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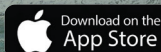
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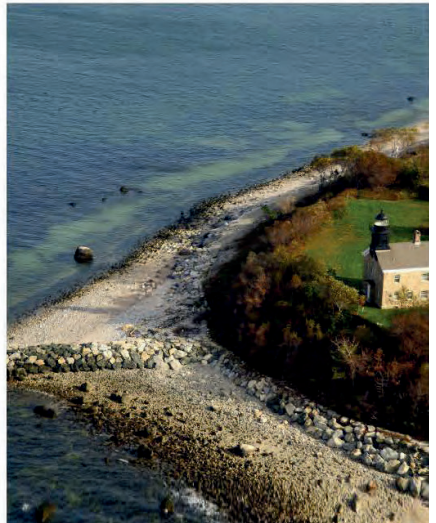
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Paul W. Zuccaire
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Through November 22, 2025
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STONY BROOK OPERA

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

STALLER CENTER MAIN STAGE
Tickets: \$25 (adults), \$20 (seniors),
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Stony Brook opera is thrilled to present Gluck's *Orfeo ed Euridice*, originally premiered in 1762 with libretto by Ranieri de' Calzabigi. The opera tells of the mythical Orpheus descending into the underworld to demand his wife Eurydice's return.



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2025 – 2026 CONCERT SEASON

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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

Unsub 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

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Jennifer Frautschi, violin

Matthew Lipman, viola

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PRESENTS

THE STANLEY JORDAN TRIO

FRIDAY, OCTOBER 10, 2025



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THE STANLEY JORDAN TRIO

ABOUT



STANLEY JORDAN

In a career that took flight in 1985 with commercial and critical acclaim, guitar virtuoso **Stanley Jordan** has consistently displayed a chameleonic musical persona of openness, imagination, versatility and maverick daring. Be it bold reinventions of classical masterpieces or soulful explorations through pop-rock hits, to blazing straight ahead jazz forays and ultramodern improvisational works-solo or with a group-Jordan can always be counted on to take listeners on breathless journeys into the unexpected.

Key to Jordan's fast-track acclaim was his mastery of a special technique on the guitar's fretboard. Instead of conventional strumming and picking, Jordan's innovative "touch technique" is an advanced form of two-handed tapping. While a handful of other players were using

similar techniques, Stanley's fluid, multi-layered textures and sheer virtuosity raised the bar for excellence. But his technique, though impressive, is always a means to a musical end. His music is imbued with a warmth and sensitivity that has captured the imagination of listeners worldwide.

A classically trained pianist before playing guitar, Jordan wanted greater freedom in voicing chords on his guitar, so he applied piano principles to do so. Jordan's touch technique allows the guitarist to play melody and chords simultaneously with an unprecedented level of independence. It also allows Jordan to play on two different guitars, or even on guitar and piano. He says "I think of it as a single instrument, but one with a wide range of tonal colors-that's why I do it."

To date, Jordan has performed in over 60 countries on 6 continents, and at many festivals, including the Kool Jazz Festival, the Concord Jazz Festival, and the Montreaux International Jazz Festival. During the 1980s, he collaborated with a diverse array of artists, including performances with Art Blakey and Richie Cole and recordings with Stanley Clarke and Kenny Rogers. The track with Rogers, *Morning Desire*, became America's #1 country song in 1986. Later, Jordan became a frequent guest with Les Paul during Paul's legendary Monday nights at Iridium in New York.

Today, Jordan performs frequently as a soloist and with his band, as well as collaborating with other guitarists such as Kevin Eubanks, Sharon Isbin and Muriel Anderson. He's also a frequent guest with jam bands such as the Dave Matthews Band, the String Cheese Incident, Phil Lesh, Moe and Umphrey's McGee.

Jordan has received four Grammy nominations. His most recent album *Friends* was nominated for an NAACP Image Award. Los Angeles Times jazz critic Leonard Feather wrote, "Genius is a word often tossed around in musical circles, but it has been rightfully applied to Stanley Jordan."

