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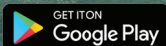
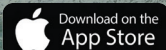
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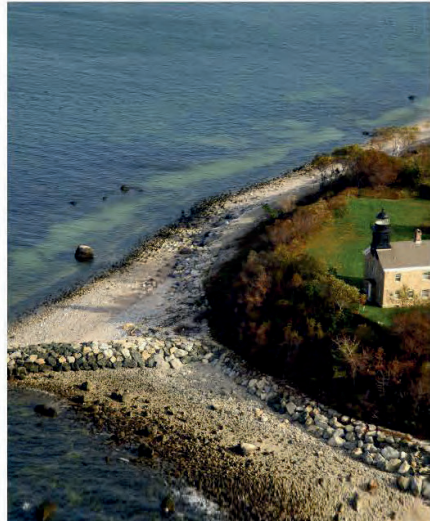
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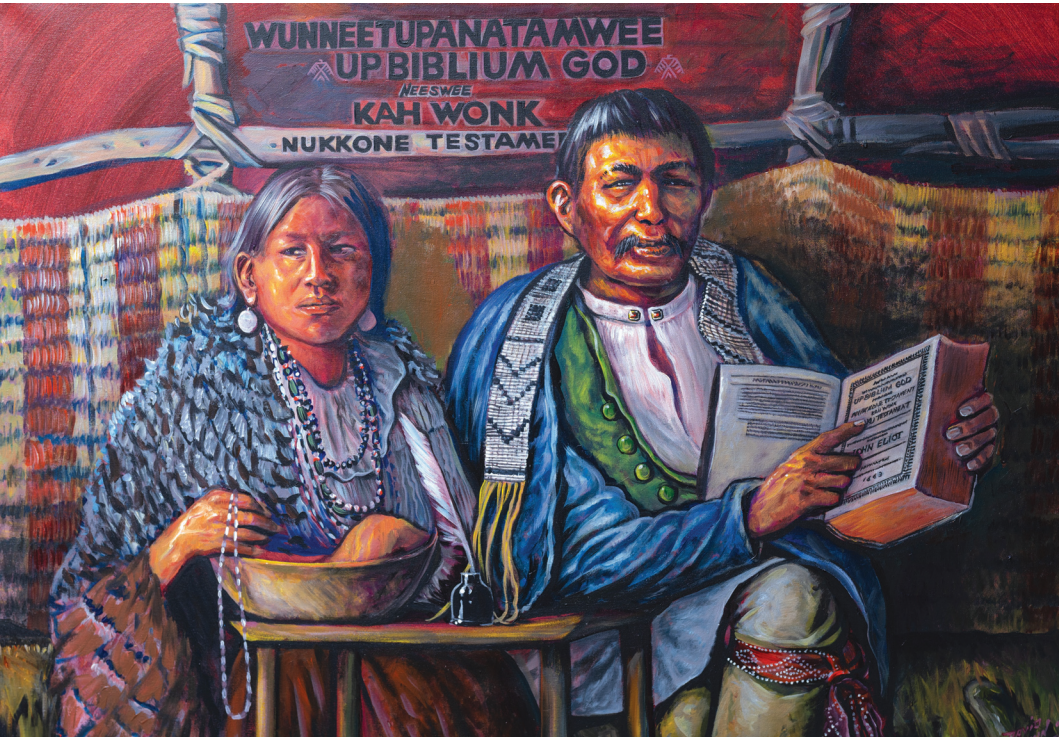
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STONY BROOK OPERA

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

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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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STARRY NIGHTS

COLIN CARR, ARTISTIC DIRECTOR

THURSDAY, NOVEMBER 20, 2025

SHOSTAKOVICH Five Pieces for Two Violins and Piano

Prelude. Moderato
Gavotte. Tranquillo, molto leggero
Elegy. Andantino
Waltz. Tempo di valse, moderato
Polka. Vivace

