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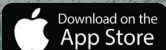
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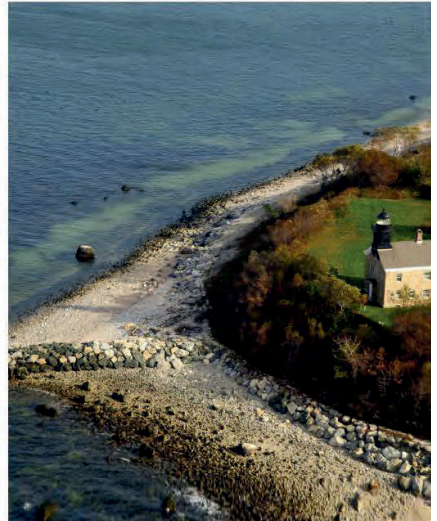
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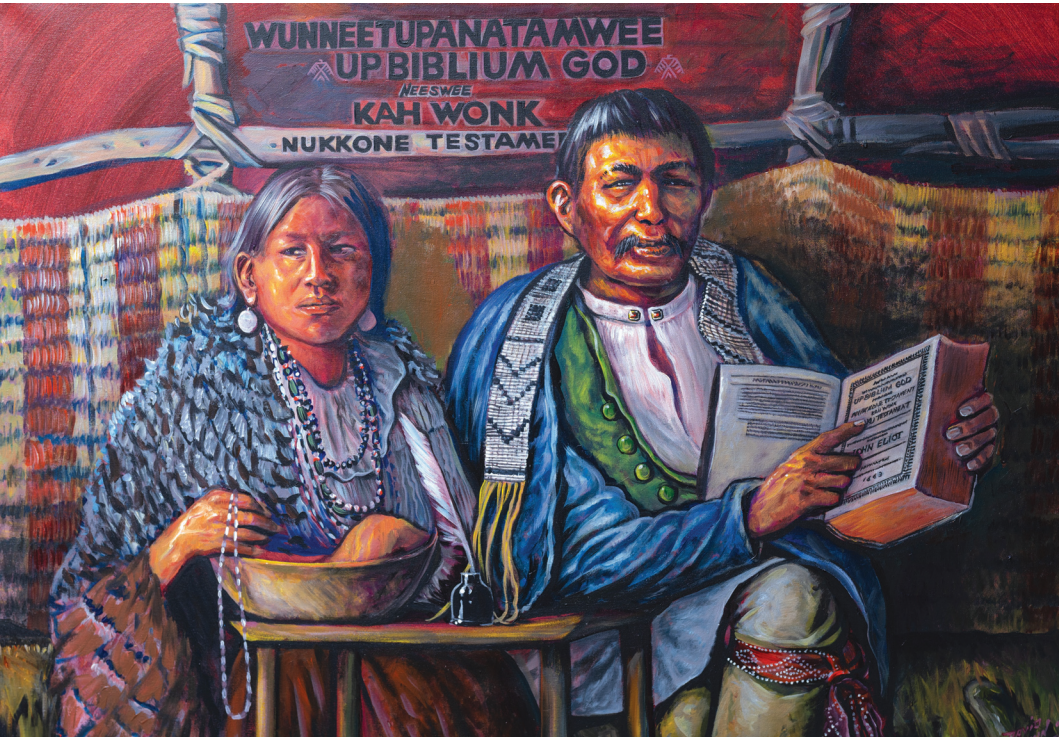
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STONY BROOK OPERA

2025 – 2026 CONCERT SEASON

The Stony Brook Opera features graduate students in voice, many of whom have already established professional singing careers. The three-year repertoire cycle typically includes one Baroque opera, one contemporary opera and a standard work, all staged or semi-staged.

Saturday, October 25, 2025, 7:30 PM
Sunday, October 26, 2025, 3:00 PM
Jacques Offenbach – *Le Violoneux*
(*The Fiddler*)

Offenbach – *Les Deux Aveugles*
(*The Two Blind Men*)

Free Admission, Recital Hall
Join Stony Brook Opera for their Fall chamber opera production, an Offenbach double bill of *Le Violoneux* (*The Fiddler*) and *Les Deux Aveugles* (*The Two Blind Men*).

