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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.



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The 2022-2023 Paul W. Zuccaire
Gallery exhibition schedule is
supported by a generous grant from
the Paul W. Zuccaire Foundation.

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





Detachment: MFA Thesis Exhibition 2022 at the Paul W. Zuccaire Gallery

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is supported by the generosity of the
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The mission of the Paul W. Zuccaire Foundation is to perpetuate the memory and the spirit of Paul W. Zuccaire by the encouragement, promotion and support of the arts, education, health, humanitarian and other related activities through grants to not-for-profit institutions and organizations.

The Foundation was established in 1999 by Estelle Zuccaire in loving memory of her husband.





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

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STONY BROOK SYMPHONY ORCHESTRA

Alan R. Kay, Executive Director

Saturday, November 5, 2022, 8:00 PM

Jens Georg Bachmann

Conductor

Sojeong Kim

Violin

PROGRAM

Prayer

Vivian Fung (b. 1975)

Violin Concerto in D minor, op. 47

Jean Sibelius (1865-1957)

- I. Allegro moderato
- II. Adagio di molto
- III. Allegro, ma non tanto

INTERMISSION

Symphonic Dances, op. 45

Sergei Rachmaninov (1873-1943)

- I. Non allegro
- II. Andante con moto (Tempo di valse)
- III. Lento assai – Allegro vivace

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STONY BROOK SYMPHONY ORCHESTRA

Jens Georg Bachmann Conductor

The artistry and musicianship of the German-born conductor Jens Georg Bachmann has been praised by audiences, orchestras and press on both side of the Atlantic. His international career covers both symphonic and operatic repertoire in equal measure; his impressive artistic versatility has spanned endeavours from concert halls and opera houses into purely contemporary music projects as well as extensive educational and academic work.



Bachmann is currently Music Director of the Ore Mountain Symphony Orchestra and Opera, a 130-year-old full-season organization in Southeast Germany. Prior to that, he was Music Director and Artistic Director of the Cyprus Symphony Orchestra, the National Symphony Orchestra of the Republic of Cyprus. In both places, while heightening the orchestras' artistic levels, Mr. Bachmann achieved a remarkable increase of audience attention, regional and national recognition through recordings and broadcastings as well as educational projects.

Mr. Bachmann has been assistant conductor at the Munich Philharmonic, the Verbier Festival (Switzerland) and the Boston Symphony, subsequently conducting the BSO in subscription concerts as well as at the Tanglewood Festival. Bachmann made his Metropolitan Opera debut with *The Magic Flute*, followed by the MET's new production of *Lucia di Lammermoor* and *Der Rosenkavalier*. In addition, Bachmann spent two seasons as assistant conductor to Christoph von Dohnányi at the NDR Symphony Orchestra in Hamburg, conducting the orchestra in several concert series and recordings.

Furthermore, Bachmann has been associate conductor of the Fort Worth Symphony Orchestra for two seasons. Recent international guest appearances have included the Royal Swedish Opera, the Stuttgart and Nuremberg opera houses, the Royal Stockholm Philharmonic, The Florida Orchestra, Orchestre National de Lyon, NDR Radiophilharmonie Hannover, and the Hamburg as well as the Berlin Symphony Orchestras, amongst many others. Bachmann recorded for the DaCapo as well as Naxos labels.

The maestro has appeared with some of the world's finest musicians on stage, amongst them violinists Pinkas Zukerman and Daniel Hope, pianists Yefim Bronfman and Marc-André Hamelin and singers Renée Fleming and Jonas Kaufmann, to name a few.

Mr. Bachmann studied conducting

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at the Hochschule für Musik „Hanns Eisler“ in Berlin and The Juilliard School where he received the Bruno Walter Memorial Scholarship. A native of Berlin, he also holds a degree in Arts and Media Management.