Stanley Jordan was born in Chicago, Illinois, and grew up in the San Francisco Bay Area. He began his music career at age six studying piano, then shifting his focus to guitar at age eleven. He then began playing in rock and soul bands. In 1976, while still in high school, Jordan performed with Quincy Jones and tied for first place as a soloist at the Reno International Jazz Festival. In 1981 he earned a BA in music from Princeton University, where he studied theory and composition with composer Milton Babbitt and computer music with composer Paul Lansky. While still at Princeton, Jordan performed with Benny Carter and Dizzy Gillespie.

Jordan came to prominence with the release of his 1985 album *Magic Touch*, a revolutionary

project that placed him at the forefront of re-launching legendary Blue Note Records into a contemporary entity in jazz and beyond, which also established the then-twenty-something Jordan as among the most distinctive and refreshing new voices of the electric guitar. Jordan had begun applying his unique technique to his already exemplary traditional playing ten years prior to the *Magic Touch* album. Though Jordan showcased the technique in a variety of musical styles from swing to rock, it was smooth jazz radio support for his singular versions of *The Lady in My Life* (first recorded by Michael Jackson) and the Beatles' *Eleanor Rigby* that sent *Magic Touch* to the top of Billboard's jazz chart for a stunning and record-breaking 51 weeks. The album became a gold-seller (over 500,000 sold in the U.S. alone) - outstanding for any jazz or instrumental CD.

Subsequent albums found Jordan ushering his audience into deeper levels of his artistry and stretching his music beyond stylistic boundaries. These projects included a solo guitar album titled *Standards Volume 1* (1986) where Stanley made the bold statement that songs by the likes of Stevie Wonder and Jimi Hendrix deserved recognition as standards just as much as older chestnuts like Hoagy Charmichael's *Georgia On My Mind*. He followed that with the dance-pop album *Flying Home* (1988) and the especially edgy *Cornucopia*

(1990), which spanned the gamut from straight-ahead jazz recorded live to multi-dimensional originals recorded in the studio. Still later in 1994 after a move to Arista Records (then helmed by pop music maverick Clive Davis), he recorded the bracingly eclectic *Bolero* album, featuring covers of Herbie Hancock's *Chameleon*, Jimi Hendrix's *Drifting*, his original *Plato's Blues* and the CD's centerpiece, a 17-minute arrangement of Ravel's *Bolero*, which flowed seamlessly between rock, African, Latin, "groove" and "industrial" sections. During this era, Jordan also made history by creating the seminal "startup" sound for the first generation of Power Macintosh computers.

In 2002, Stanley released the album *Dreams of Peace* with the Italian band Novecento. It was remixed and re-released in the USA in 2004 on Steve Vai's Favored Nations label. Independently, he recorded two CDs: *Ragas* (a collaboration with musicians from India featuring Jay Kishor on sitar) and *Relaxing Music for Difficult Situations Volume 1*, an audio extension of his interest in music therapy. In 2007 Jordan signed with Mack Avenue Records and released *State of Nature* in 2008 and *Friends* in 2011. For *Friends*, he invited musical guests including guitarists Bucky Pizzarelli, Mike Stern, Russell Malone and Charlie Hunter; violinist Regina Carter; saxophonists Kenny Garrett and Ronnie Laws; trumpeter Nicholas Payton; bassists Christian

McBride and Charnett Moffett; and drummer Kenwood Dennard. The results proved truly outstanding on numbers ranging from a Bela Bartok piece to a Katy Perry pop smash, a heady original blues and three jazz classics spanning swing, cool, samba and modern.

Jordan has been known to TV and film audiences as well. In 1987 he made a cameo appearance in the Blake Edwards movie *Blind Date*, starring Bruce Willis and Kim Basinger. In the tribute film, *Les Paul: He Changed the Music*, Jordan performed with a guitar supergroup including Les Paul himself, Eddie Van Halen, BB King, Steve Miller, David Gilmour, and Brian Setzer. In 1995 Jordan created the score for the short film *One Red Rose*, starring Hill Harper and Victoria Rowell, directed by Charlie Jordan. In 1996 he created the score for an ABC afternoon TV special *Daddy's Girl*, directed by Diane Wynter. Since the mid 80s he has performed on numerous television shows, including *The Tonight Show with Johnny Carson*, *The David Letterman Show* and the Grammy Awards. One notable appearance was a duet on the *Tonight Show* with the late rock superstar Robert Palmer.

