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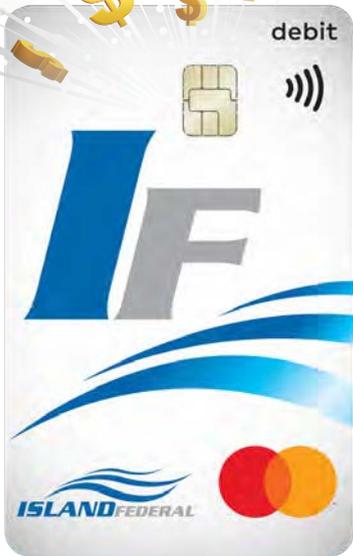
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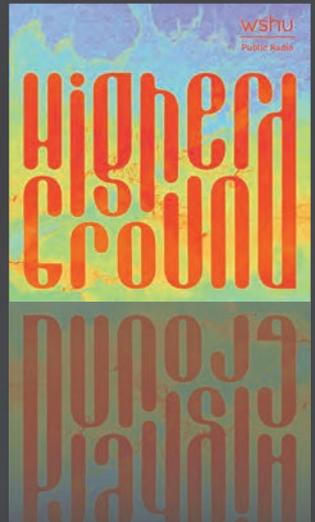
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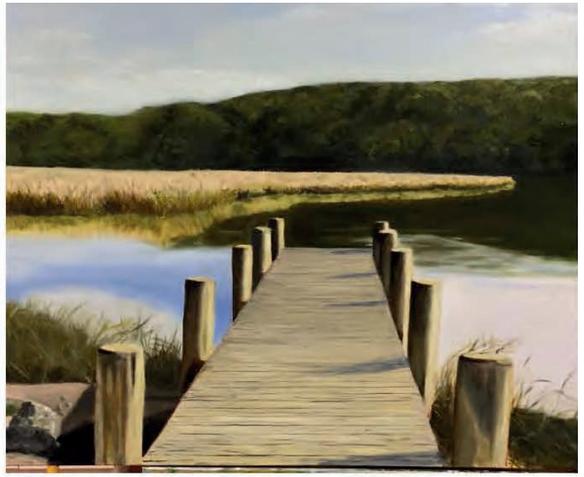
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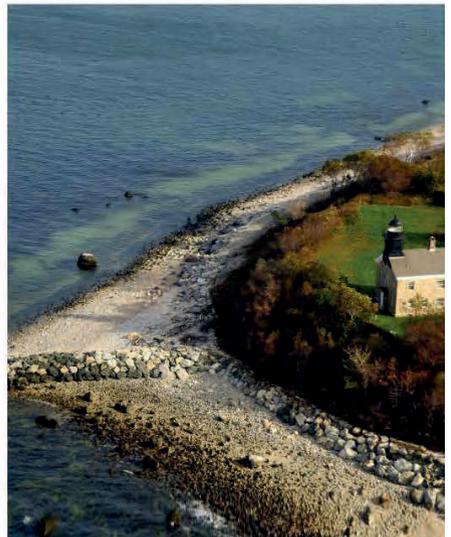
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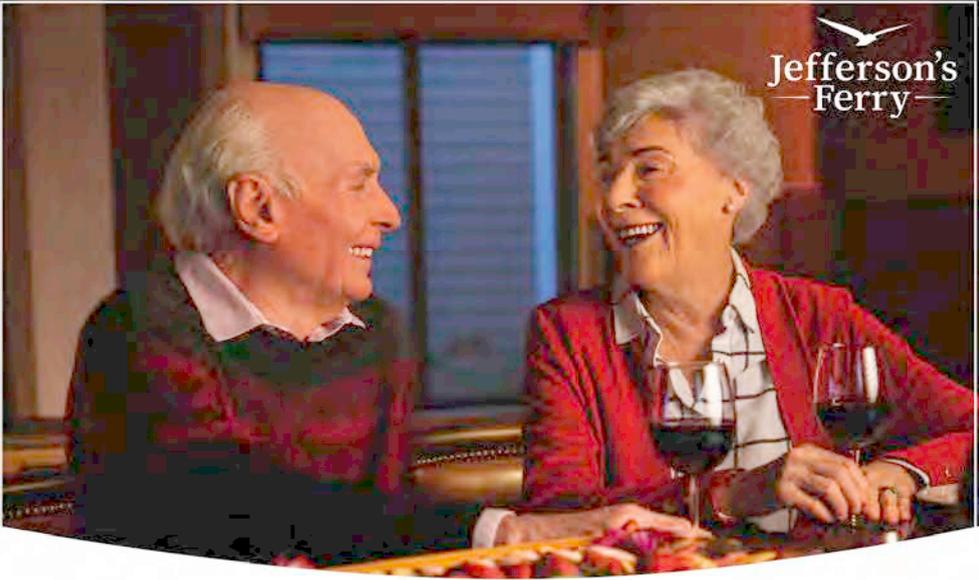
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Faculty Exhibition