Sojeong Kim **Violin Soloist**

South Korean violinist Sojeong Kim has won numerous competitions, including Grand Prize at the Sungjung Competition and First Prize at the Osaka International Competition, the Ewha Kyunghyang Competition, the Kukmin Times Competition, and the Music Journal Competition. She has also been awarded at the JoongAng Times Competition and the KBS competition, and she received the Ministry of Culture, Sports and Tourism Award given by the South Korean government. In 2018, Ms. Kim was invited to perform at the PyeongChang Winter Olympics and Paralympics. She has had solo performances in venues such as the Hyogo Performing Arts Center in Japan and the Mapo Art Center, Alpensia Concert Hall, SCC Hall, and Kukje Art Hall in Korea.

As a chamber musician, Ms. Kim is an active member of the Sungjung Trio, who were invited to perform at FACP (Federation for Asian Cultural Promotion) in Malaysia, the Gyeonggi Arts Center, and the Gangneung Arts Center in Korea. She was also invited to perform at the Seoul Arts Center. As an orchestra musician, she served as the concertmaster of the Seoul

National University Philharmonic and the Seoul National University String Ensemble. She was a substitute violinist with the Korean Symphony Orchestra and Ditto Orchestra.



Ms. Kim is a recipient of a scholarship from the Sungjung Foundation. She earned her Bachelor's and Master's degrees from Seoul National University, where she studied with Young-Uck Kim and graduated with highest honors. She also received guidance from Vadim Repin. Ms. Kim is currently pursuing her Doctor of Musical Arts degree on a full scholarship under the tutelage of Hagai Shaham, Jennifer Frautschi, Arnaud Sussmann, Philip Setzer from Emerson String Quartet.

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Prayer **Vivian Fung**

"An aberration" – this is how composer Vivian Fung describes the orchestral work *Prayer* in her original program note for the piece. The description reflects the provenance of the composition: *Prayer* was commissioned and premiered during the early months of the coronavirus pandemic. The arrival of COVID-19 devastated personal and professional relationships within the world of classical music, as canceled performances and ensembles forced on hiatus dramatically endangered the already precarious livelihoods of musicians all over the globe. The coronavirus brought with it a need for new kinds of music, designed both to bear witness to the unfolding turmoil and to offer new forms of musical collaboration conducive to social distancing.

Fung was commissioned to compose *Prayer* as part of a shared project by the Canadian Broadcasting Company and the Toronto Symphony Orchestra. That project was the Virtual Orchestra, an ensemble performing remotely and comprising musicians located throughout Canada. Within a month of the original commission, *Prayer* was premiered on July 1, 2020, for the CBC's radio special, Extraordinary Times: Canada Day 2020. This online performance featured 36 musicians, including at least one from each of Canada's 28 professional orchestras.

As one of the most successful Canadian composers of her generation, Vivian Fung was a natural choice for the commission. Fung's music is

championed internationally, and she has been the recipient of numerous accolades, including fellowships from the Simon Guggenheim Foundation and the New York Foundation for the Arts, as well as grants from ASCAP, the MAP Fund, and the Canada Council for the Arts, among others. Fung's music is remarkable for its synthesis of a Western classical idiom—absorbed during her studies with Violet Archer and her time at the Juilliard School—with non-Western styles reflective of her own multicultural background. Fung's Cantonese heritage plays a central role in her musical imagination, as do the musical textures of Balinese and Javanese gamelan.

The commission of *Prayer* presented an unprecedented challenge to the composer, and Fung's heartfelt note on the piece relates the difficulty of its composition and the role that perseverance played in its gestation both creatively and practically. She explains that "...under no other circumstance in the past (or probably in the future) have I worn my heart on my sleeve as transparently as I have with this piece. In times of crisis and peril, we have but the reliance of faith – from the profound faith in humanity, faith in love, and faith that we will persevere and get through this with dignity, to the mundane faith that I would complete the piece within the extraordinary conditions that faced me..."

