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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

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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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## SPRING 2023 EXHIBITIONS

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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# STONY BROOK SYMPHONY ORCHESTRA

Alan R. Kay, Executive Director

Saturday, March 25, 2023, 8:00 PM

**André Raphael**

Conductor

**Julietta Curenton**

Flute

**Alina Tamborini**

Soprano

## PROGRAM

### **Nijji Memories**

**James Lee III (b. 1975)**

- I. Forgotten Emblems
- II. Ghost Dance
- III. Song of the Nijji
- IV. Awakened to Flight

## INTERMISSION

### **Symphony No. 4**

**Gustav Mahler (1860-1911)**

- I. Bedächtig, nicht eilen
- II. In gemächlicher Bewegung, ohne Hast
- III. Ruhevoll, poco adagio
- IV. Sehr behaglich

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## **André Raphel Conductor**

Acclaimed for his creative programming and versatility, conductor André Raphel is renowned for his compelling musical performances. A dynamic podium presence, he has also developed a reputation as a skilled communicator. Raphel has led critically acclaimed festivals, world premieres and commissioned works by Richard Danielpour, Jennifer Higdon, Kenneth Fuchs, Ellen Taaffe Zwilich, Uri Caine and Hannibal Lokumbe.



Conductor Laureate of the Wheeling Symphony Orchestra, André Raphel led the orchestra as Music Director for 15 years.

Other key positions have included, Assistant Conductor to Kurt Masur at the New York Philharmonic for two years. He was Assistant Conductor of The Philadelphia Orchestra for six years. Raphel served for three years as Assistant Conductor of the Saint Louis Symphony.

Raphel enjoys a busy career as guest conductor. During the 2022/23 season, André Raphel makes his subscription series debut with the Boston Symphony Orchestra. Raphel conducts the Minnesota Orchestra in its first ever presentation of a Juneteenth program. Additionally, during the 22/23 season he appears with Mobile Symphony, Youngstown Symphony, Hudson Valley Philharmonic and Greenwich Symphony. Raphel has appeared with most of the major American orchestras including Boston Symphony, Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra and New York Philharmonic. He has led Germany's Bamberg Symphony in two recordings for Bavarian Broadcasting. He made his Los Angeles debut conducting at the gala opening of The Broad museum. A recording of Uri Caine's *Passion of Octavius Catto* with Raphel conducting has garnered acclaim.

André Raphel made his European

debut with the Neubrandenburger Philharmonie and has also led the Moravska Philharmonie. In the United States he has appeared with the orchestras of Atlanta, Baltimore, Detroit, Houston, Milwaukee, Oregon, Pittsburgh, Saint Louis, Seattle, the National Symphony and Minnesota Orchestra. He made his Carnegie Hall debut leading Robert Shaw and the Orchestra of St. Luke's in a concert celebrating the centennial of mezzo-soprano Marian Anderson. Raphael's international engagements have further included appearances with the Auckland Philharmonia, Orquesta Sinfonica Nacional de Columbia and Orquesta Sinfonica Nacional de Costa Rica.

A guest conductor at major music festivals, Raphael has led concerts at the Blossom Music Festival and Tanglewood Music Center. He has also appeared at the Mann Center, Grant Park Music Festival, Brevard Music Festival, and the Campos do Jordao Festival in Brazil.

Raphael has a strong commitment to education and community engagement. His commitment to education is reflected in his work at leading conservatories and training programs. He has led the Juilliard Orchestra, New World Symphony, Kennedy Center Summer Music Institute and National Orchestral Institute.

During his tenure with the Saint Louis Symphony, he served as Music Director of the orchestra's "In Unison" program, a partnership between the orchestra and local churches.

Born André Raphael Smith in Durham, North Carolina he began formal music lessons at age 11. He received his Bachelor of Music degree from the University of Miami, and pursued further study at Yale University where he earned his Master's Degree. While at Yale, he began conducting studies with Otto-Werner Mueller. He continued studies with Mueller at the Curtis Institute of Music earning a Diploma in conducting and at The Juilliard School, where he was awarded the Bruno Walter Memorial Scholarship and received an Advanced Certificate in orchestral conducting.