Presenting over 30 artworks by Stony Brook University's acclaimed Art Department studio art faculty

March 9 - April 13

MFA Thesis Exhibition

Master of Fine Arts graduate students present their culminating exhibition

April 25 - May 16

Senior Show and URECA

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

Diana Zhu, *Hand Me Down*, video still,
MFA Thesis Exhibition

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4/21/24	12:55pm	La Rondine
5/18/24	12:55pm	Madama Butterfly

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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 at the Staller Center for the Arts.

Tickets: Admission is free unless otherwise noted.

All concerts are in the **Staller Center Recital Hall** unless specified.

Friday, November 10, 2023, 7 pm
Saturday, November 11, 2023, 7 pm

Chamber Opera

Join Stony Brook Opera for its fall chamber opera production of George Frideric Handel's *Il Trionfo del Tempo e del Disinganno* featuring the Stony Brook Baroque Players.

Sunday, February 18, 2024, 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 27, 2024, 7 pm
Sunday April 28, 2024, 3 pm

The Marriage of Figaro

Staller Center Main Stage

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STONY BROOK SYMPHONY ORCHESTRA

2023–2024 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: \$25/\$20 seniors (62+)/\$10 students

Saturday, October 7, 2023

Jessie Montgomery, *Starburst*
Nielsen, *Clarinet Concerto, Op. 57*
Bartók, *Concerto for Orchestra, Sz. 116*
Featuring clarinetist Guilherme Batalha;
conducted by Eduardo Leandro

Saturday, November 4, 2023

Coleridge-Taylor, *Ballade in A minor*
Spohr, *Clarinet Concerto No. 1*
Shostakovich, *Symphony No. 9*
Featuring clarinetist Chao-Chih
George Chen and conducted by
Anthony Parnter

Saturday, December 2, 2023

Coleridge-Taylor, *A Christmas Overture*
Mozart, *Piano Concerto in F major, K. 459*
De Falla, *Suite from "The Three-Cornered Hat"*
Featuring pianist Gilbert Kalish;
conducted by Alan R. Kay

Saturday, February 17, 2024

Shostakovich, *Piano Concerto No. 2*
Bruckner, *Symphony No. 4*
Featuring pianist Katherine Miller;
conducted by Jens Georg Bachmann

Saturday, March 23, 2024

Helen Grime, *Near Midnight*
Bartók, *Viola Concerto*
Brahms, *Symphony No. 2*
Featuring violist SoHui Yun;
conducted by Paul Watkins



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STONY BROOK SYMPHONY ORCHESTRA

Saturday, March 23, 2024, 8:00 PM

Paul Watkins

Conductor

SoHui Yun

Violist

PROGRAM

Near Midnight

Helen Grime (b. 1981)

Viola Concerto, Sz. 120, BB 128

Béla Bartók (1881-1945)

- I. Moderato
- II. Adagio religioso
- III. Allegro vivace

INTERMISSION

Symphony No. 2 in D Major, Op. 73

Johannes Brahms (1833-1897)

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso (quasi andantino)
- IV. Allegro con spirito

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STONY BROOK SYMPHONY ORCHESTRA

Paul Watkins **Conductor**

Acclaimed for his inspirational performances and eloquent musicianship, Paul Watkins enjoys a distinguished career as a concerto soloist, chamber musician, and conductor. He is the Artistic Director of the Great Lakes Chamber Music Festival



in Detroit (since 2014), the cellist of the Emerson String Quartet (2013-2023), and Visiting Professor of Cello at Yale School of Music (since 2018). He took first prize in the 2002 Leeds Conducting Competition, and has held the positions of Music Director of the English Chamber Orchestra and Principal Guest Conductor of the Ulster Orchestra.

