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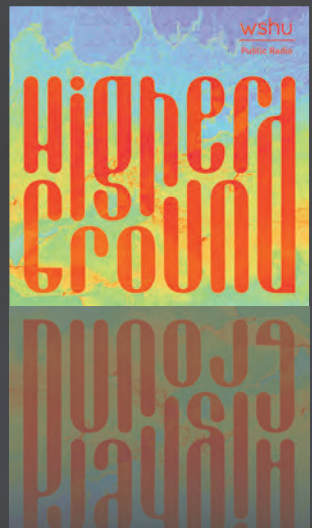
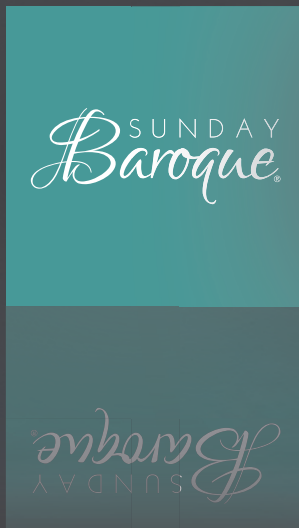
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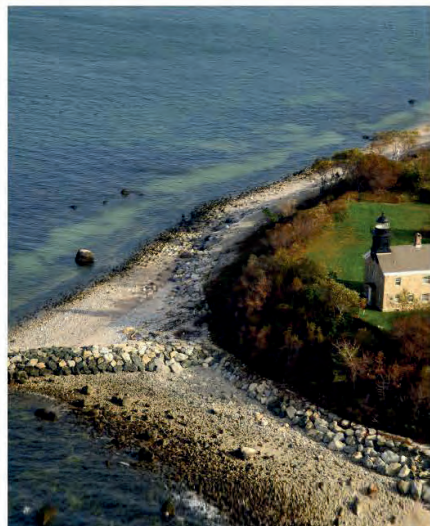
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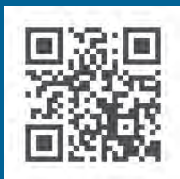
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The Stony Brook Opera features graduate students in voice, many of whom have already established professional singing careers. The three-year repertoire cycle includes one Baroque opera, one contemporary opera and a standard work, all staged or semi-staged.

Friday, November 15, 2024, 7 PM
Sunday, November 17, 2024, 3 PM
Chamber Opera

George Bizet – *Le docteur Miracle*

Free Admission, Recital Hall
Join Stony Brook Opera for their Fall chamber opera production of George Bizet's *Le docteur Miracle*.

Sunday, February 23, 2025, 3 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 26, 2025, 7 PM
Sunday, April 27, 2025, 3 PM
Main Stage Production

Massenet – *Le portrait de Manon*

Debussy – *L'enfant prodigue*

STALLER CENTER MAIN STAGE
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\$10 (students)

Stony Brook Opera is thrilled to present an elegant double bill of Massenet's *Le portrait de Manon* and Debussy's *L'enfant prodigue*, sung in French with projected English titles. These two French operas, both premiered in 1884, cast the established French romantic composer Massenet against the then young Debussy's Prix de Rome winning work of *L'enfant prodigue*.



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Joan Tower – *Island Rhythms*
Brahms – Piano Concerto No. 1
Elgar – *Enigma Variations*
Featuring pianist Minyi Zhang
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Friday, February 14, 2025

Bellini – Overture, “I Capuleti e Montecchi”
Bartók – Piano Concerto No. 3
Prokofiev – Symphony No. 5
Featuring pianist Owen Dodds
Conducted by Xian Zhang

Saturday, November 2, 2024

Debussy – *Prélude à L’après-midi d’un faun*
Patrick Burgan – *La chute de Lucifer*
Ravel – *La valse*
Ravel – *Daphnis et Chloé Suite*
No.2
Featuring trombonist Matthew Nienow
Conducted by Jens Georg Bachmann

Saturday, March 29, 2025

Caroline Shaw – *Entr’acte*
Ibert – Flute Concerto
Shostakovich – Symphony No. 5
Featuring flutist Ji Young Kim
Conducted by Eduardo Leandro