Raphael is the recipient of numerous honors and awards which attest to his artistry. In 2012, he was awarded the Distinguished Alumnus Award from the University of Miami. The Philadelphia Orchestra issued a special commemorative CD featuring William Grant Still's Symphony No.1 with Maestro Raphael conducting. He received the Distinguished Service Award from Yale University. Raphael is the recipient of an Honorary Doctorate from West Liberty University. The

North Carolina Senate awarded Raphael the "Order of the Long Leaf Pine." The award, presented annually, is the state's highest honor for a civilian.

## **Julietta Curenton Flute Soloist**

Known for her "bold and dramatically characterized playing" (Dallas Morning News), "great artistic sense" and "tone that draws in one's ear with sounds and ideas that simply cannot be resisted," (Philadelphia Inquirer) Julietta Curenton has established herself as an educator, soloist, chamber musician and orchestral player. Ms. Curenton is the newly appointed Assistant Professor of Flute at Shenandoah Conservatory in Winchester, Virginia.

Ms. Curenton's keen interest in the intersection of the Classical, Jazz and Gospel genres won her the prestigious Musical Fund Society of Philadelphia Career Advancement Award. Additional awards include Premiere Prix at the Journées de les Harpes Competition in Arles, France and prizes in the National Flute Association young artist competition, New York Flute Club young artist competition and Astral Artists' national auditions.

Ms. Curenton has made several solo guest appearances with The National Symphony Orchestra, Baltimore Symphony, Temple University Orchestra, The Kennedy Center Institute Orchestra and the Black Pearl Chamber Orchestra and has participated in music festivals spanning the globe including the Shanghai Contemporary Music Festival, Beijing Modern Music Festival, Philadelphia Chamber Music Society, Chamber Music Northwest, Dallas Chamber Music Society, Mostly Mozart Festival of Lincoln Center, among others.



Highlights of the 22-23 season include Ms. Curenton's return to the Philadelphia Chamber Music Society alongside JACK Quartet; New York premiere of Dr. James Lee's concerto, "Niji Memories," performed this evening with the Stony Brook Symphony Orchestra; Mike Mower's concerto with the Shenandoah Wind Ensemble and

a host of performances with The National Philharmonic.

Ms. Curenton's solo pursuits include commissioning women and African American composers to write new, innovative and accessible works for the flute some of which have been featured on New York's WQXR Young Artists Showcase and Philadelphia's WRTI's Performance Studio. Ms. Curenton's highly anticipated debut album entitled "Harambee: The Power of Sisterhood" was released in 2021.

Ms. Curenton can also be heard on the groundbreaking Grammy nominated jazz album of Miguel Zenon entitled "Alma Adentro", Esperanza Spalding's Grammy Award winning album "Twelve Little Spells" and the Smithsonian Folkways "Praise the Lord" album among her musical family.

Ms. Curenton is currently the solo principal player of the acclaimed Soulful Symphony - Baltimore based ensemble acclaimed for its performances of classical, jazz, gospel and popular music. Ms. Curenton has collaborated extensively with acclaimed groups such as the Orpheus Chamber Orchestra, Imani Winds, The Ritz Chamber Players, Baltimore Symphony, American Symphony Orchestra, American Composers Orchestra and the Richmond Symphony.

An alumna of The Academy – a ground-breaking educational program of Carnegie Hall, The Juilliard School, and The Weill Music Institute – Ms. Curenton has performed across the globe in Carnegie Halls' Weill Music Hall and Zankel Hall, Nagoya Aichi Arts Center, Fukuoka Symphony Hall, Kawasaki Muza Hall, Suntory Hall, Osaka Symphony Hall, and Shanghai Symphony Hall.

Ms. Curenton holds a BM from The Juilliard School, studying with Jeanne Baxstresser and Carol Wincenc; an MM from The Royal Northern College of Music, studying with Peter Lloyd; she will earn her DMA from Stony Brook University in 2024. Ms. Curenton plays on a silver elite model Burkart Flute and is a proud Burkart Flutes & Piccolos artist.