As a cellist, Watkins has given regular concerto performances with prestigious orchestras across the globe. Also a dedicated chamber musician, Watkins was

a member of the Nash Ensemble (1997-2013) and the Emerson String Quartet (2013-2023).

After 44 successful seasons, the Quartet has decided to retire, and undertook an extensive series of farewell tours, culminating in their final performances in New York Lincoln Center in October 2023, where the concert was filmed for a planned documentary by filmmaker Tristan Cook, and the release of their final recording of Berg, Chausson, Schoenberg, and Hindemith with prestigious guests soprano Barbara Hannigan and pianist Bertrand Chamayou.

As a conductor, Watkins has conducted all the major British orchestras and a wide range of international orchestras. In 2006 he made his opera debut conducting a critically praised new production of Poulenc's *La Voix Humaine* for Opera North.

Highlights of the 23/24 season include a recording of the Richard Rodney Bennett cello concerto for Chandos with the BBC Scottish Symphony), Tippett's Triple Concerto with the Halle orchestra, and Shostakovich with the Aalborg Symphony.

STONY BROOK SYMPHONY ORCHESTRA



SoHui Yun **Violist**

Korean violist SoHui Yun is quickly becoming a sought-after chamber musician and soloist, performing frequently across the United States, Asia, and Europe. Having been awarded first prize at the 2022 Washington International Competition, she also received the Special Prize at the Lionel Tertis International Viola Competition and the Grand Prize at the Sungjung Music Competition.

Recent season highlights include solo recitals in Washington DC, Chicago, and Seoul. She has previously given solo recitals at Kumho Art Hall, TLI Art Center,

Ilshin Hall, Elim Art Center, and KNUA Hall in Korea, and has been a featured soloist with the Oakland Symphony, the National Symphony Orchestra of Moldova Tele-Radio and the Guri Philharmonic Orchestra, and Sejong Soloists.

As a chamber musician, she has appeared alongside musicians such as Miriam Fried, Tabea Zimmermann, Marcy Rosen, and Steven Isserlis, and currently serves as a Faculty Artist at the Anchorage Music Festival. She has performed at international festivals such as the Ravinia Steans Music Institute, Great Lakes Chamber Music Festival, Music@Menlo, Olympic Music Festival, Lucerne Festival, Chamber Music Connects The World in Kronberg, Perlman Music Program, Taos School of Music, Great Mountain International Music Festival (GMMFS), and Tongyeong International Music Festival.

Born on Jeju Island in South Korea, SoHui attended the Korea National Institute for the Gifted in Arts and earned her bachelor's degree from the Korea National University of Arts (KNUA) on a full scholarship, where she studied with SoonWha Oh and Hanna Lee and graduated with highest honors. She received her Master's degree at the New England Conservatory with Dimitri Murrath and completed her postgraduate studies at the Curtis Institute of Music with Roberto

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Diaz as well as an Artist Diploma in Chamber Music at the San Francisco Conservatory of Music. She is currently pursuing her doctorate at Stony Brook University with Lawrence Dutton and Matthew Lipman.

Near Midnight Helen Grime

Helen Grime's *Near Midnight*, written for the Hallé Orchestra, is based on the poem "Week-night Service" by D.H. Lawrence. The inspiration of this poem is clear in what Grime herself describes as the piece's "introspective, nocturnal quality" and melancholy. But rather than a solely calm, peaceful atmosphere, she also depicts the unrest that the nighttime hours can include. She is particularly drawn to the imagery of bells in the poem, with her piece featuring "fanfare-like brass passages [that] act almost like the tolling of bells, sometimes distant but often instant and clangorous." The importance of these bell figures is further revealed by their use in important structural moments in the work.

The piece unfolds in four continuous sections. After beginning with the low brass and double basses, the first

section depicts Lawrence's "splashes of sound, endlessly, never stopping" with a series of rising scales in the full orchestra. A trumpet duet serves as the transition into the second section. In this part, Lawrence's "little jests" find their musical representation in Grime's rhythmic percussion, upper winds, and celesta.

Like the poem, the third section of Grime's work is the emotional heart. A long melody in the violins dominates this section, but despite the lyricism, the restless nature continues with fast flourishes in the winds, harp, and celesta. Leading into the climax of the piece, Grime returns to the scales of the opening section. The final section is the most reflective of the four, perhaps a nod to Lawrence's "wise old trees." This section features some beautiful solos for the muted trumpet and winds.