The music and poetic nature of *Prayer* is inspired by the chant "O pastor animarum" by 12th-century poet, mystic, and Benedictine nun Hildegard von Bingen:

O Shepherd of our souls,

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*O primal voice,
Whose call created all of us;
Now hear our plea to thee, to thee,
And deign to free us from our miseries
and feebleness.*

Fung weaves the beginning of the chant melody throughout the music of *Prayer*, initially through gradually introduced fragments, trills, and ornaments traded between orchestra members. This exchange accumulates into harmonious chaos as instrumental gestures combine and overlap into a collision of shimmering sunburst chords. The texture provides the backdrop as the second section and expressive apotheosis of the petite piece begins, introduced by a brass choir and eventually the full orchestra forcefully presenting the introduction of the chant with rhythmic precision. The coda of *Prayer* returns to the murmurings of the piece's beginning, as the ecstatic second section gives way to a decaying residue of fragments played by members from each section, which brings the piece to its close.

Composed in tumultuous times, *Prayer* stands as a testament to the communal struggle of a historical moment that continues to deeply impact classical music and the performing arts. Fung is currently on the composition faculty at Santa Clara University in California.

Note by Michael Bennett.

Violin Concerto in D minor, op. 47 Jean Sibelius

In his youth, Finnish composer Jean Sibelius harbored dreams of becoming a concert violinist. His penchant for the

instrument led him to compose over 60 works for violin, the most notable being his Violin Concerto in d minor, Op. 47. This work showcases the soloist's virtuosity and expressivity in a manner similar to the 19th-century romantic violin concerti of Brahms, Bruch, and Mendelssohn. Victor Nováček, a violin teacher at the Helsinki Conservatory, premiered the concerto on February 8th, 1904, in Helsinki with Sibelius conducting. The concerto's imposing technical demands exceeded Nováček's abilities, and he played poorly. Sibelius responded by withdrawing the concerto. Revisions eventually commenced during the summer of 1905, and Karel Halíř, concertmaster of the Berlin Philharmonic, premiered the new version on October 19, 1905, in Berlin. Richard Strauss conducted, and the concerto was well-received. With more than 80 recordings, the revised version stands out as the most frequently recorded twentieth-century violin concerto to date.

The first movement is in sonata form and incorporates two main themes. The soloist introduces the lyrical first theme over a quiet string accompaniment, before breaking off into virtuosic runs punctuated by woodwind restatements of the melody. A short cadenza ensues, before the orchestra seizes control with a low, dark transition. The soloist reenters with the exuberant second theme: first in parallel sixths, and then more emphatically in octaves. The orchestra dissolves into a pedal point in the low strings, which launches a monumental cadenza. Since the cadenza occurs toward the middle of the movement rather than the end, it uncharacteristically functions as the development section. As is

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typical of developments, the cadenza encapsulates both thematic fragments and new material. The bassoon's restatement of material from the first theme signals the end of the cadenza and heralds a restatement of both main themes in their entirety. The soloist's ascending octaves articulate the movement's dramatic conclusion.

The second movement is infused with nostalgia. The woodwinds introduce the movement with an angular chromatic motive in parallel thirds that counterbalances the flowing lyricism of the principal theme, stated by the soloist. The theme is continuously bolstered by syncopated string pulsations, which grow in density as the music gradually builds to a melodic climax. After the first thematic statement, the agitated chromatic introduction returns in the strings over the bass's pulsating pedal point. Once the full orchestra asserts itself, the soloist reenters with ornamental passagework. Orchestral string tremolos and timpani rolls initiate the return of the main theme, this time introduced by the winds and horns. As the cantabile theme slowly unfolds in the orchestra, the soloist's ornamental line simultaneously develops virtuosic momentum. Soloist and orchestra unite in anticipation of the final climax. The movement's codetta subtly channels the listener from that moment of heightened expressivity to a passage of enduring serenity.

The concerto concludes with a bright *Allegro* in D major—a rambunctious, rhythmic finale featuring stunning solo pyrotechnics. The main theme's dotted rhythm continuously propels the music forward. The solo violin, with its

formidable virtuosity and frequent high range, soars over a restless rhythmic ostinato in the lower strings. Sibelius's colorful orchestration punctuates the music's ceaseless flow, as the orchestra's rhythmic regularity simultaneously energizes and curbs the soloist's rhapsodic frenzy. After considerable turmoil, the movement rises to a triumphant conclusion.