## **Alina Tamborini Soprano Soloist**

Soprano Alina Tamborini has been praised by the New York Times for being, "unusually big-voiced and feisty," and "luxurious" by Broadway World. She recently competed in the Rocky Mountain Regional Finals of the Metropolitan Opera Laffont Competition after winning the Utah District Finals and was a finalist for the Orpheus Vocal Competition sponsored by the Middle Tennessee Choral Society. This season, Ms. Tamborini

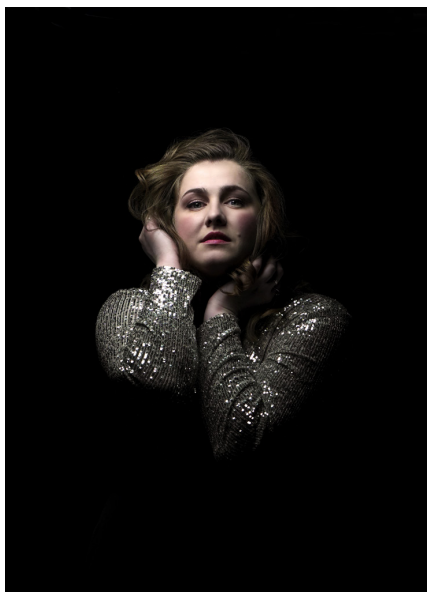


returns to Bronx Opera starring as Blanche in *The Dialogues of the Carmellites*. She is elated to return to her alma mater singing in Mahler's Fourth Symphony with the Stony Brook Symphony Orchestra.

The previous season, Ms. Tamborini sang the role of Servilia in Bronx Opera's production of *La clemenza di Tito*, premiered Nirmali Fenn's *When Apathy is Betrayal*, and was slated to cover Amina in Teatro Nuovo's production of *La Sonnambula*, before being postponed. She returned to the Lincoln Center stage performing with Teatro Nuovo as Berta in their production of *Il barbiere di Siviglia*, bringing live opera back to the NYC stages in 2021 after making her Lincoln Center debut with Teatro Nuovo, singing the role of Isolella in *La straniera* two years prior.

Previous Young Artist engagements include Opera in the Ozarks at Inspiration Point, where she portrayed the roles of Frasquita in *Carmen* and Mrs. Hayes in *Susannah*, and performing with the Vancouver International Song Institute. In 2016, she made her international debut in a Bernstein Revue at the Peking National Opera House and the China Conservatory of Music. Notable operatic engagements include: Despina in *Così fan tutte*, Romilda

in *Serse*, Miss Lavish in *A Room With a View*, Giannetta in *L'elisir d'amore*, Aminta in *Il re Pastore*, Céphise in *Pigmalion*, and Adele in *Die Fledermaus*.



Ms. Tamborini recently won Second Place in The Century Opera's Lucine Amara Art Song Competition and competed as a semi-finalist for Opera Index, MIOpera, and the Chamber Orchestra of the Springs' Emerging Soloist Competition. Additional competition accolades include winning the 2020 Riverside Opera Competition, making her Carnegie Hall debut after placing third in the Talents of the World International Voice Competition,

winning the Elaine Malbin and Mario Lanza Competition, and competing as a finalist in the Harold Haugh Light Opera Vocal Competition. She has been a semi-finalist for the Premiere Opera Foundation & NYIOP Competition, Annapolis Opera Competition, 5 Towns Music and Art Foundation Music Competition, Lyra Mozart Competition, and Camille Coloratura Awards. She has performed as a guest artist with the Lansing Symphony Orchestra, the soprano soloist for Handel's Messiah with the Stony Brook Chamber Orchestra, and as a soprano soloist in numerous recital programs. She is also a founding member of Sputter Box, a voice, clarinet, percussion new music trio.

Ms. Tamborini received her master's degree from Stony Brook University where she studied under the tutelage of Ms. Brenda Harris. She is a Michigan native having earned her bachelor's degree at Michigan State University, studying with Dr. Anne Nispel.

## **Niiji Memories James Lee III**

Composer James Lee III was born in 1975 in St. Joseph, Michigan, and his earliest memories of

music come from participation in his church's children's choir there. However, Lee recalls that he did not fall in love with music until his father enrolled him in piano lessons when he was twelve years old. Lee went on to earn a doctorate in composition from the University of Michigan in 2005, launching a prolific career including engagements with the Kennedy Center, the Detroit Symphony Orchestra, the New World Symphony Orchestra, and many more. Lee's musical style is steeped in contemporary classical harmonies and modernist rhythms, but he balances these complexities with accessible, tuneful melodies and colorful orchestrations.

