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





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

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2022–2023 CONCERT SCHEDULE

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STALLER CENTER MAIN STAGE, 8 pm

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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, November 5

Vivian Fung, *Prayer*

Sibelius, *Violin Concerto*

Rachmaninov, *Symphonic Dances*

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

Saturday, December 10

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

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, 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



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Beethoven Sonata no. 3 in A major op 69

Allegro ma non tanto

Scherzo: Allegro molto

Adagio cantabile—Allegro vivace

Britten Sonata in C op 65

Dialogo: Allegro

Scherzo-pizzicato: Allegretto

Elegia: Lento

Marcia: Energico

Moto Perpetuo: Presto

-INTERMISSION-

Rachmaninov Sonata in g minor op 19

Lento— Allegro moderato

Allegro scherzando

Andante

Allegro mosso

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COLIN CARR & KYUNGWHA CHU

ABOUT

Colin Carr

Colin Carr (Cello) 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

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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 Gofriller 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.

Kyungwha Chu

Award-winning pianist Kyungwha Chu performs as a soloist and chamber musician throughout the United States, Canada, Asia and Europe. Her performances have included appearances at New York's Carnegie Hall, Lincoln Center, and 92nd Street Y, and at the Kennedy Center in Washington.

Ms. Chu has appeared as a soloist with the Seoul Symphony Orchestra, Seoul Philharmonic Orchestra, Jeju Symphony Orchestra, Cleveland Institute of Music Orchestra, Royal Conservatory of Music Orchestra, and Stony Brook Symphony Orchestra.

Her awards include top prizes in the Korean Broadcasting System Competition, Korean Newspaper Music Competition, Bad Bertrich Internationaler Klaviersommer, Baltimore Music Club Competition, as well as in concerto competitions at the Cleveland Institute of Music, Royal Conservatory of Music, and Stony Brook University.

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In 2010, she participated in the Professional Training Workshop at Carnegie Hall where she worked with Yo-Yo Ma and Pamela Frank and was one of seven students of Leon Fleisher to perform all 32 Beethoven piano sonatas in a one-day marathon concert.

In the Fall of 2018, Ms. Chu led the Stony Brook University Symphony Orchestra in a conductorless performance of Beethoven's *Fourth Piano Concerto*. In 2021, she made her debut in Naples, Italy as a winner of the Sigismund Thalberg International Piano Competition.

PROGRAM NOTES

Beethoven, Sonata No. 3 in A Major, Op. 69

The five cello sonatas by Ludwig van Beethoven (1770-1827) span and represent his three master periods. The two sonatas of Op. 5 come from his early Viennese years; the great A Major Sonata (Op. 69) is the single representative of his incredible middle period; and the two Op.

102 sonatas epitomize his late works. As in the symphonies and string quartets, Beethoven's cello sonatas, as a whole, reflect his spiritual development and chief musical innovations.

It was ten years after composing his Second Cello Sonata before Beethoven again turned his attention to the cello-sonata medium. This time the dedicatee was Ignaz von Gleichenstein, a cellist friend. Beethoven wrote the sonata while laboring over the Fifth and Sixth Symphonies, and in 1808, he turned the sonata over to his publisher with those two famous works.

The sonata opens unusually with the first theme presented in the unaccompanied cello, then answered by the piano. Suddenly, the transition theme in the minor, derived from the first theme, carries us to joyous second and concluding themes. The rugged development ends in a canonic prediction of the first theme, which follows immediately. The recapitulation becomes expansive, with a late reminiscence of the first theme becoming the movement's pensive coda.

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The middle movement is a classic Beethoven quick Scherzo in the minor mode, complete with offset rhythms and perpetual motion. The Trio section (which appears twice) turns to the major, adding sparkle to an already buoyant musical essay. Beethoven places an unusual *pizzicato* effect in the coda.

The third movement's *Adagio* is so strong thematically as to give the impression that it will be a complete movement. However, the *Allegro vivace* soon intrudes with extraordinary motion and energy. This is a sonata form with a new theme in the development that takes us back to the first material with magical freshness. It is no wonder that some consider the A Major Cello Sonata to be one of Beethoven's greatest masterworks in any medium.

Britten, Sonata in C Major for Cello and Piano, Op. 65

For Benjamin Britten (1913-1976), the decade between 1951 and 1961 was exclusively about vocal music and almost exclusively about opera. *Billy Budd* (1951), *Gloriana* (1952), The

Turn of the Screw (1954), *Noye's Fludde* (1958), and *A Midsummer Night's Dream* (1960), as well as eight vocal works, including *Songs from the Chinese* and *Sechs Hölderlin-Fragmente* (both 1958) — these had occupied Britten's complete attention to the disadvantage of instrumental music. It required impetus from an instrumental virtuoso to re-awaken the composer's interest in more abstract music. This occurred in September 1960, when Britten met Russian cellist Mstislav Rostropovich at a Shostakovich premiere. The two immediately became friends, discussing the possibility of collaboration. Six remarkable works were the result: the Cello Sonata (1961), the Symphony for Cello and Orchestra (1963), three suites for cello solo (1964-1971), and *Tema 'Sacher'* (1976).

The Cello Sonata gave Britten an opportunity to develop music based on short motives, a tendency he had been adopting to some degree in his vocal music. The first movement, "Dialogo," for example focuses a great deal on what the composer termed "the tiny motive of a rising or falling second." Such

brief ideas determine the first theme, which is developed as a conversation between cello and piano throughout the movement — an essay more or less in sonata form.