Note by Bethany Cencer.

Symphonic Dances, op. 45 Sergei Rachmaninov

Sergei Rachmaninoff (1873–1943) had a long, international career as an admired pianist, conductor, and composer. His promise as a musician was evident from a young age, starting from his first piano lessons with his mother. While still in his teens the strain of his father's squandering of the family fortune, his sister's death, and his parents' divorce led to Rachmaninoff failing his general exams at the St. Petersburg Conservatory. With the continuation of his scholarship in doubt, Rachmaninoff transferred to the Moscow Conservatory where he studied and resided with pianist Nikolai Zverev. With newfound structure, discipline, and stability, Rachmaninoff's piano and composition studies flourished, and he completed both a year early—piano in 1891 and composition in 1892, the latter with the highest possible grade and the award of a prestigious Great Gold Medal.

During the final years of his studies, Rachmaninoff began spending summers with relatives at the dacha Ivanovka, a locale that left a lasting impression on him well after he was forced out

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of Russia and the estate was looted and razed to the ground. Among the relatives who summered at Ivanovka was his cousin Natalia Satina, whom he married in 1902. The peace, isolation, and proximity to nature at Ivanovka was conducive to composition, and this was where Rachmaninoff wrote most of his early works.

The negative reception of his First Symphony in 1897 shook Rachmaninoff's confidence as a composer, and he began conducting professionally in Moscow and St. Petersburg. After a tour to England in 1899 where he both conducted and performed as a pianist, he resumed composing, producing his now famous Second Piano Concerto as well as several operas. Following the 1917 Russian revolution, Rachmaninoff lived a peripatetic life between Europe and the United States, making a living through composition and especially through concert performances as a featured pianist or conductor. By 1939, with the threat of war at hand, he and his family moved to Los Angeles, where Rachmaninoff continued an active musical career until his death in 1943.

Symphonic Dances (1940) was Rachmaninoff's last work. The three movements display quotations from ecclesiastical chants and from his own music; their musical language displays contrasts of lyrical and angular passages, and strikingly varied timbres. The first movement begins march-like with a motoric beat and an obsessive three-note figure. The momentum is halted by a lyrical middle section that features woodwind timbres and a

nostalgic modal melody in the rich tones of an alto saxophone. A brief transition reinstates the rhythmically animated opening material that culminates in a peaceful quotation of a theme from his First Symphony.

The second movement, a *tempo di Valse*, opens with a muted brass fanfare that leads into a richly stylized waltz. Lush string writing in sections of this movement brings to mind the sound of classic film scores, perhaps reflecting Rachmaninoff's proximity to Hollywood. As the movement continues, fanfare and waltz alternate and vie for attention. Surging waltz music at the end fades away as though exhausted.

The final movement begins with a plaintive *Lento* passage. This leads to an energetic *Allegro vivace* that evokes dancers whirling around a ballroom floor to a syncopated beat, with tambourines projecting a festive atmosphere. Fragments of the apocalyptic *Dies irae* (Day of Wrath) chant from the Latin Requiem mass lend an ominous air to the dance. The festive mood is broken by the languid, contemplative melodies of a second *Lento*. Predictably, the *Allegro* material returns, enhanced by fanfares reminiscent of the second movement and with more insistent statements of the *Dies irae*. Toward the end, Rachmaninoff introduces the Russian Orthodox chant "Blessed be the Lord," quoting from his own *All-Night Vigil* of 1915. It is as though through these quotations he is reviving transcendent memories of his native land and pronouncing a benediction on his own life.

Note by Hayley Roud.