Sunday, February 22, 2026, 3:00 PM
An Afternoon at the Opera

Free Admission, Recital Hall
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 25, 2025, 7:30 PM
Sunday, April 26, 2025, 3 PM
Main Stage Production

Christoph Willibald Gluck's
Orfeo ed Euridice

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2025 – 2026 CONCERT SEASON

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, 7:30 PM

Pre-concert Lecture, Recital Hall, 6:30 PM

Tickets: \$30 adults, \$25 Seniors and \$10 Students (with SBU ID) unless otherwise noted

UPCOMING PERFORMANCES

Saturday, October 11, 2025

Unsk Chin – *Subito con forza*
Copland – *Clarinet Concerto*
Brahms – *Symphony No. 1*
Featuring clarinetist Daniel Meszaros
Conducted by Alan R. Kay

Saturday, November 8, 2025

Fernando Arroyo – *Al Pie de la Montana*
Bartók – *Violin Concerto No. 2*
Schumann – *Symphony No. 3, "Rhenish"*
Featuring violinist Chaewon Kim
Conducted by Anthony Parnter

Saturday, December 6, 2025

Beethoven – *Overture to "The Consecration of the House," Op. 124*
Vaja Azarashvili – *Cello Concerto*
Dvořák – *Symphony No. 7*
Featuring cellist Sandro Sidamonidze
Conducted by Paul Watkins

Saturday, February 28, 2026

Brahms – *Piano Concerto No. 2, Bb Major*
Jessie Montgomery – *Transfigure to Grace*
Stravinsky – *Firebird Suite (1919)*
Featuring pianist Muli Yu
Conducted by Michelle Merrill

Saturday, March 28, 2026

Mozart – *Sinfonia Concertante*
Tchaikovsky – *Symphony No. 5*
Featuring Faculty Soloists
Jennifer Frautschi, violin
Matthew Lipman, viola
Conducted by Eduardo Leandro



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STONY BROOK SYMPHONY ORCHESTRA

Saturday, November 8th, 2025, 7:30 PM

Anthony Parnter

Conductor

Chaewon Kim

Violin

PROGRAM

Al Pie de la Montana

Fernando Arroyo García Lascurain (b. 1986)

Violin Concerto No. 2, Sz. 112, BB 117

Béla Bartók (1881-1945)

I. Allegro non troppo

II. Andante tranquillo

III. Allegro molto

INTERMISSION

Symphony No. 3 in Eb Major, Op. 97

Robert Schumann (1810-1856)

“Rheinische”

I. Lebhaft

II. Scherzo: Sehr mäßig

III. Nicht schnell

IV. Feierlich

V. Lebhaft

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STONY BROOK SYMPHONY ORCHESTRA

Anthony Parnther **Conductor**

American conductor Anthony Parnther is in his fifth season as Music Director of California's San Bernardino Symphony Orchestra. As conductor of the Gateways Music Festival Orchestra, whose members hail from leading orchestras nationwide, it was



Parnther who led its sold-out Carnegie Hall debut, showcasing the world premiere of *I Can* by five-time Grammy-winner Jon Batiste.

A master of multiple genres, Parnther has conducted many of the world's preeminent artists, from Joshua Bell, Lynn Harrell, Jessye Norman, and Frederica von Stade to Imagine Dragons, John Legend, Avenged Sevenfold, Wu-Tang Clan, Metro Boomin and Rihanna. Season highlights

include guest appearances with the New York Philharmonic, Seattle Symphony, Cincinnati Symphony, Vancouver Symphony, Indianapolis Symphony, St. Louis Symphony, Nashville Symphony, and Chineke! Orchestra, with which Parnther recently made his BBC Proms debut in London. Recent engagements include collaborations with the Atlanta Symphony, Baltimore Symphony, Buffalo Philharmonic, Calgary Philharmonic, Detroit Symphony, Hollywood Bowl Orchestra, Los Angeles Opera, Los Angeles Philharmonic, Music Academy, National Symphony Orchestra, Royal Scottish National Orchestra, Philadelphia Orchestra, Rochester Philharmonic, San Francisco Symphony, and the Sydney Symphony.