Stanley is committed to music as an artistic, spiritual, and even health-promoting endeavor. He has been immersed for more than a decade in music therapy, towards which he is now working for a master's degree at Arizona State University. His involvement

with music therapy leads him to do outreach in schools, hospitals and other venues wherever he tours. He is an artist-spokesperson for the American Music Therapy Association, and he has done numerous lectures and demonstrations on the healing applications of music.

Jordan has maintained an extensive and consistent international touring schedule. In between tour stops he is now at work on his next highly anticipated album from Mack Avenue Records, for release next year.

Jordan is currently a resident of Sedona, Arizona. He has one daughter, Julia. Julia Jordan is a singer/songwriter living in Lancaster, Pennsylvania who sometimes collaborates with her dad.



KENWOOD DENNARD
(DRUMS, KEYBOARDS)

Grammy award winning musician **Kenwood Dennard**, having played with the likes of Miles Davis, Herbie Hancock and Dizzy Gillespie, also pioneered the jazz fusion improvisational movement in the 70's with his work with Pat

Martino (*Joyous Lake*) and Brand X (*Livestock*) and later with Jaco Pastorius and the Word of Mouth band and PDB (Pastorius, Dennard and Bullock) and on his original works with Marcus Miller, Stanley Jordan and Vernon Reed.

Playing drums on Maceo Parker's *Life on Planet Groove*, the album proved to be infectious, cementing itself as arguably one of the best live funk records of all time.

Kenwood will surely please any audience that has the pleasure to attend one of his concerts. He is a musical influence for generations of artists and has performed with many top artists of today, including The Allman Brothers Band, Phish, String Cheese Incident, Derek Trucks, Moe., Sting, Taj Mahal, Warren Haynes and many more.

He's featured on over 100 recordings including Sting's Double Platinum album *Nothing Like The Sun*, Vanessa Williams' platinum album *The Sweetest Days* and Miles and Quincy: *Live In Montreux*, which debuted at #1 on the Billboard Top Jazz Albums and won a Grammy for Best Large Jazz Ensemble Performance, and Stanley Jordan's Grammy-nominated album *Cornucopia*.

Recently, he's been on a number of sold-out tours with the Stanley Jordan Trio and, now that he's retired from being a professor at Berklee College of Music, he is focused on bringing his love for improvisation and his creativity as a legendary musician to stages all over the world.



WES WIRTH
(BASS)

Wes Wirth is a multidimensional musician/artist working in the realms of sound, music composition, landscape architecture, horticulture, sustainable agriculture, geometry, and sculpture. His intent is to facilitate healing and wellbeing, with vibration, coherence, awareness, and love. As a prolific composer, writing for his bass, guitar, and voice, and for many other astounding collaborators, his powerfully rhythmic, and melodic voice is distinct and resonant. He has performed and recorded with artists ranging from Chuck Mangione, King Sunny Ade, Yazhi Guo, David Fiuczynski, Rakalam Bob Moses, Hal Crook, Vernon Reid, Kenwood Dennard, and Stanley Jordan.

Wes' talent is not limited to the musical realm, with two Masters Degrees from Harvard University in landscape architecture and planning, Wes owns and operates Thomas Wirth Associates (ThomasWirthAssociatesInc.com), a thriving landscape design firm

in Boston MA. Wes also makes enormous metal environmental sculptures and is developing an innovative research farm outside of Boston, dedicated to creating a renewable food supply of edible plants (fruits, nuts and perennial vegetables).