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Yejin Yoon
Concertmaster
Jaeyoun Hwang
Hyei-Ri Ahn
Delphine Skene
Ayça Akdoğan
Melanie Riordan
Naxin Yin
Stephanie Bonk

Violin II

Heejeon Ahn
Principal
Manaka Matsumoto
Avery Morris
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Tommy Wu
Milad Daniari
Martin Isenberg

Flute

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Si Eon Choi
Tiffany Hsu
(piccolo)

Oboe

Zach Ashland
Noah Kay
Megan Wojtyla
(English horn)

Clarinet

Nikhil Bartolomeo
Guilherme Batalha
Chao-Chih George Chen
Kelsi Doolittle

Alto saxophone

Nikhil Bartolomeo

Bassoon

Delano Bell
Bridget Piccirilli
Miguel Posadas
(Contrabassoon)
Jo Anne Sukumaran

Horn

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Kaleb Lewis
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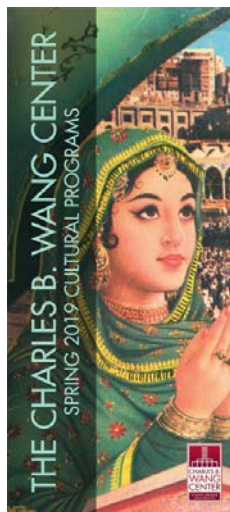
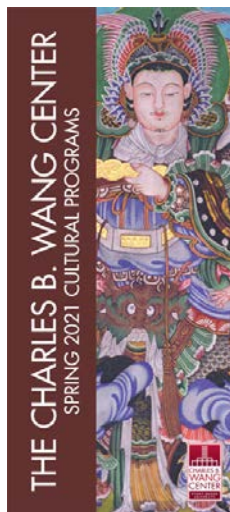
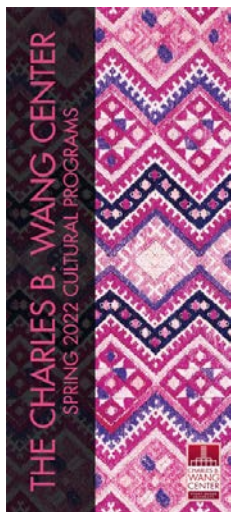
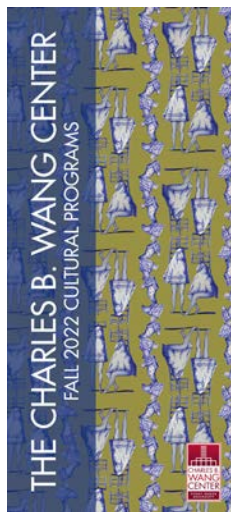


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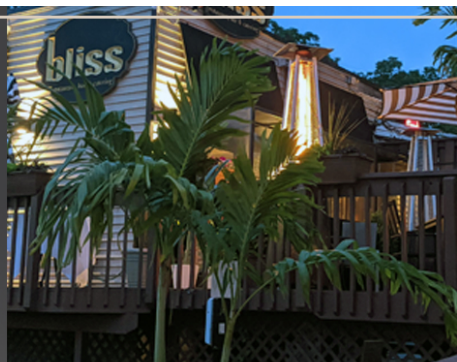
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Colin Carr	Sept. 28	7pm
Morgan James	Sept. 29	7pm
Stony Brook Symphony Orchestra	Oct. 1	8pm
Peking Acrobats	Oct. 7	7pm
Macy Kate	Oct. 14	8pm
Emerson String Quartet #1	Oct. 18	7pm
Vic Dibitetto - Comedy	Oct. 22	8pm
Met Opera Live in HD - Medea	Oct. 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
Henry V In HD (National Theatre Live)	Nov. 13	7pm
Caroline Campbell, Violin	Nov. 19	8pm
The Kat & Dave Show	Dec. 1	7pm
Metopera Live in HD - Magic Flute	Dec. 3	12:55pm
Stony Brook Symphony Orchestra	Dec. 10	8pm
Sons of Serendip - Family Show	Dec. 11	4pm
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Gala 2023 - American Ballet Theatre	Mar. 4	7pm

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