Dedicated to amplifying traditionally underrepresented voices, Parnther has reconstructed and performed orchestral works by Margaret Bonds, Duke Ellington, Zenobia Powell Perry, Florence Price, William Grant Still and Samuel Coleridge-Taylor. As well as leading LA Opera's world premiere of Tamar-kali's oratorio *We Hold These Truths* and Long Beach Opera's revival of Anthony Davis's Pulitzer Prize-winning *The Central Park Five*, Parnther has premiered and recorded works by Batiste, Kris Bowers,

STONY BROOK SYMPHONY ORCHESTRA

Chanda Dancy, Davis, Adolphus Hailstork, Marian Harrison, Philip Herbert, Daniel Kidane, Gary Powell Nash, James Newton, Perry, Price, Taylor, George Walker, Errollyn Wallen, James Wilson, and John Wineglass. For his extensive championing of works by Black, Latino and women composers, Parnther was profiled in 2015 as a "Local Hero" by Los Angeles's PBS SoCal/KCET. He was also featured in a New York Times profile for his New York Philharmonic debut.

As one of today's foremost film conductors, Parnther helms recording sessions for many of the world's top international feature films and television series, working in close collaboration with some of the most decorated media composers on the scoring stages of Los Angeles, San Francisco, Nashville, Budapest, Glasgow, and London. Recent projects include *Avatar: The Way of Water*, *Black Panther: Wakanda Forever*, *Encanto*, *Transformers: Rise of the Beasts*, *Nope*, *Creed III*, *Ghostbusters: Afterlife*, *Diary of a Wimpy Kid: Rodrick Rules*, *The Ice Age Adventures of Buck Wild*, *Tenet*, *American Dad!*, *Oppenheimer*, *Turning Red*, *Star Wars: The Mandalorian*, *Star Wars: The Book of Boba Fett*, and *League of Legends*.

Chaewon Kim Violin



Violinist Chaewon Kim has been praised by The Dallas Morning News for her "throaty, viola-ish sound" that "perked up the ears while summoning lyricism and plenty of virtuosity". Ms. Kim has appeared as a soloist with renowned ensembles including the Dallas Chamber Symphony, Jeonju City Symphony Orchestra, and SeongNam Philharmonic Orchestra. She made her solo debut with the Gunsan City Symphony Orchestra at age of seven and has since been recognized as a prizewinner in numerous competitions, including the Dallas International Violin Competition, Classic Olympus

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Violin International Competition in New York and 34th Busan MBC music competition.

As a dedicated chamber musician studying under Emerson String Quartet, Ms. Kim won the top prize at the Ackerman Chamber Competition at Stony Brook (2025), second prize at the Coltman Chamber Music Competition (2023), and was a semifinalist at the Prague Spring International Competition (2021). She was also selected to perform in the Kumho Young Chamber Concert series (2021). Ms. Kim has appeared at prestigious festivals such as the Pacific Music Festival, Music Academy of the West and Aspen Music Festival with the Orchestral Leadership Fellowship as an Assistant Concertmaster and has collaborated with distinguished artists including the Takács Quartet, Benjamin Beilman, Yura Lee and Philip Setzer.

She holds degrees from The Juilliard School, Yale School of Music, and Seoul National University and is currently pursuing her Doctor of Musical Arts at Stony Brook University, studying with Philip Setzer, Jennifer Frautschi, Arnaud Sussmann, and Hagai Shaham.

Al Pie de la Montana **Fernando Arroyo**

This piece was first premiered on May 25, 2024, at the California Theatre of the Performing Arts in San Bernardino, California. Fernando Arroyo Lascurain originally wrote this piece as a reflection of the history within San Bernardino. He is known for incorporating elements of his own Mexican cultural heritage into his music, serving as a source of inspiration. The piece "Al Pie De La Montaña" translates to "At the feet of the mountain," because the mountain has been a constant presence in the history of this area, looking over the town. Throughout this brief piece, you will be taken through time and given a glimpse of how this area has evolved. You will hear the transition from the area's indigenous beginnings to the introduction of Spanish and European colonization. Next, you will be quickly redirected to the Roaring Twenties and representations of old Hollywood, and then transition to the growth of diverse cultures within the area. Throughout the piece, you will hear the constant and watchful framing of the mountain and the landscape that has been present throughout.