The Farm also grows organic hemp, and has created a line of fine CBD products. More can be learned at wholehempfarm.com

Wes draws inspiration from observation and participation in the elemental and phenomenological forces of nature, and the stunning diversity and cultural beauty in the world. The common thread among all Wes' endeavors is creativity, and out-of-the-box thinking; connecting facets to form unique experiences, augmented with etheric energy, practical knowledge, and synergy. Wes studies and observes system design, poly-rhythm, poly-tonality, harmonics, poetry, groove, culture, taste, light, plants, biology, nature's patterns, macro/micro-climates, macro/micro-tones, form, space, and sculpture, always mining the world for inspiration, and pushing to synthesize the pieces into coherent nuggets.

These forces are alive in Wes' music. You'll hear heartfelt, soaring, soulful melodies, and poly-rhythmic, pulsating rhythms, infused with stunning improvisations, and world-class showmanship.

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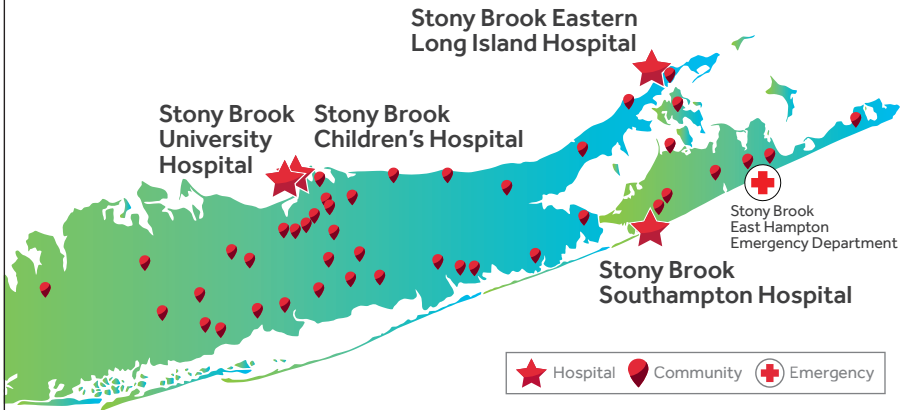
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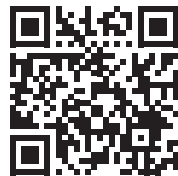