Toward the beginning of her career, Grime said that she "had lots of ideas for combining different layers in music," a particular reason she felt drawn to composing for the orchestra. As you hear the four sections of the work, listen carefully to how she builds the layers in the orchestra.

- Samantha Tripp

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Viola Concerto **Béla Bartók**

Left incomplete at the time of his death, Béla Bartók's Viola Concerto is a largely lyrical piece and can be read as portraying many of Bartók's feelings regarding the recent World War and his imminent death from illness interspersed with happy memories of Hungarian folk melodies. The piece was commissioned by renowned violist William Primrose. Three weeks before his death, he wrote to Primrose to update him on the piece's composition, saying that it was "ready in draft, so that only the score has to be written, which means a purely mechanical work" and estimating a five to six week completion time. However, Bartók was either exaggerating how much of the work he had completed or he had only completed it in his head, as his supposedly completed "draft" was 15 unnumbered pages of manuscript paper that you had to know Bartók's compositional process to understand. Thankfully, one person with intimate knowledge of how the composer worked was up to the task of completing the work: his former student Tibor Serly. Serly's work included filling out the harmonies and orchestrating the work and took him over

two years to do. Primrose felt that Serly did the composer's work justice, saying "I feel quite sure that Serly came very, very close to what Bartok himself had meant to do, and that his scoring and formal smoothing-out was the most sincere and truthful job possible." Primrose premiered the Concerto on December 2, 1949.

The Concerto consists of three movements, performed without a pause, and opens with a mournful viola line over the pizzicato low strings. The viola soon accelerates the tempo, leading to the first theme of the work. The second theme of the movement is what Serly described as "a fantastically chromatic and contrapuntal theme, without parallel in any of Bartók's other music," which despite the abundance of scales throughout the orchestra has a sense of "restful calm." At the end of the movement, the piece darkens and the solo bassoon plays a lonely melody, leading directly into the second movement.

The second movement is in a basic ABA form in which Bartók explores the full range of the viola. A melody that in the viola's highest register emerges over a hushed E major chord in the

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strings, followed immediately by a registral contrast that brings the viola down into its low register to the accompaniment of a wind choir. The serenity of the movement does not last long, however, with a rather macabre dance with scalar passages in the winds before the calmness and serenity return. Near the end of the movement, Bartók returns to the theme from the first movement before accelerating into a cadenza that leads directly into the final movement.

This final movement strongly contrasts with the previous two movements, breaking from the melancholic first and serene second movements with an upbeat dance in rondo form. It is here that the Hungarian folk music influence is strongest, along with a nod to Primrose's Scottish heritage with the incorporation of some allusions to Scottish folk music. The tempo slows slightly for the middle section, and Serly pointed out how the chromatic scales in this movement are perhaps a nod back to the chromaticism of the first movement's second theme. The movement ends with an exhilarating rush, but perhaps without being as fully developed as Bartók's mature music often is.

- Samantha Tripp

Symphony No. 2 **Johannes Brahms**

In contrast to the twenty years it took Johannes Brahms to complete his First Symphony, the Second was composed in a mere four months during an extended stay at the Austrian lakeside resort of Pörtschach. Set in the bright key of D major, this piece is one of the sunniest that Brahms ever wrote, though it certainly contains some of the Brahmsian moodiness that is evident in much of his output. In several letters to his friends, Brahms's comments about this work reveal his sense of humor: he referred to the work as "so melancholy that you won't stand it," "the lovely new monstrosity," and a lightweight "sinfonietta." As already mentioned, the symphony is certainly not melancholic, nor is it so lightweight as to be called a "sinfonietta"—in fact, his lifelong friend and fellow composer Clara Schumann wrote that she found the symphony's first movement "in invention more significant than the first movement of the First Symphony." But even more than that, the unity of ideas and subtlety that Brahms employs in the piece's harmony and meter certainly place it far above his self-depre-

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cating description of the work.