*Niiji Memories* was Lee's first wind concerto, written in 2020 at the height of the COVID-19 pandemic, during the heavy discussions concerning George Floyd's murder in May of 2020. Lee found inspiration for the work in a series of paintings housed in the British Museum of dark-skinned Native Americans, each engraved with the title "An Emblem of America." Inspired by these paintings to link Native American and Black cultures, Lee combined musical symbols of both traditions in a flute concerto. The term *niiji* in the concerto's title refers to the indigenous

peoples of America and means "friend" in the Anishinaabe language. This evening's soloist, Julietta Curenton, premiered the concerto with the Columbia Orchestra in 2021.

The title of the first movement, "Forgotten Emblems," alludes to the paintings which inspired Lee's concerto. The solo flute begins in the key of A minor, a reference to the tuning of a Native American flute that Lee played while composing this work. After this evocative opening, the orchestra introduces a pentatonic motif based on the first notes of the gospel song "I Love the Lord" (E, G, A, E) which is, as Curenton notes, "intentionally used as an expression of Dr. Lee's Christian faith as well as a nod to African American gospel music." Later, Lee introduces a second motive which quotes the *Negro Folk Symphony* by William Dawson (1899-1990), an African American composer whose music insisted on the aesthetic value of Black music, including jazz, spirituals, and folk song, by forging a new place for it in the symphonic concert hall.

Curenton recalls that in the second movement, "Ghost Dance," "Dr. Lee was very insistent on highlighting the authentic languages of indigenous people" by using melodies that represent

"authentic Native American culture." The opening theme, which begins in the English horn before building momentum as it passes to the French horn, the string section, and eventually the solo flute, quotes directly from a Choctaw honor song. Lee awakens the similarities between Choctaw dance music and Black gospel music as the chant metamorphoses into a "praise break," a fast-paced and ecstatic form of gospel that Curenton notes "allows spontaneous praise and worship to disrupt the flow of service." In "Ghost Dance," the bass and snare drums replicate the rhythmic profile of a praise break. The movement comes to a close when the flute reintroduces the Choctaw chant.

"Song of the Nijji" is, Curenton writes, "a lamentation of the struggles of Native Americans to preserve their history, culture, and land." The main theme, played by the flute, echoes the two motives of the first movement. In the final movement, "Awakened to Flight," the memory of the "Forgotten Emblems" begins to dissolve in fulfillment of the first movement's prophecy. In contrast to the triumphant, heroic ending that might be expected of a concerto, the flute ends the work *pianissississimo* (lit. very, very, very soft), fading away so that

the memories of the niiji might “be reborn another day,” in Lee’s words.

– Hannah Waterman

## **Symphony No. 4**

### **Gustav Mahler**

After an unusually long genesis, Gustav Mahler’s Fourth Symphony premiered in Munich 1901 under the baton of the composer. The fourth movement, the song “Das himmlische Leben” (The Celestial Life), was composed and orchestrated in 1892, but the first three movements were not written until 1899-1901.

The song text is taken from *Des Knaben Wunderhorn* (The Youth’s Magic Horn), a popular anthology of German folk poetry published in 1805 that occupied Mahler’s attention for some years. Between 1882 and 1901 he set over 20 poems from the collection for either voice and piano or voice and orchestra. His Fourth Symphony thus melds the instrumental symphonic tradition with a strophic German song tradition.

Audience reactions to this work were initially somewhat negative. By late-nineteenth century standards, the orchestra is whittled down, as it has no

trombones or tuba. And the first three movements channel classical forms. Recognizing the references to the classical tradition in the opening movement, Alma Schindler—later Alma Mahler—recalled that after first hearing it, she told Gustav, “I feel Haydn has done that better.” For modern day audiences, however, the appeal of the Fourth Symphony lies in the charm and humor that surprised audiences in Mahler’s day along with its extraordinary expressive palette. The symphony begins with one of the composer’s most memorable musical ideas, an opening figure for sleigh bells and flutes joined by lithe, shimmering lines in flutes and clarinets. This heavenly sound world dissipates with the entrance of the first theme (marked “leisurely”) in the violins. The melodic ornaments in the violin line, and later in a responding horn figure, are reminiscent of Haydn’s graceful gestures. A rhythmically assertive theme that intervenes suddenly brings a startling dramatic contrast. The second theme, first presented in the cellos, is lyrical and expressive. It is followed by a jolly folk-like tune played by oboes and bassoons. With the return of the opening material, Mahler seems to prepare a repeat of the exposition. But instead, this serves as a kind of stop-time to meditate further

on the opening themes before the initial bell figure introduces the development proper. The bell passage also marks the start of the coda.

