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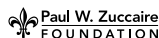
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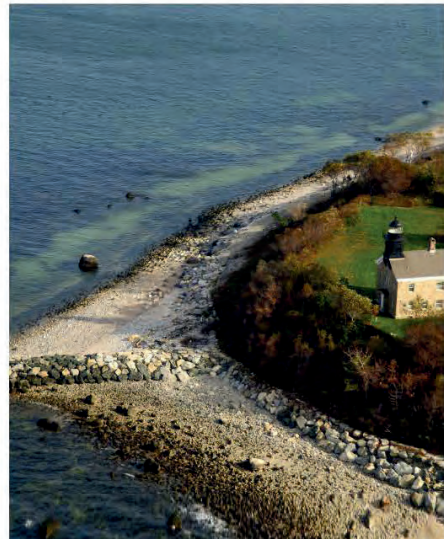
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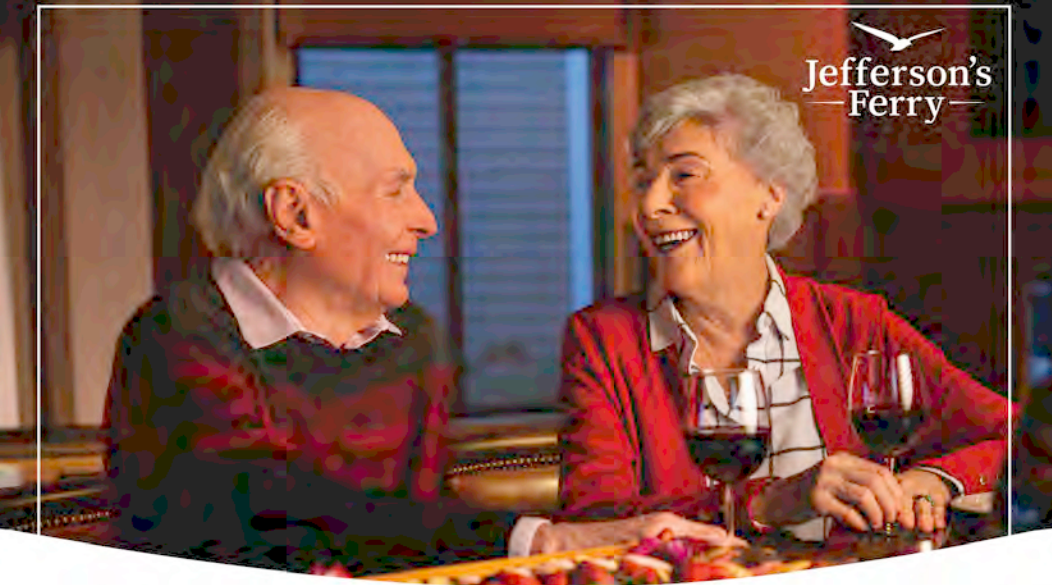
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FALL 2023 EXHIBITION SCHEDULE

Through October 14, 2023

Shimon Attie: The View from Below

Featuring videos and photographs from six of Attie's major pieces exploring migration, displacement and the search for home.

October 28, 2023 - February 22, 2024

Faculty Exhibition 2023

Presenting new work by Stony Brook University's acclaimed Art Department studio art faculty.

Night Watch (Mikaela with Liberty) ©Shimon Attie.
Courtesy of the artist and Jack Shainman Gallery,
New York

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12/3/2023	12:55pm	X: The Life and Times of Malcolm X
12/10/2023	12:55pm	Florecia en el Amazonas
1/6/2024	12:55pm	Nabucco (live performance)
1/28/2024	12:55pm	Carmen
3/10/24	12:00pm	La Forza Del Destino
4/7/24	12:55pm	Roméo et Juliette
4/21/24	12:55pm	La Rondine
5/18/24	12:55pm	Madama Butterfly

These are all Encore Screenings unless otherwise noted. stallercenter.com/HD

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STONY BROOK OPERA

2023–2024 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 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

Tickets: \$25, \$20 (seniors), \$10 (students)

Stony Brook Opera is thrilled to present Mozart's rambunctious romp *The Marriage of Figaro*, K. 492. Hilarity, mistaken identity, intrigue, politics and infidelity — this masterpiece has it all! With Mozart's brilliant music and Lorenzo Da Ponte's witty text, this opera is always a crowd pleaser.