Brahms opens the symphony with a three-note motif in the cellos and basses that reappears, often varied, throughout the entire work. From those initial three notes, Brahms crafts a serene melody, which he gives to the horns, winds, and strings. That serenity, however, is muted by the timpani and low brass (trombones and tuba), reflecting the inherent darkness that permeates this otherwise optimistic piece. Brahms explained this moment: "I have to confess that I am a severely melancholic person, that black wings are constantly flapping above us... It [Brahms's melancholy] casts the necessary shadow on the serene symphony and perhaps accounts for those timpani and trombones." The movement's second theme bears some resemblance to the composer's famous "Lullaby," Op. 49, No. 4, and the coda, too, demonstrates how quickly Brahms can flip from light to dark.

The second movement continues to play with this light/dark dichotomy, where one of Brahms's most beautiful melodies (and one of his longest) contrasts with moments of despair. Brahms accomplishes this primarily through the tonal instability of that opening melody, shifting from major to

minor in quick succession.

The third movement is light-hearted and reinforces the juxtaposition of light and dark present in microcosm in the second movement: if the previous movement represents the darker side of the symphony, this movement is certainly the light side. The movement opens with a sprightly oboe melody, constructed from the first three notes of the piece, that recurs throughout the movement, interspersed with contrasting interludes. The interludes are marked at double the speed of the recurrent melody and provide the movement with some rhythmic contrast to the waltz of the oboe's melody. After a hushed opening, the final movement bursts into a more extroverted character.

In a standard sonata form, this movement is full of energy, and perhaps Brahms's most positive and upbeat finale. Brahms holds off on using the trombones until the movement's recapitulation (the moment when the first theme returns in its original key), and towards the end of the movement, the second theme—a poignant melody—reappears in a more triumphant light.

- Samantha Tripp

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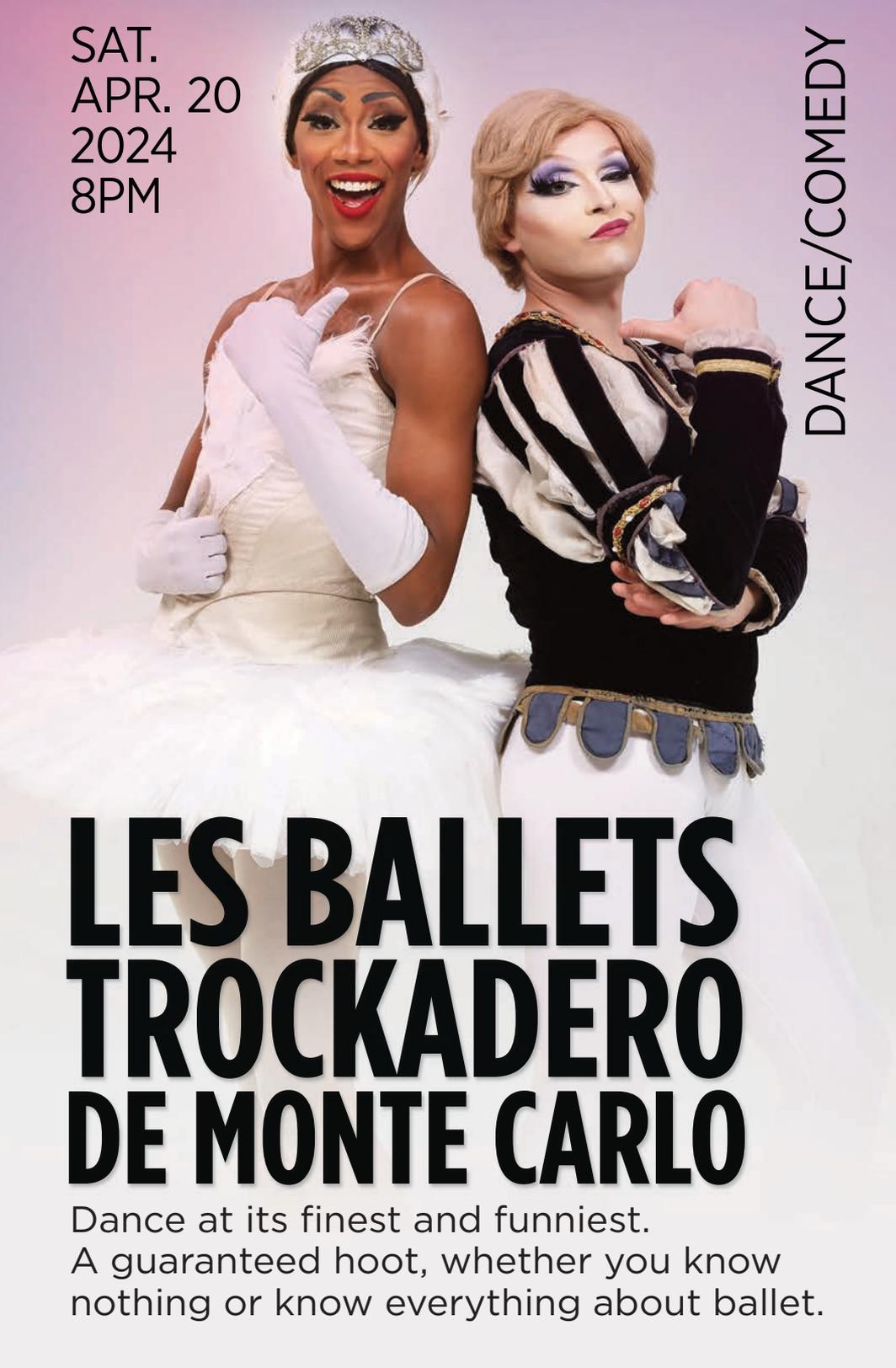