Note by Emily Lay

STONY BROOK SYMPHONY ORCHESTRA

Violin Concerto No. 2

Béla Bartók

Béla Bartók (1881-1945) is best known today as a composer, but he is also recognized for his activities as an ethnomusicologist. While employed in his early twenties as a pianist and composer, Bartók developed a strong interest in Hungarian peasant music and began to realize the potential of folk melodies to influence his compositional language and to engender a distinctively Hungarian art music. Of the characteristics Bartók adopted from folk music, the foremost was variety. He was heard to say: "I do not like to repeat a musical thought unchanged, and I never repeat a detail unchanged.... The extreme variety that characterizes our folk music is, at the same time, a manifestation of my own nature." His second Violin Concerto exemplifies this commitment to variety and variation.

Bartók composed this violin concerto during the tense months of 1937-38, shortly before immigrating to the United States. He dedicated it to 'my dear friend Zoltán Székely,' the brilliant violinist who premiered the work in March

1939, in Amsterdam. The music of the concerto also draws upon aspects of Hungarian folk music more directly. The verbunkos, a type of Hungarian dance music that was used for mustering troops, is apparent in the march-like beginning of the first movement, *Allegro non troppo*.

The opening theme of the first movement sounds modern, yet it has an appealing, folk-like quality with irregular note groupings and shifting accents. The second theme of the *Allegro non troppo* is much different in style, a virtuosic line that uses all twelve notes of the chromatic scale. The movement culminates in a bravura cadenza that showcases the soloist's virtuosic capabilities. The orchestra then joins in, and the movement ends with the march-like character of the beginning.

The second movement is a theme and variations, and the third movement is a rondo that recycles and reinterprets the primary material of the first movement. The third movement is based mainly on the first movement's opening theme, allied with the serpentine chromatic passages of its second theme. Bartók writes an exciting finale with

STONY BROOK SYMPHONY ORCHESTRA

running passagework and exciting orchestral commentary, contrasted with brief lyrical sections, maintaining a constant drive. The movement ends with flashy interjections of the brass and timpani, and dynamic rising flourishes in the solo violin.

Note by Stephen Gamboa

Symphony No. 3 in E-flat Major, Op. 97 ("Rheinische") Robert Schumann

Robert Schumann's tormented existence culminated in a few years of boundless productivity towards the end of his life. During that time, the "Rheinische" symphony was written, before his eventual breakdown and death. Born in Zwickau in 1810, Schumann moved in literary and musical circles throughout his life. He penned not only "literary music without words" but also a substantial body of music criticism, published in the journal he co-founded and edited, *Die Neue Zeitschrift für Musik*. Although his reviews could be vicious, disparaging the "poisoned flowers of the applause of the vulgar crowd," Schumann maintained positive professional and personal relationships with many of his contemporaries, counting among his friends the

composers Mendelssohn, Liszt, and Brahms.

One of the primary reasons Schumann was able to pursue his literary and compositional obsessions was that his wife, Clara, kept the family financially afloat. Clara was also a composer, though she stifled most of her own creative activity in her mid-30s to care for their eight children. She focused her extra energy on performance, cultivating a career as one of Europe's most celebrated pianists. Her husband's pianistic career, after early studies with Clara's father, Friedrich Wieck, had come to a premature end due to a mysterious hand injury.

The five-movement symphony was premiered in Düsseldorf in 1851, with Schumann conducting, and was met with "praise and bewilderment" from both musicians and audience members. The symphony was inspired by a journey to the Rhineland with Clara in 1850; Schumann drew particular inspiration from the Cologne Cathedral.

The first movement, "Lebhaft," is structured in sonata form, a convention prevalent during this period. During this sweeping movement, three main themes are explored and developed

before a return to the central theme in the home key of E-flat major. The second movement, "Sehr mäßig," opens with a brisk triple-meter theme in the style of a Ländler, a German folk dance, and unfolds as a set of variations on this rustic topic. The third movement, "Nicht schnell," offers a peaceful, slow pause in the action. After a second visit to the cathedral with Clara, Schumann added the fourth movement, "Feierlich," in honor of the Cologne Archbishop's installation as cardinal. Its stately theme, "in the character of a procession for a solemn ceremony," heralds the arrival of the fifth and final movement, with its spirited and triumphant return to the home key of E-flat major.