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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 Parntner

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, December 2, 2023, 8:00 PM

Alan R. Kay

Conductor

Gilbert Kalish

Pianist

PROGRAM

Christmas Overture

Samuel Coleridge-Taylor (1875-1912)
arr. Sydney Baynes

Piano Concerto in F Major, K. 459

W. A. Mozart (1756-1791)

I. Allegro

II. Allegretto

III. Allegro assai

INTERMISSION

El sombrero de tres picos
(Three-cornered Hat)

Manuel de Falla (1876-1946)

Part 1:

Danza de la Molinera (Dance of the Miller's Wife, Fandango)

Las uvas (The Grapes)

Part 2:

Danza de los vecinos (The Neighbors' Dance, Seguidillas)

Danza del Molinero (The Miller's Dance, Farruca)

Danza del Corregidor (The Corregidor's Dance)

Danza final (Final Dance, Jota)

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Alan R. Kay Conductor

Conductor Alan R. Kay studied with the late Otto-Werner Mueller as a Bruno Walter Scholar at The Juilliard School and at Tanglewood with Gustav Meier. Currently Executive Director of the Stony Brook Symphony Orchestra (SBSO), he has served as artistic



director and conductor of a number of ensembles, including the Juilliard Pre-College Orchestra, the New York Chamber Ensemble and the Purchase Symphony. He has made several recent appearance with Juilliard's Wind Orchestra and has appeared as a guest conductor with ensembles in New York City, Buck's County, the Cape May Music Festival and Monadnock Music. In addition to his position on the faculty of Stony Brook's Department of Music, he

has been a member of the Juilliard School's faculty since 1982 and for several years prepared Juilliard's orchestras for visiting conductors, including Leonard Slatkin, Sir Colin Davis and Emmanuel Villaume.

As Executive Director of the SBSO, Mr. Kay has conducted the orchestra many times and been instrumental in programming concerts and selecting guest conductors, enriching the orchestra's repertoire and expanding the roster of guest conductors who work with the orchestra. Recent guests include Anthony Parnter, Michelle Merrill, Sarah Ioannides, André Raphel, Jens Georg Bachmann and the late Michael Morgan. In the 2024-25 season, the distinguished Artistic Director of the New Jersey Symphony, Xian Zhang, will make her debut with the orchestra. This year's programming includes works by Jessie Montgomery, Helen Grime and Samuel Coleridge-Taylor; recent years featured Stony Brook premieres by Vivian Fung, Valerie Coleman, Dai Wei and James Lee III.

Well known as a clarinetist, Mr. Kay has served as Professor of Clarinet and Chamber Music at Stony Brook since 2008. Principal Clarinetist and a former Artistic Director of Orpheus Chamber Orchestra he serves as Principal Clarinet with New York's Riverside

Symphony and Little Orchestra Society. Mr. Kay is the recipient of the Classical Recording Foundation's Samuel Sanders Award, the C.D. Jackson Award at Tanglewood, a Presidential Scholars Teacher Award, and the 1989 Young Concert Artists Award with the sextet Hexagon, featured in the prizewinning documentary film, "Debut." A founding member of the Windscape Quintet, he is a regular guest in chamber music venues throughout the world, including the Yellow Barn, Orlando (Holland), Four Seasons, Bowdoin, Bach Dancing and Dynamite Society Festivals, and the Cape May Music Festival, where he curated a concert series for 25 years. A frequent performer of the clarinet quintet canon, he has collaborated with the Orion, Calidore, Miró, Shanghai, Guarneri, Mendelssohn, Rus, Fine Arts, Chester and Colorado string quartets.

Mr. Kay taught at the Summer Music Academy in Leipzig, Germany in 2004 and has appeared as featured artist at Montclair State University (NJ), Snow College (UT), and Colorado State University. He has served on the juries of international chamber music competitions in Trapani, Italy and Rolduc, Holland, Young Concert Artists, Concert Artist Guild, and the Fischhoff

Chamber Music Competition and given masterclasses at schools festivals around the US, Europe and Korea. Next June, he will be featured in a special recital, "Kay Sera Sera," at the Bach Dancing and Dynamite Society in Madison, WI.

A virtuoso of wind chamber music repertoire, Mr. Kay has recorded with Hexagon, Windscape and the Sylvan Winds; his transcriptions for wind quintet are published by Trevco Music and International Opus. Recent recording projects include the Brahms Clarinet Quintet with Rusquartet for Etcetera Records, a full-length CD of the works of Rudolf Escher, both to be released in 2022, Michael Torke's "Psalms and Canticles," released in 2021 and "TIME," released in 2022.