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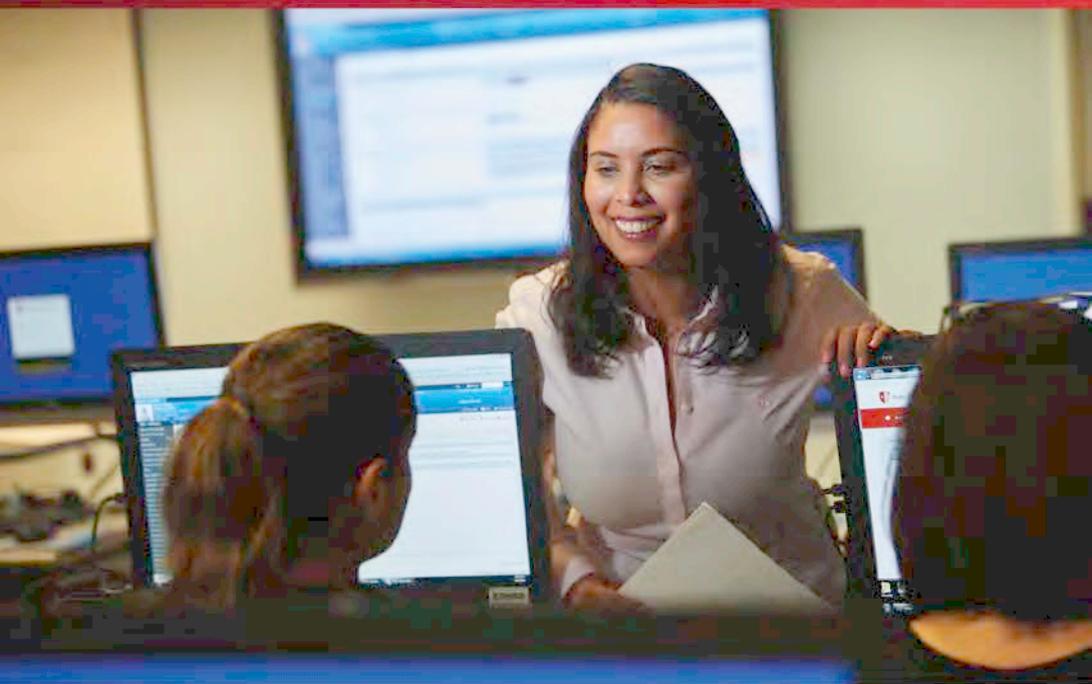