The second movement is a scherzo, but one in which, in Mahler's own description, "Death leads the orchestra." The movement "is so uncanny, almost sinister," he observed, "that your hair may stand on end." The opening is dance-like, but eerie. This quality is established in the opening dialogue between a solo horn and winds and is further enhanced with the entrance of a solo violin, which is weirdly tuned up a step and played in the style of a fiddle. The ghostly character is subsequently maintained by marked timbral contrasts between winds and muted strings.

The Adagio, marked "Tranquil," counteracts the "uncanny" second movement. It begins with lower strings alone then slowly adds violins and woodwinds. The slow tempo and gradual growth to a full orchestral texture suggest profound calm. The movement seems almost to come to a close when a series of yearning gestures in the violins make clear that the movement will traverse a broad emotional territory. By turns, it navigates sudden changes in tempo, dramatic horn interjections, lilting strings and

murmuring winds, and even a brief, dizzying waltz segment. Following an exultant triple-forte outburst, the movement ends "Gänzlich ersterbend" ("completely dying out"), a plaintive close that sets up the blithe movement that follows.

A graceful theme (marked "very cosy") with which the clarinet opens the final movement reinstates the ornamentation and character of the very beginning of the symphony. But in a major surprise, the opening measures introduce a soprano who sings of a joyful heavenly life as described in a strophic folk text from the verse compilation *Des Knaben Wunderhorn*. Following the first stanza of the text, the sleigh-bell music from the first movement returns. Now, however, the material is both louder and faster, suggesting a child's unfettered joy. This music returns to mark the spaces between successive stanzas. Ultimately the soprano and a reduced orchestra bring the symphony to a serene and quiet close that is consonant with the final poetic image of "So that everything awakes for joy."

— Cassandra Hartford

## **Text of Movement 4, Mahler Symphony No. 4**

We drink in Heavenly joys  
And so avoid earthly matters.  
No worldly turmoil can be heard in Heaven!  
Everything lives in the most gentle peace!  
We lead an angelic life! and so are extremely merry!  
We dance and leap; we skip and sing.  
Saint Peter in Heaven looks on!

Saint John releases the little lamb,  
The butcher Herod watches on!  
We lead a meek, innocent, mild, dear little lamb to its death!  
Saint Luke slaughters oxen, thoughtlessly, carelessly.  
Wine costs nothing in the heavenly cellar.  
The angels bake the bread.

All sorts of good vegetables  
Grow in heaven's garden.  
Good asparagus, beans, and whatever we might want.  
Whole platters full are prepared for us!  
Fine apples, fine pears, fine grapes.  
The gardeners allow all that!  
If you want deer or hare, they run by in the wide streets.  
If a feast day approaches, even the fish swim in joyfully.  
There Saint Peter runs with net and bait toward the celestial pond.  
Saint Martha must be the cook.

No music found on earth can be compared with ours.  
Eleven thousand young girls devote themselves to dancing!  
Saint Ursula herself laughs to see them!  
Saint Cecilia and her kin are superb court musicians!  
The angelic voices rouse the spirits,  
So that everything awakes for joy!

"The Celestial Life" from The Youth's Magic Horn.

Translated by Sarah Fuller.



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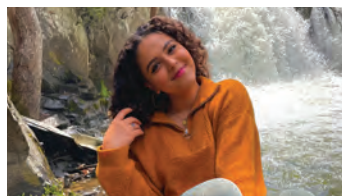
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[dentistry.stonybrookmedicine.edu](http://dentistry.stonybrookmedicine.edu)