Philip Setzer, *violin*
Hudson Ye Hyung Chung, *violin*
Muli Yu, *piano*

POPPER Requiem

Colin Carr, *cello*
Hyunah Lee, *cello*
Jonathan Kim, *cello*
Muli Yu, *piano*

BACH Brandenburg Concerto no. 3 in G major

Allegro
Adagio
Allegro

Violins	Violas	Cellos	Bass
Phil Setzer	Yuchen Lu	Jonathan Kim	Keaton Walsh
Hudson Ye Hyung Chung	Rachel Haber	Hyunah Lee	Harpsichord
Tong Chen	Lukas Shrout	Colin Carr	Arthur Haas

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MOZART Clarinet Quintet in A major K581

Allegro
Larghetto
Menuetto
Allegretto con variazioni

Katherine Spencer, *clarinet*
Tong Chen, *violin*
Phil Setzer, *violin*
Lukas Shrout, *viola*
Colin Carr, *cello*

*Starry Nights is underwritten in part through the generosity of
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STARRY NIGHTS

PROGRAM NOTES

Five Pieces for Two Violins and Piano (arr. Atovmyan)

Russian composer and pianist Dmitri Shostakovich (1906–1975) is an enigmatic figure in twentieth-century music. His early music, blending influences from late Romantic and early Modernist idioms, was enthusiastically endorsed by the Soviet government. However, Shostakovich's 1934 opera *Lady Macbeth of the Mtsensk District* became the crux of a national campaign of censorship and scrutiny which began in 1936 and continued until the composer's death. Whether Shostakovich was a quietly subversive artist or ultimately intended to toe the Party line has been a matter of historical debate with no definite resolution. Either way, impressions of grief and anxiety characterize his music, which we inevitably hear against the background of the Stalinist regime.

This suite of five miniatures, which represent Shostakovich at his most romantic, was arranged by Levon Atovmyan (1901–1973), a theater director known mainly for his arrangement for chamber settings of works by Shostakovich and his contemporary Sergei Prokofiev.

The Prelude comes from the score for the 1955 Soviet film *The Gadfly*, where it originally set the scene for a poignant coming-of-age story about an Italian student-turned-revolutionary. In a simply ternary form (ABA), the two themes—one in common time, the other a delicate waltz in triple meter—

toe the line between heartfelt and saccharine, especially in Atovmyan's setting which keeps the two violins in close harmony.

The Gavotte and Elegy both come from the incidental music for *The Human Comedy*, a dramatic adaptation of Honoré de Balzac's sprawling depiction of nineteenth-century French society. The folksy Gavotte, based on a Baroque dance form, travels from cheery to bittersweet and back again, ending with a cheeky strummed chord. The Elegy is more wistful than lamenting, and the violins chatter back and forth happily in the middle section.

Presumed to be from the mostly lost score to the animated feature film *The Tale of the Priest and His Servant Balda*, the dramatic Waltz brings the suite to a passionate emotional climax. The suite concludes with a lively Polka from *The Limpid Stream*.

Requiem (Op. 66)

David Popper (1843–1913) was born into a musical family in Prague; his father was a Cantor at two synagogues. A superstar cellist and pedagogue, the young Popper was often compared to the great virtuoso violinist Paganini, in part due to a physical resemblance. He responded modestly to this comparison: "It earned me a little halo, which I did not really deserve." Popper began his career as principal cellist for the Court Opera at Löwenberg, and later embarked on a continental tour with his then-wife, pianist Sophie Menter, a student of Franz Liszt. In 1896, Popper took a post at the illustrious Budapest Conservatory, a fitting finale to a dazzling career. The Irish playwright George Bernard Shaw once called Popper "the best player in the world."

As a composer, Popper is best known for his challenging études and flamboyant showpieces; his meditative

Requiem thus stands out amongst his works. Originally scored for three cellos and orchestra, it premiered in London in 1892 and was published the same year with piano accompaniment, with the subtitle *Adagio*. Popper's command of the late romantic harmonic style shines in the first two bars of the *Requiem*, as the delayed entrance of the third cello, playing a low F#, transforms the established modality from major to minor, darkening the mood and pulling the listener into Popper's elegiac tapestry. The three solo cellos, often harmonizing in rhythmic unison, creates a uniquely lush timbre, supported by the piano. Each theme is like a new aria, and each of the three cello lines has a chance to shine individually. Dedicated to the memory of Daniel Rahter (1828–1891), Popper's friend and publisher, the composer inscribed the score with the following poem, probably one he wrote himself:

*Thränen, die Musik geworden,
Treue Freundschaft beut sie,
Liebe, die nie enden kann,
Treue Liebe weih't sie.*

*Freundesherz, das ausgerungen,
Nimm die kleine Gabe:
Was die Freundesseel' gesungen,
Töne, tröste, labe!*

Translating in English to:

*Tears that become music:
True friendship offers these
Love that never ends,
True love consecrates these.*

*Friendly heart, so worn down,
Take this little gift
That which your friend's soul has sung,
to sound, comfort, and uplift!*

Brandenburg Concerto No. 3 in G Major (BWV 1048)

In 1718, Johann Sebastian Bach (1685–1750) compiled six “concertos avec plusieurs instruments” (concertos

with several instruments) while Kapellmeister at Köthen, at the request of the Margrave Christian Ludwig of Brandenburg. In his handwritten dedication, Bach humbly begs the Prince “not to judge their imperfection with the rigor of [his] fine and delicate taste but rather to infer profound respect and humble obedience.” This obsequious tone reveals Bach's modest status as a court musician—he was giving a virtuoso set of works as a kind of job application. Unfortunately for Bach, the Margrave never replied and the pieces languished unheard until their 19th-century rediscovery. But today, the Brandenburg concertos are remembered as the pinnacle of the genre.

The third concerto is scored for three violins, three violas, three cellos plus basso continuo (harpichord/bass). The nine string players act both as soloists and as the orchestra (*ripieno*, lit. “full”) in alternation; Bach also treats each trio of instruments as a “choir.” The alternation between solo passages, exposing individual instruments, and *ripieno* passages, exemplifies the *concerto grosso* style. The outer movements, both marked *Allegro*, are in “ritornello” form: a full ensemble *ritornello* (refrain) keeps returning, surrounding more soloistic episodes. Between them is an *Adagio* of only two held chords. Bach notated just these two chords (a Phrygian half-cadence) as a moment of pause between the outer movements; performers would have been expected to improvise a brief cadenza or transition here.

Even though the concerto is brief, it is packed with inventive detail. The opening motif—a short upbeat figure (da-da-DUM)—is passed playfully through all nine parts, hopping from violins down to violas and cellos in turn. Each time the full ensemble returns, it plays the same bold theme, anchoring the movement. The finale dances along like an exuberant gigue. The first violin

and first viola each get short, flashy solos against the others' held chords. Rapid scales in the tutti sections give a sense of perpetual motion. The music mounts toward a vigorous close, eventually racing through its theme one last time and concluding with a decisive, looping figure.

Clarinet Quintet in A Major (K. 581)

Mozart's Clarinet Quintet in A major was composed in 1789 for his friend and clarinet virtuoso Anton Stadler. By then Mozart had already fallen in love with the clarinet—he first encountered it during a 1777–8 stay in Mannheim and wrote enthusiastically of its “beautiful” tone. He adapted the piece to Stadler's new extended-range basset clarinet. The year 1789 was a difficult one for Mozart: his wife Constanze was gravely ill and their newborn daughter soon died. He even wrote to a friend that “the bad is temporary, but the good is surely lasting.” Nevertheless, the Quintet premiered in Vienna on December 22, 1789 at a Tonkünstler Society concert (a benefit for musicians' widows and orphans) with Stadler on clarinet and Mozart himself playing viola. The score did not appear in print until 1802, when two publishers (Artaria in Vienna and Johann André in Leipzig) issued versions adapted for the more common A clarinet.

Scored for clarinet and string quartet, the Quintet unfolds in four movements. Mozart treats the clarinet as “first among equals” in this chamber music setting, weaving its warm, lyrical lines into the ensemble texture. Importantly, he wrote the solo part for the basset clarinet's extended lower range, enabling rich, dark tones in the slow movement and finale. Today the work is usually played on the A clarinet (an instrument pitched a semitone below the more common B \flat clarinet, giving it a slightly more mellow timbre), so performers must adjust or omit Mozart's lowest notes. Recent Urtext

editions (e.g., Breig 2005) even include alternate parts for the basset clarinet or the regular A clarinet to reflect Mozart's intentions. The result is a Quintet of exceptional beauty—at once gracious and passionate—that showcases both the clarinet's singing character and the sympathetic support of the strings.