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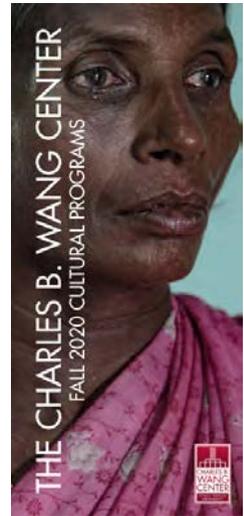
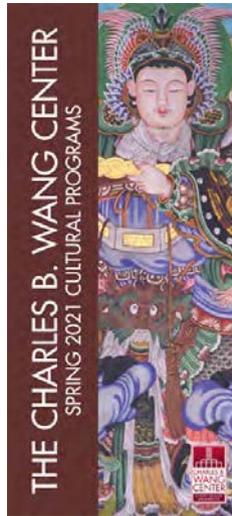
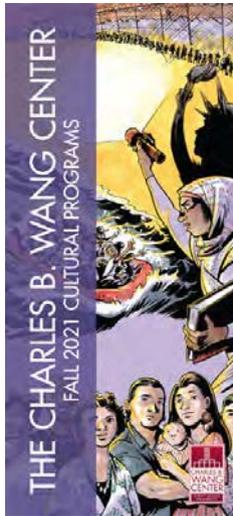
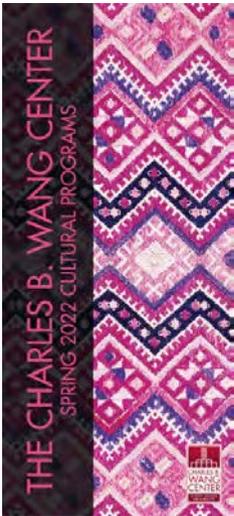
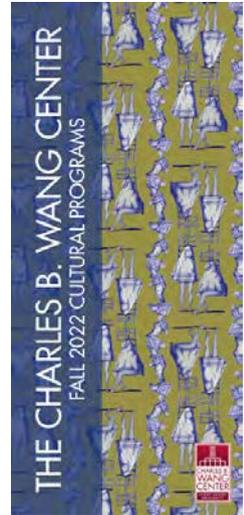


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Sat, Feb. 3 @ 7pm

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Thur, Feb. 15 @ 7pm

**Stony Brook Symphony
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Sat, Feb. 17 @ 8pm

Vic DiBitto
Sat, Feb. 24 @ 8pm

Veronica Swift
Sat, Mar. 2 @ 8pm

GALA 2024 Leslie Odom, Jr.
Sat, Mar. 9 @ 8pm

Rhythm of the Dance
Sat, Mar. 16 @ 8pm

Adam Pascal
Fri, Mar. 22 @ 8pm

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Sat, Mar. 23 @ 8pm

Outreach Ensemble: Pops!
Sun, Mar. 24 @ 3pm

Starry Nights - Winter
Wed, Mar. 27 @ 7pm

Patti LuPone: A Life in Notes
Sat, Apr. 6 @ 8pm

**Cirque Flip Fabrique
in Blizzard**
Sat, Apr. 13 @ 8pm

**Les Ballets Trockadero
de Monte Carlo**
Sat, Apr. 20 @ 8pm

**Stony Brook Opera -
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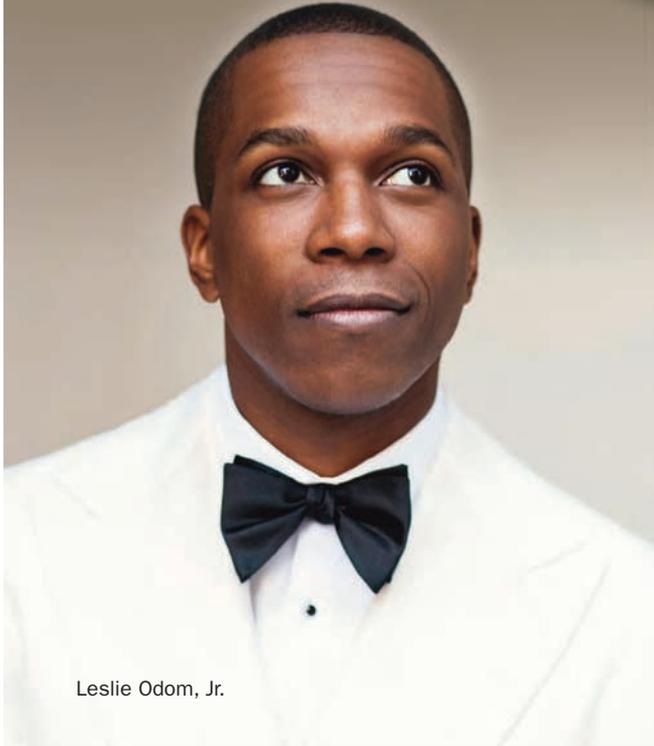
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