Gilbert Kalish **Pianist**

As head of the performance faculty, Gilbert Kalish had done much to create the uniquely supportive and stimulating environment of Stony Brook's music department. Through his activities as performer and educator, he has become a major figure in American music making. A native New Yorker, Mr. Kalish studied with Leonard Shure, Julius Hereford and Isabelle

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Vengerova. He is a frequent guest artist with many of the world's most distinguished chamber ensembles. He was a founding member of the Contemporary Chamber Ensemble, a pioneering new music group that flourished during the 1960's and '70's. He is noted for his partnerships with other artists, including cellists Timothy Eddy and Joel Krosnick, soprano Dawn Upshaw, and, perhaps most memorably, his thirty-year collaboration with mezzo-soprano Jan DeGaetani. In addition to teaching at Stony Brook, he has also served on the faculties of the Tanglewood Music Center, the Banff Centre and the Steans Institute at Ravinia. Mr. Kalish's discography of some 100 recordings encompasses classical repertory, 20th-century masterworks and new compositions. In 1995 the

University of Chicago presented him with the Paul Fromm Award for distinguished service to the music of our time.

Gilbert Kalish leads a musical life of unusual variety and breadth. As educator he is Leading Professor and Head of Performance Activities at the State University of New York at Stony Brook. From 1968-1997 he was a faculty member of the Tanglewood Music Center and served as the "Chairman of the Faculty" at Tanglewood from 1985-1997. He often serves as guest faculty at distinguished music institutions such as the Banff Centre and the Steans Institute at Ravinia, and is renowned for his master class presentations.

Mr. Kalish's discography of some 100 recordings encompasses classical repertory, 20th Century masterworks and new compositions. Of special note are his solo recordings of Charles Ives' Concord Sonata and Sonatas of Joseph Haydn, an immense discography of vocal music with Jan DeGaetani and landmarks of the 20th Century by composers such as Carter, Crumb, Shapey and Schoenberg. In 1995 he was presented with the Paul Fromm Award by the University of Chicago Music Department for distinguished service to the music of our time.

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Christmas Overture **Samuel Coleridge-Taylor**

Samuel Coleridge-Taylor's Christmas Overture is a work steeped in both musical and theatrical history, a vibrant piece that takes a festive journey, combining the warmth of traditional Christmas carols with the depth and craftsmanship of serious composition. While originally intended as incidental music for Alfred Noyes' play "The Forest of Wild Thyme," the overture stands alone as a testament to Coleridge-Taylor's ability to craft music that resonates with festive cheer and sophisticated orchestration.

The overture was born out of a commission by Sir Beerbohm Tree for Noyes' play, a charming poetical fairy drama from 1910 that was never staged with Coleridge-Taylor's music due to its uncanny resemblance to Maeterlinck's "The Blue Bird." Though the play was abandoned, Coleridge-Taylor's music lived on, with fragments of the score repurposed in other works, and the Christmas Overture which was arranged for orchestra by Sydney Baynes in 1925.

This piece is more than a mere medley; it is a finely crafted symphonic work that integrates

motifs from carols like "Hark the Herald Angels Sing" and "God Rest You, Merry Gentlemen" into its fabric. Despite the occasional homage to British composers such as Sir Arthur Sullivan and Sir Edward German, Coleridge-Taylor's original material dominates the score, showcasing his unique compositional voice.

It is a work full of seasonal expressions and achieves its intent to evoke the festive spirit, transcending the mere assembly of tunes to a piece that merits appreciation for its compositional integrity.

– Elizabeth Lawrensen

Piano Concerto in F Major, K. 459 **W.A. Mozart**

Mozart's Piano Concerto No. 19 in F Major, K. 459, orchestrated for flute, two oboes, two bassoons, two horns, strings, and solo piano, showcases Mozart's unparalleled ability to engage both the seasoned connoisseur and the casual listener. Composed during a flurry of creative activity at the beginning of his time in Vienna around 1781, K. 459 reflects both his struggles with the fickleness of Viennese audiences and his unyielding commitment to musical inno-

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vation. In a letter to his father in 1782, he wrote of his piano concerto, "In order to garner applause with this happy medium – for true perfection in all things is no longer known or prized – you must write music that is either so simple a coachman could sing it, or so unintelligible that audiences like it simply because no sane person could understand it." This work seems to garner the appeal of both types of audiences mentioned, with both rich orchestral textures and chamber-like qualities at other moments.

The concerto's premiere likely took place in 1784 at one of the composer's self-organized 'academies'—mixed-genre concerts aimed at bolstering his reputation and financial standing in the city of Vienna's capricious cultural scene.

From the outset, the concerto strikes a balance between accessibility and sophistication. The first movement unfolds with a simple theme, leading into rich contrapuntal exchanges that showcase Mozart's evolving orchestral style—where the orchestra assumes a role independent of the soloist, and the textures interweave in a chamber-like conversation.

