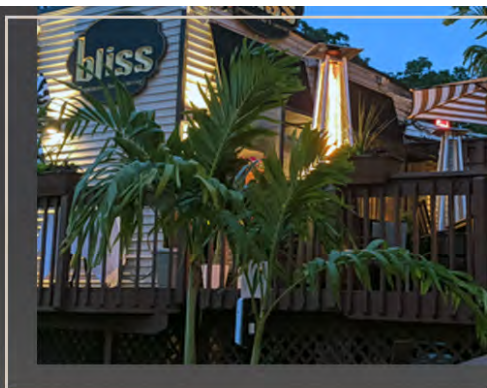
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LIL BUCK - MEMPHIS JOOKIN
Sat. Feb. 4 @ 8pm

KRISTIN CHENOWETH
Sat. Feb. 11 @ 8pm

EMERSON STRING QUARTET #2
Mon. Feb. 13 @ 7pm

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STONY BROOK SYMPHONY ORCHESTRA
Sat. March 25 @ 8pm

PROKOFIEV'S PETER & THE WOLF - FOR KIDS
Sun. March 26 @ 3pm

STARRY NIGHTS - SPRING
Wed. March 29 @ 7pm

MIKE E. WINFIELD - COMEDY
Thurs. March 30 @ 8pm

42ND STREET in HD - FROM THE LONDON STAGE
Fri. March 31 @ 8pm

EMERSON STRING QUARTET #3
Tue. April 11 @ 7pm

DIABOLO - ARCHITECTURE IN MOTION
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SHELÉA
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