Program notes by Hannah Waterman

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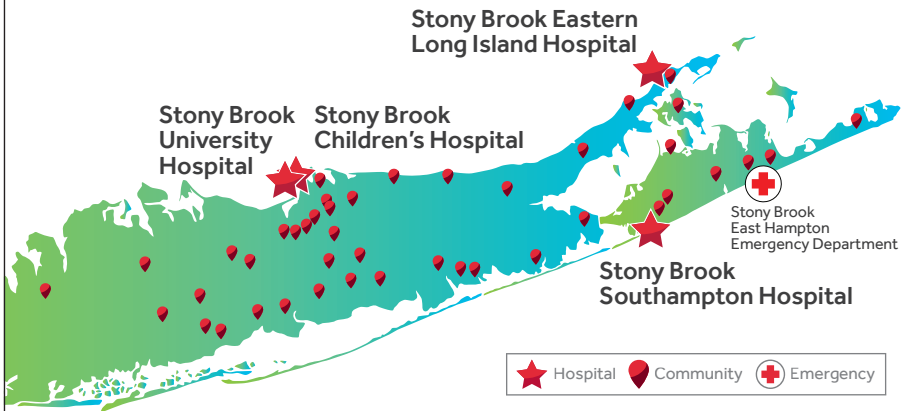
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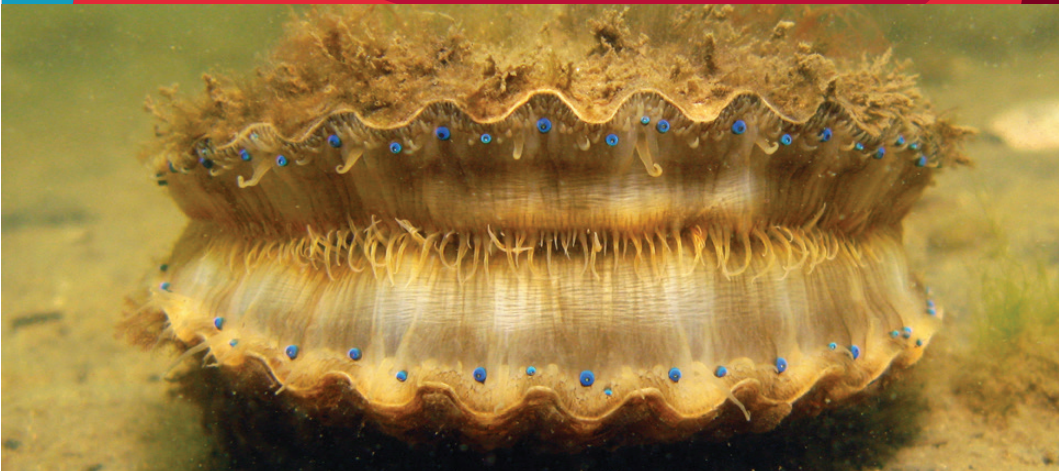
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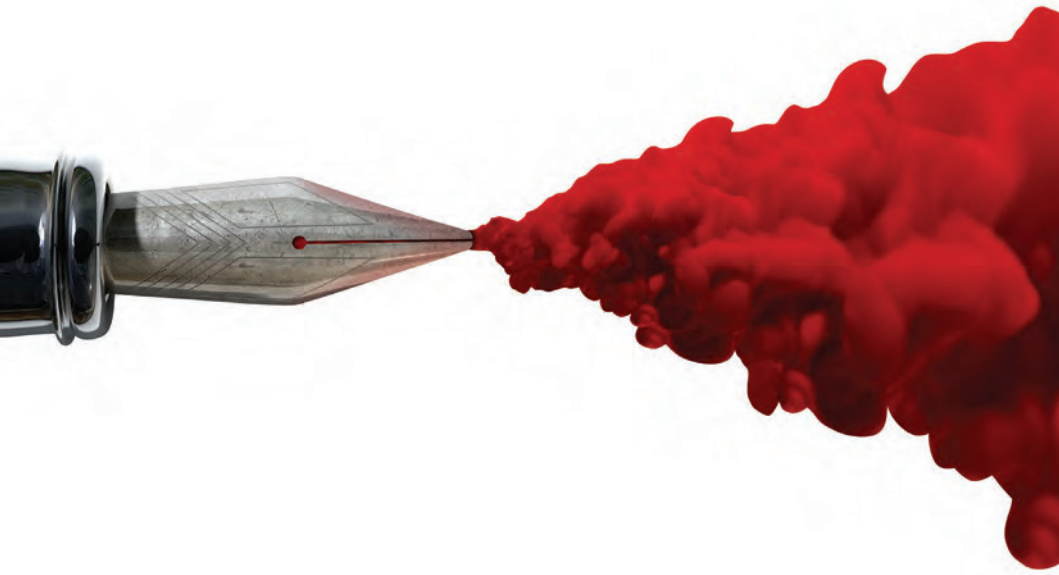
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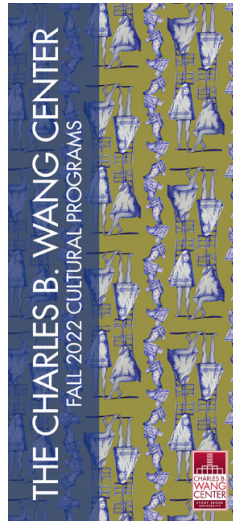
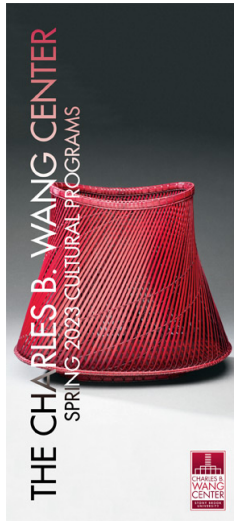
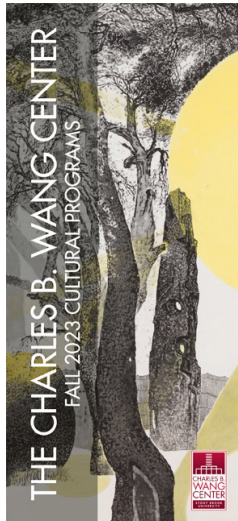