The Allegretto presents a serene dialogue, predominantly between the piano and the winds, exemplifying the grace and refinement that are hallmarks of Mozart's slow movements.

The concerto culminates with a finale that is both catchy and complex, a balancing act that could perhaps appease the Viennese demand for novelty and charm. With an opening theme that is immediately engaging, the movement is a clever musical tapestry that weaves a touch of fugue and the spirit of Bach into the elegance of the Classical style. These elements are a nod to Mozart's admiration for the Baroque masters, fostered by his Saturday afternoons spent at the home of Baron van Swieten, where he immersed himself in the works of Bach and Handel.

This finale is not merely a showcase of Mozart's compositional dexterity but a testament to his deep understanding of musical form and his ability to integrate diverse influences into a coherent and thrilling whole. It is arguably one of the most intricate concerto finales he ever wrote, a crowning achievement in a genre he continually redefined.

– Elizabeth Lawrensen

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***El sombrero de tres picos* (Three-cornered Hat) Manuel de Falla**

Manuel de Falla's *The Three-Cornered Hat* is a ballet written in 1919 for Serge Diaghilev's Ballet Russes, with choreography by Léonide Massine and set and costumes designed by Pablo Picasso. An impressive collaboration, the ballet is an adaptation of Antonio de Alarcón's comic novella *El sombrero de tres picos* (*The Three-Cornered Hat*). The suite combines Andalusian and Spanish folk melodies with De Falla's own steps towards modernity. The score's authenticity is further enriched by a melody sourced from a blind beggar in Andalusia, which Falla and Massine incorporated into *The Neighbor's Dance*—a seguidilla that is both lively and intricate.

The narrative's name comes from the magistrate's hat in the story—a symbol of authority and ridicule as he becomes the butt of the joke after failing to woo the miller's wife. Falla's music adeptly mirrors the narrative's humor and drama, celebrating the victory of joyous festivity over malice in a rural Spanish village.

Listeners should anticipate the infectious rhythms and passionate melodies that characterize this work. In *The Neighbor's Dance*, the sound of celebration fills the air for St. John's Eve, with the seguidilla's quick steps in triple time embellished by exuberant castanets. The miller's solo dance, a *farruca*, is a fiery display of flamenco's dynamic power, underscored by the orchestral mimicry of guitar strumming.

The finale brings a jota, a traditional folk dance, to a fever pitch, with music that races through the comedic escapades of the miller and the magistrate. The piece concludes with an energetic climax—a portrayal of the villagers tossing the hapless magistrate into the air, their laughter almost audible in the percussive celebration.

– Elizabeth Lawrensen

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Alan R. Kay, Executive Director

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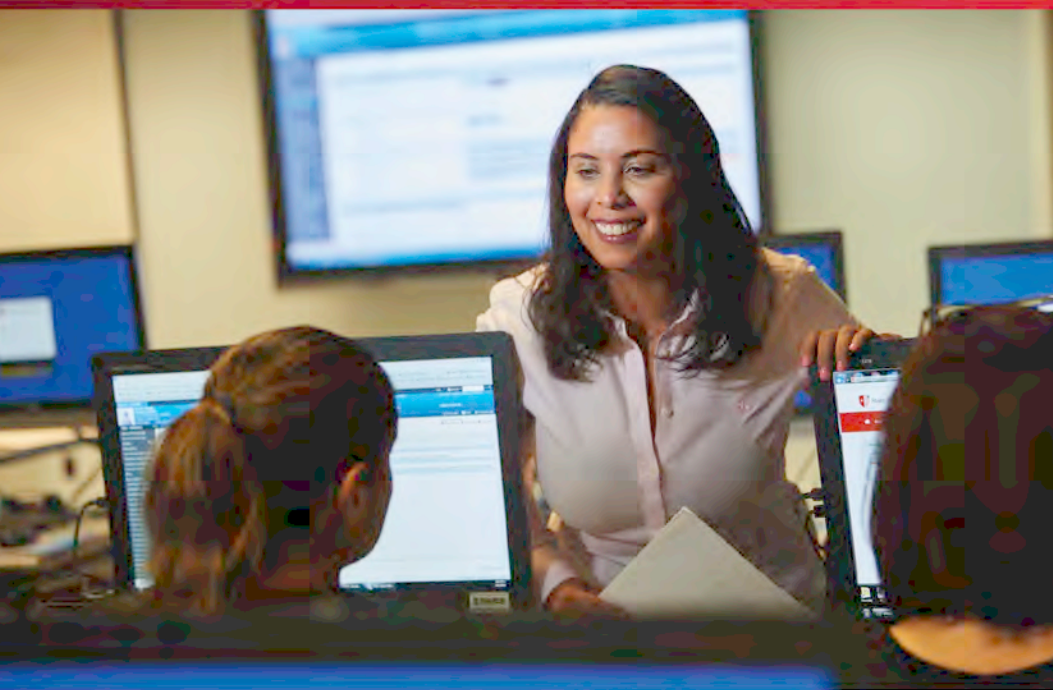