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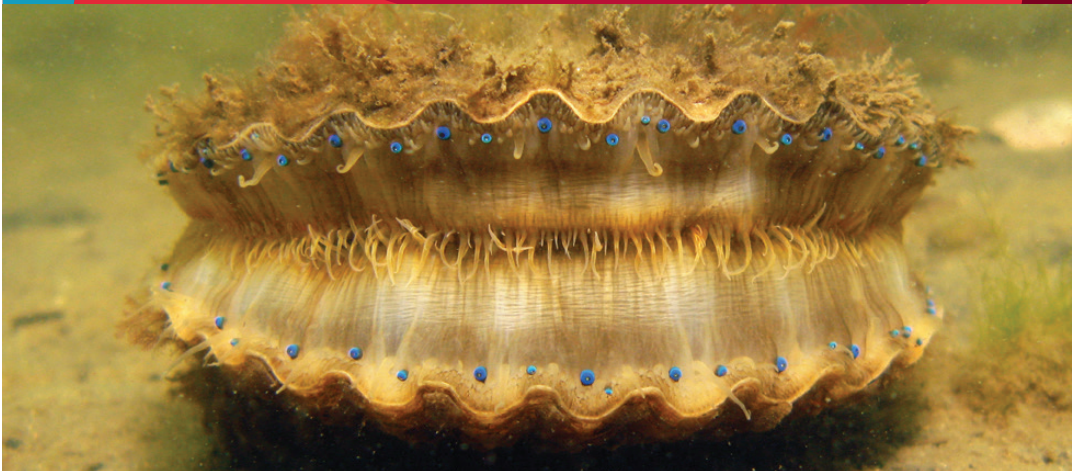
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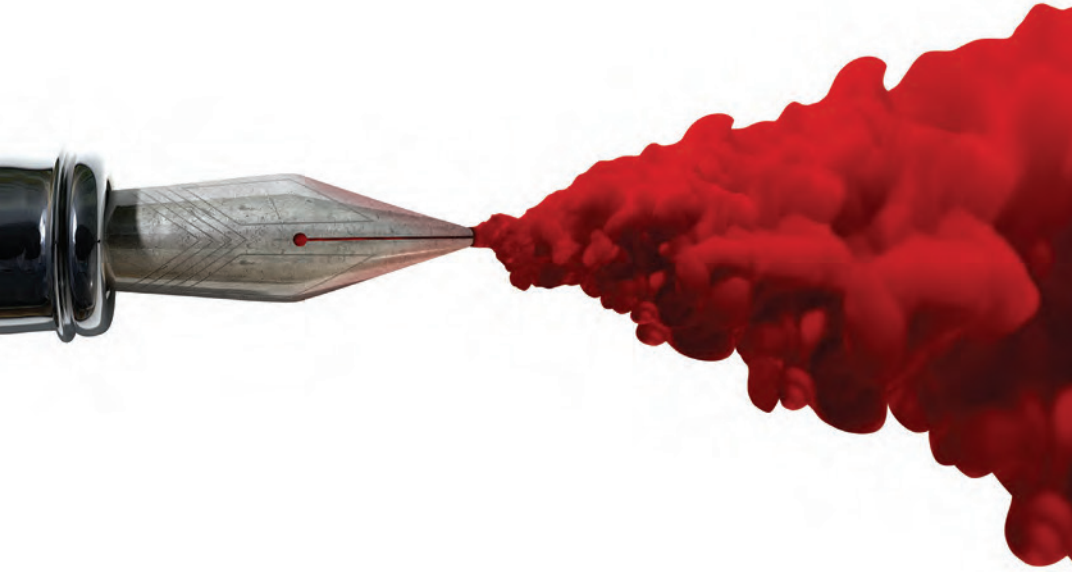
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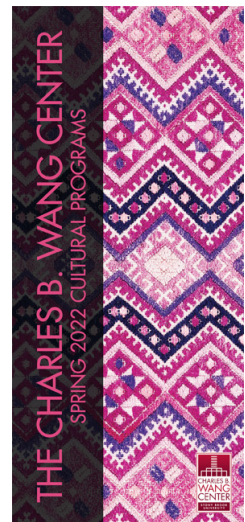
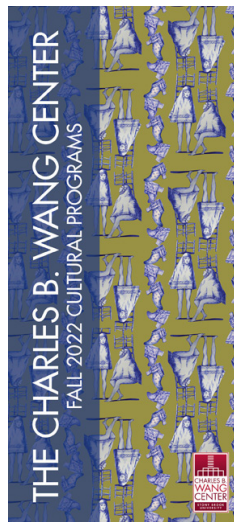
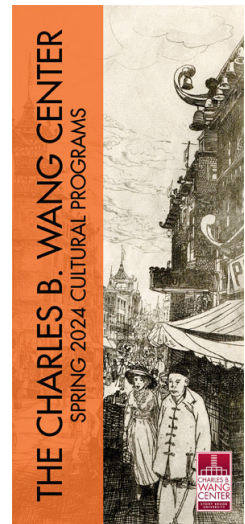
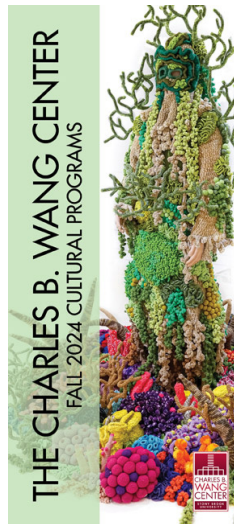


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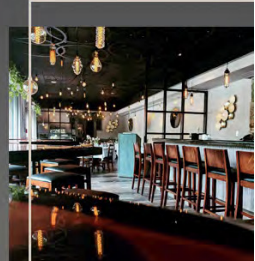
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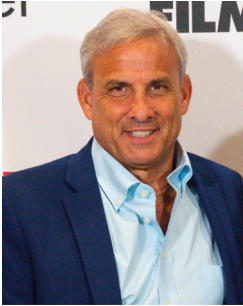


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Welcome to the Staller Center for the Arts!



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
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