Note by Rebecca Lentjes

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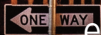
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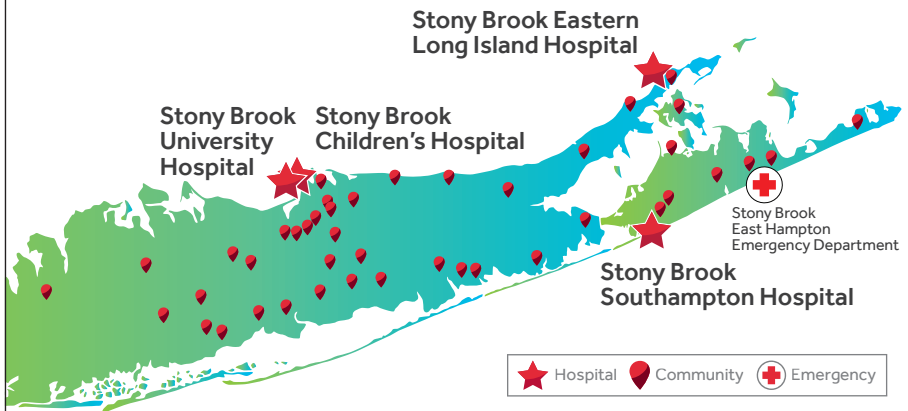
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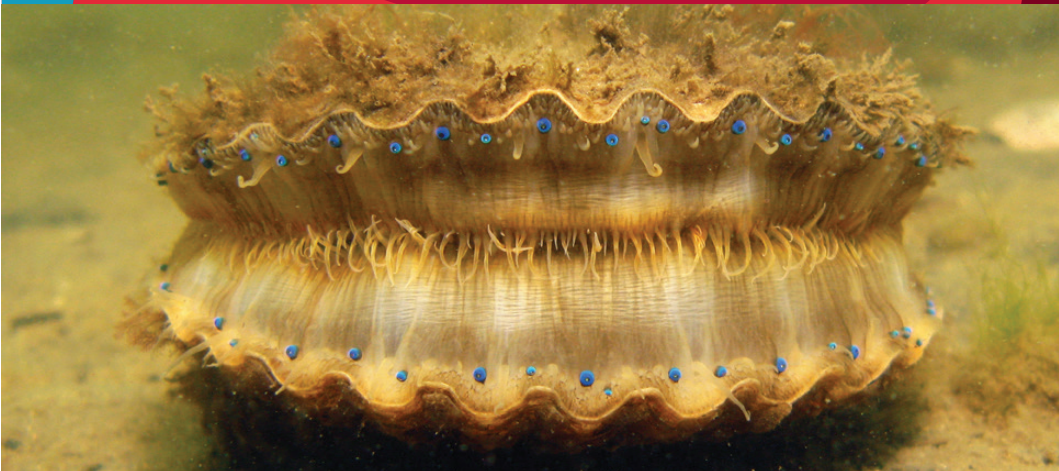