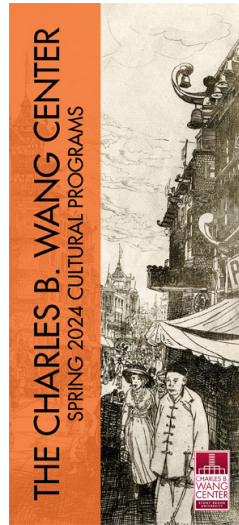
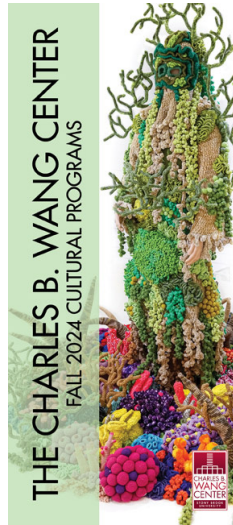


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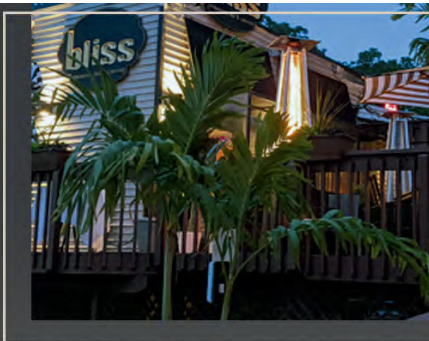
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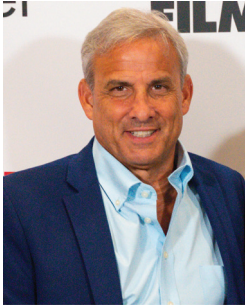
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Welcome to the Staller Center for the Arts!



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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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