Similarly, the “Scherzo-pizzicato” begins with a short motive, which becomes the focus of musical exploration. The cello prominently features slurred or *portamento* pizzicato technique. This witty movement is one of Britten’s most Bartók-styled pieces.

Brevity and high spirits are put aside in the “Elegia.” Somber piano chords underline the cello’s sad opening cantilena, but soon the roles are reversed. A plodding emotional climax occurs toward the midpoint, soon giving way to quiet, meditative repetition (again, short motivic ideas), and the movement concludes with a serene reprise of the cello’s cantilena.

The final two movements are brief. “Marcia” is a sardonic piece, very reminiscent of Prokofiev and Shostakovich. As entertaining as this sounds to us, perhaps it could have best

be appreciated by Rostropovich. The “Moto perpetuo” finale is informed by the Sonata’s brief opening motives, which can be heard in the piano at the beginning, accompanying the cello’s frenetic, bouncy bow-work. The movement continues as an exciting montage of quick musical snapshots (many derived from the “tiny motive”) joined together purely by the force of perpetual motion, which drives the music to an ebullient finish.

Rachmaninoff, Cello Sonata in G Minor, Op. 19

Following the disastrous premiere of his First Symphony in 1897, Sergei Rachmaninoff (1873-1943) went into a state of depression and creative torpor. Finally, he was persuaded to visit a certain Dr. Nicolai Dahl, who had a reputation for “miracle” cures using hypnosis. The composer explained his problem to Dahl, and the treatment began. According to Rachmaninoff’s recollections:

... I heard the same hypnotic formula repeated day after day while I lay half asleep in an armchair in Dr. Dahl’s

COLIN CARR & KYUNGWHA CHU

study. . . . It was always the same without interruption. Although it may sound incredible, this cure really helped me. Already at the beginning of summer I began again to compose.

The result was a burst of creative energy that produced the famous Second Piano Concerto, completed in 1901. That was also the year he composed the Cello Sonata, which was to become his last and finest chamber work. Rachmaninoff sketched more ideas for his piano concerto than the work would allow. And, since there are strong similarities between it and the sonata, very likely the composer found a place in the sonata for the “extra” concerto material. The two works share the same harmonic language and thematic style. In addition, the cello sonata stresses a virtuosic piano part almost to the point of overshadowing the cello, making the work at times like a miniature piano concerto.

The first movement, cast in sonata form with slow introduction, bears a feeling of tragic nobility. One notable

feature is the piano cadenza following the development section. The energetic *Allegro scherzando* that follows is a rondo with a low-register main theme that contrasts with high, lyrical secondary themes.

The major-minor opening of the *Andante* leads to a long cantilena in the cello, which, after reaching a climax, reprises with new intensity. In the finale, the piano-concerto influence returns. A heroic first theme and proudly lyrical second give way to a development, at first rumbling and vigorous but later riddled with strife. The final moments are striking. At first, the listener is afforded a sustained “breather” from the emotional excitement and then is plunged into a *Vivace* that sparkles with brilliance.

Program Notes by Dr. Michael Fink

The Colin Carr Scholarship Fund is for financial aid to encourage the finest graduate student cellists worldwide to come to Stony Brook University to study in the Department of Music.

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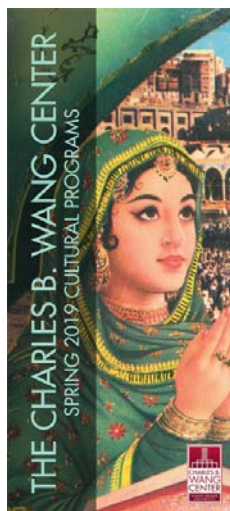
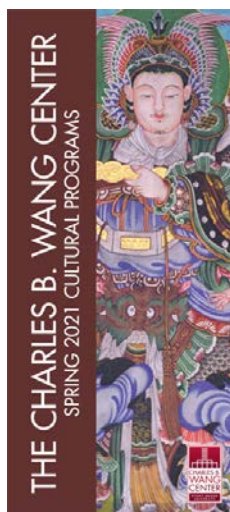
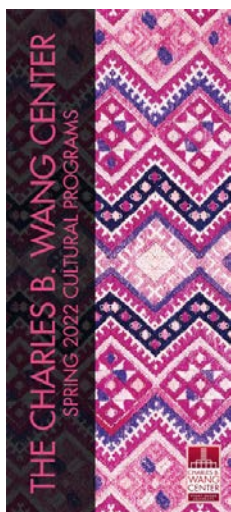
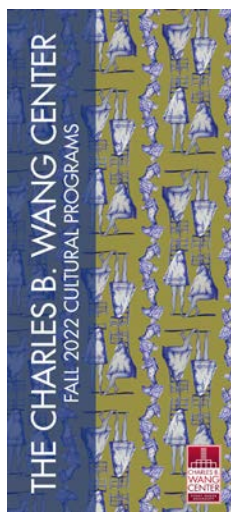


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Peking Acrobats	Oct. 7	7pm
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Emerson String Quartet #1	Oct. 18	7pm
Vic Dibitetto - Comedy	Oct. 22	8pm
Met Opera Live in HD - Medea	Oct. 23	12:55pm
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Detachment: MFA Thesis Exhibition 2022 at the Paul W. Zuccaire Gallery

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