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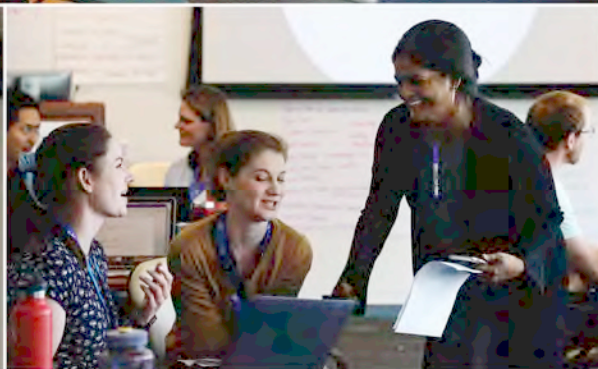
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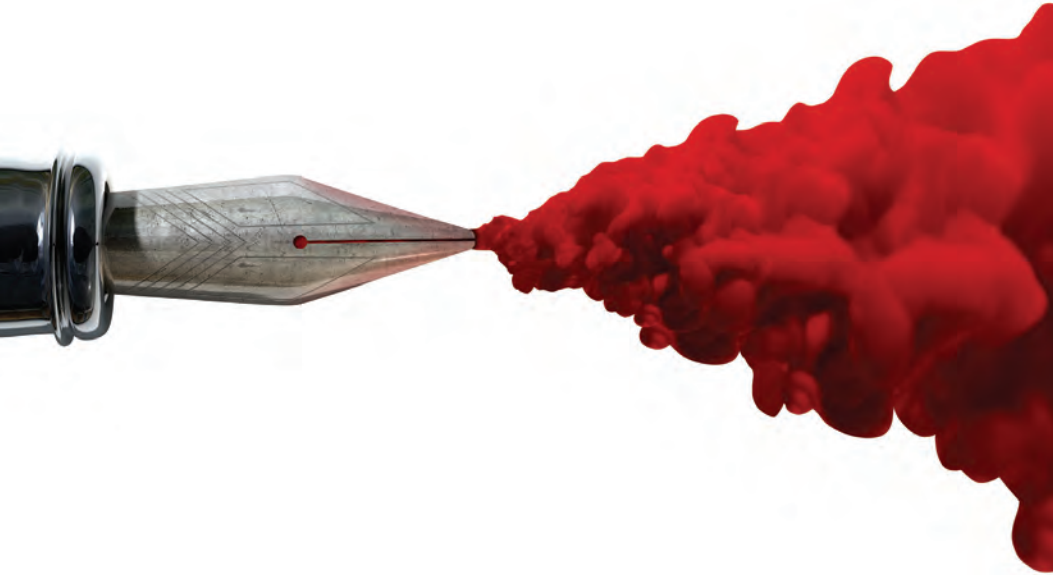
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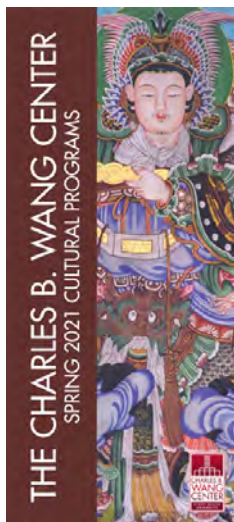
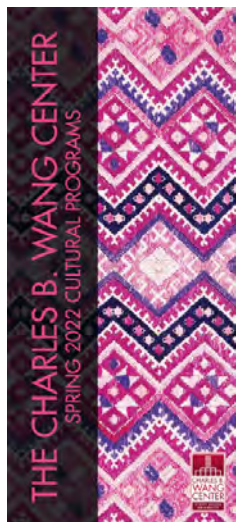
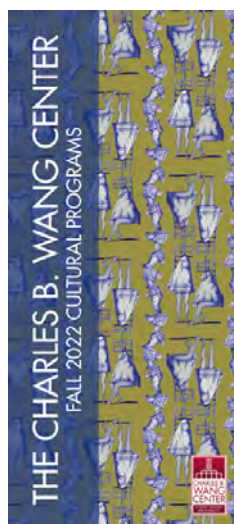


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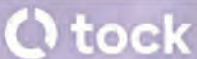
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Sat. Nov. 18, 2023 @ 8pm

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