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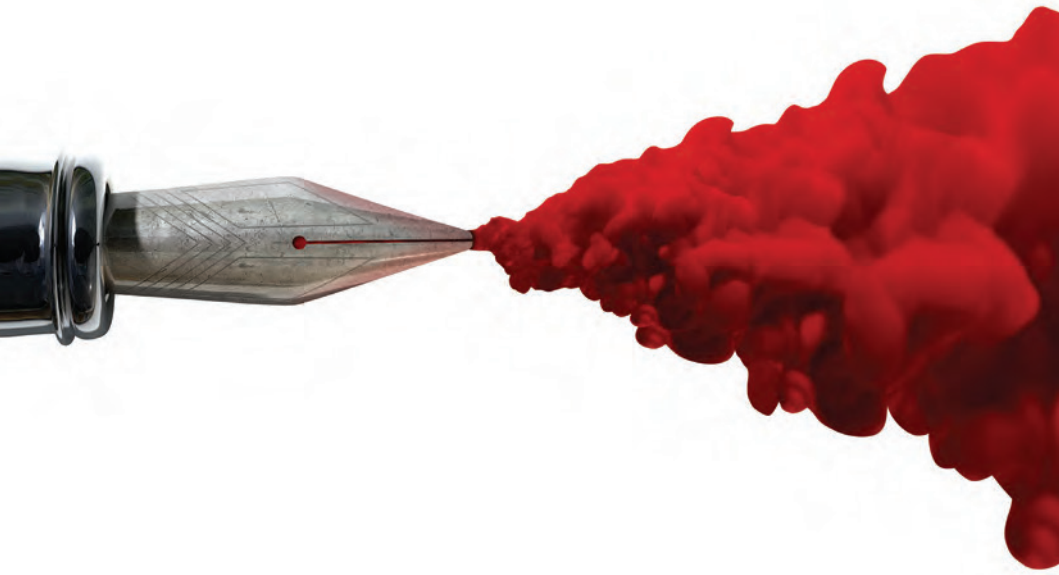
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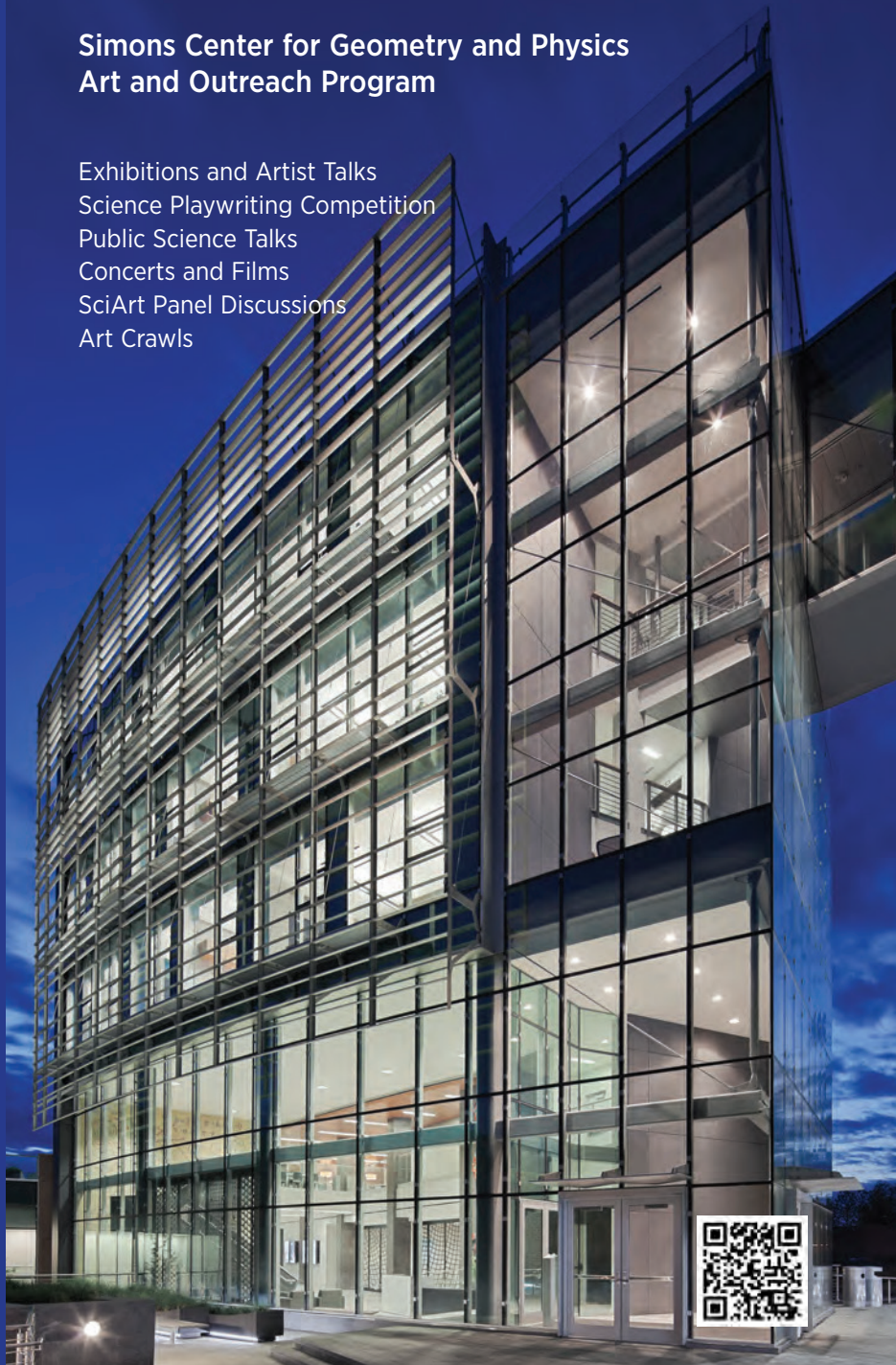
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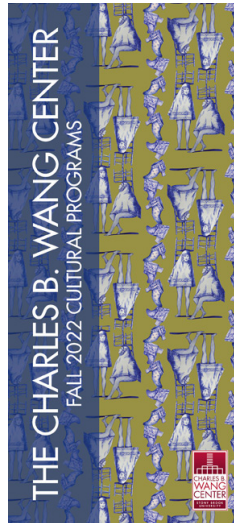
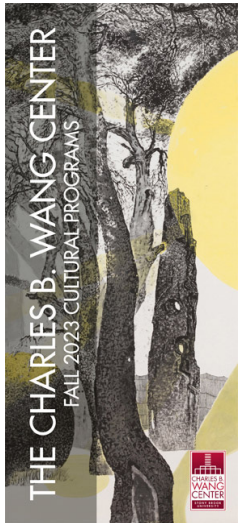
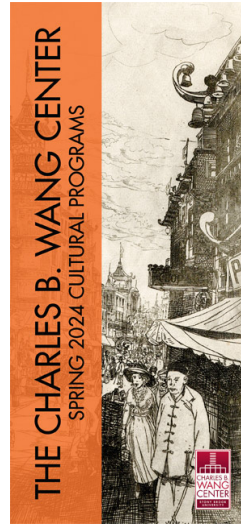