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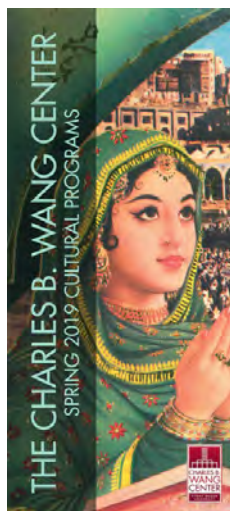
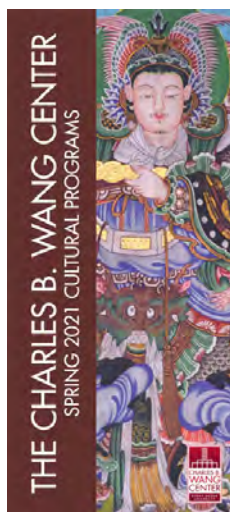
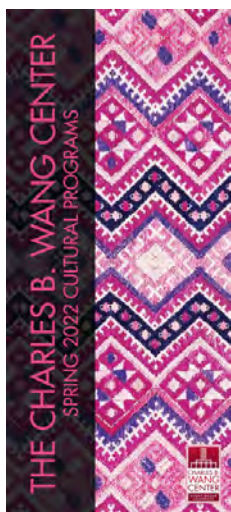


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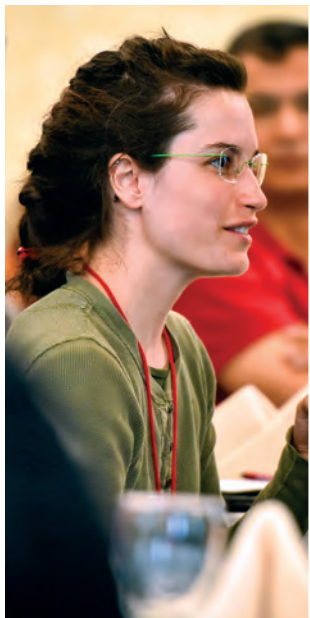


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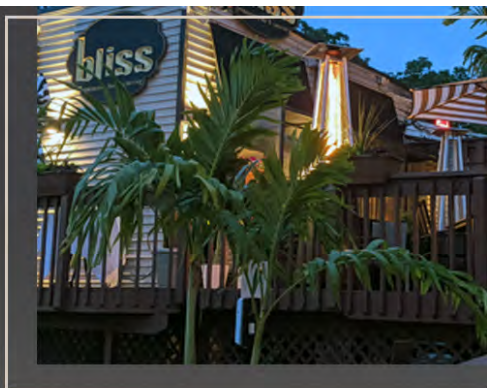
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Closed Christmas & Thanksgiving. \*Admission must be used within 7 days of your birthday. No exceptions and no refunds for previously purchased tickets. Valid ID is required. No ID no admittance. Birthday offer cannot be combined with any other offer. Good for 2023.

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STONY BROOK UNIVERSITY  
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CENTER FOR THE ARTS

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**William Montolio**  
Technical Director/  
Asst. Production Mgr.

**Frank Murdocco**  
Content Editor

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Latecomers will be seated at intervals determined by artists and management. Please mute all cell phones. Photography, audio recording, or videotaping without permission is forbidden.

**24-HOUR BOX OFFICE: [stallercenter.com/contact](http://stallercenter.com/contact)**

Main Office: (631) 632-7235  
Box Office: (631) 632-ARTS [2787]  
Friends Office: (631) 632-7232

If you need disability-related accommodations, please call the Staller Center Box Office at (631) 632-ARTS [2787].  
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**Stony Brook  
University**

A special thank you for the continued support from Stony Brook University Leadership  
President Maurie McInnis and Provost Carl Lejuez

# Spring

## 2023 at a glance



**KEVIN JAMES - COMEDY**  
Fri. & Sat. Jan. 27 & 28 @ 8pm

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

**KRISTIN CHENOWETH**  
Sat. Feb. 11 @ 8pm

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

**STONY BROOK SYMPHONY ORCHESTRA**  
Sat. Feb. 18 @ 8pm

**JAZZ AT LINCOLN CENTER**  
SONGS WE LOVE  
Sat. Feb. 25 @ 8pm

**AMERICAN BALLET THEATRE**  
Sat. March 4 @ 7pm

**STORM LARGE**  
Sat. March 18 @ 8pm

**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**  
Sat. April 15 @ 8pm

**SHELÉA**  
Sat. April 22 @ 8pm

**STONY BROOK OPERA - LA TRAGÉDIE DE CARMEN**  
Sat. April 29 @ 8pm and  
Sun. April 30 @ 3pm

**DANCE THEATRE OF HARLEM**  
Sun. May 7 @ 7pm

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# tickets

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Programs, artists & dates are subject to change

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