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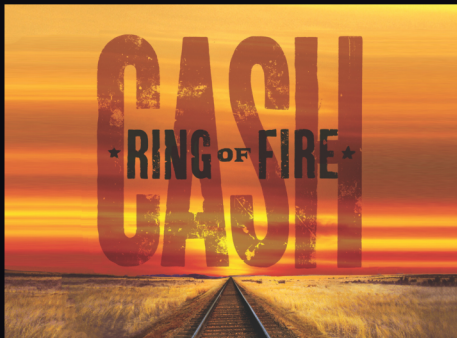
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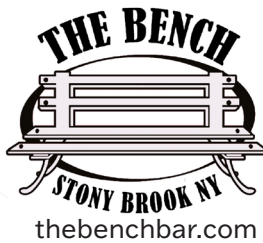
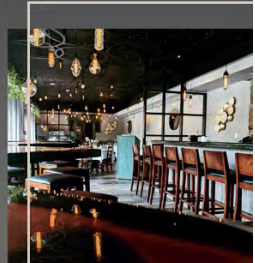
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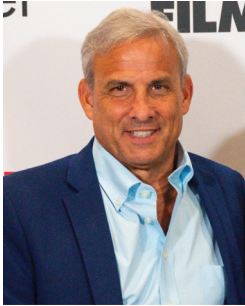


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Welcome to the Staller Center for the Arts!



On behalf of myself and my staff, I want to extend our gratitude as you sit down and prepare to spend time sharing in the beauty of art with one another. There is truly nothing like seeing a show and – perhaps I’m biased – but nothing like seeing a show at the Staller Center.

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Once again, welcome to the Staller Center. Now, sit back and enjoy the show- I guarantee it'll be a good time.

A handwritten signature in black ink, appearing to read 'Alan'.

Alan Inkles

Director of the Staller Center for the Arts
Founder & Director of the Stony Brook Film Festival

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JESSICA KIRSON

Sat. Oct. 18 • 8 pm

**COMPAGNIE HERVÉ KOUBI
IN SOL INVICTUS**

Sat. Oct. 25 • 8 pm

AN EVENING WITH KELLI O'HARA

Sun. Nov. 2 • 8 pm

CELEBRITY AUTOBIOGRAPHY

Fri. Nov. 7 • 8 pm

MIDORI

Fri. Nov. 14 • 8 pm

BINDLESTIFF FAMILY CIRKUS

Sun. Nov. 16 • 4 pm

STARRY NIGHTS

Thurs. Nov. 20 • 7 pm

THE DOO WOP PROJECT:

ECHOES OF THE STREET

Sat. Nov. 22 • 8 pm

LEANN RIMES

GREATEST HITS CHRISTMAS

Sun. Dec. 7 • 7 pm

BELA FLECK & THE FLECKTONES

JINGLE ALL THE WAY

Sat. Dec. 13 • 8 pm

**STONY BROOK SYMPHONY
ORCHESTRA**

Oct. 11, Nov. 8, Dec. 6 • 7:30 pm

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