Saturday, December 7, 2024

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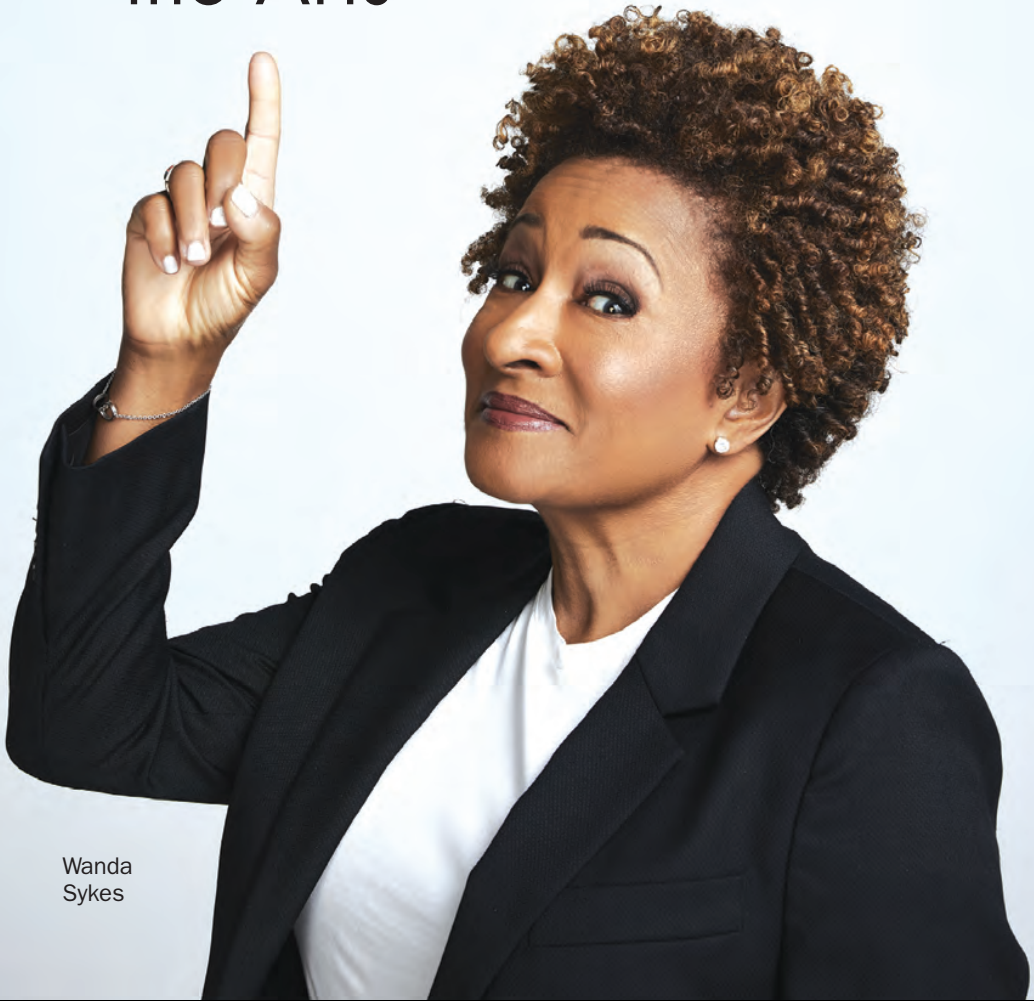
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PRESENTS

CIRQUE KALABANTÉ

AFRIQUE EN CIRQUE

SATURDAY, NOVEMBER 9, 2024



Québec 

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This engagement of Cirque Kalabanté is made possible with support from Mid Atlantic Arts' ArtsCONNECT program through the generous support of the National Endowment for the Arts' Regional Engagement Program.

A special thanks to the Office of the President, Stony Brook University for granting generous support of Cirque Kalabanté.

CIRQUE KALABANTÉ

AFRIQUE EN CIRQUE

ABOUT

Kalabanté Productions was created by Yamoussa Bangoura, a multidisciplinary artist of Guinean origin. Yamoussa's dream was the founding of a school of circus arts, and to direct his own multidisciplinary company specializing in the African arts. Yamoussa first became interested in the Circus Arts as a young man growing up in Conakry Guinea in the 1990's. He studied the circus performers he saw on European TV and practiced on the beach and dirt around his home. He also studied the Nyamakala tradition of circus, practiced by the Fula people of West Africa. He eventually joined Guinea's original circus company, Circus Baobab, with whom he toured Africa and Europe.

In the early 2000's, Yamoussa was recruited to come to Canada with Cirque Eloize, a Montreal based Canadian cirque company. While in Canada he also performed with Cirque du Soleil and Cavalia (cirque with horses). In 2007 Yamoussa realized his dream and opened his own company, Kalabanté Productions in Montreal, Canada. He recruited many of his extended

family members to join the company, including his twin sisters, brothers, and cousins. The company began doing shows in Quebec and, over the years, expanded to all of Canada, the USA, and now performs all over the world. In 2018, Kalabanté opened their own studio and school in Montreal, where they offer classes in African dance, cirque, and drumming.

Kalabanté Productions is proud to be able to share their work, achievements and skills to inspire others and to assist with the humanitarian mission to help the Guinean community from which Yamoussa and many of his company members come.

Afrique en Cirque is a show by Yamoussa Bangoura, inspired by daily life in Guinea. This performance shares the beauty, youth and artistry of African culture. A colorful show beyond its scenery, costumes and staging, it makes any theatre vibrate with energy and represents the strength, agility and life's joys of young Africans.

The audience will see acrobats execute gravity-defying moves and human pyramids, accompanied by the contemporary sounds of live Afro-Jazz, percussion, and kora. Welcome to the universe of Kalabanté Productions, and prepare for an unforgettable journey.

An essay from

LaNitra M. Berger, PhD

Associate Professor of History and
Art History, Director of African and
African American Studies,
George Mason University

Cirque Kalabanté, a Montreal-based Guinean acrobatics group embodies the characteristics that make the arts of Africa dynamic and special. Founder Yamoussa Bengoura started the group in 2007 to introduce the arts of Guinea to wider audiences around the world. Today's performance, *Afrique en Cirque* (Africa in Circus), is an example of how Bangoura's vision to create an African circus group that incorporates European acrobatic techniques has become a reality.

The African continent is extraordinarily diverse and is comprised of 54 countries with an estimated 3,000 languages spoken. It also has the youngest population by age, which means that many traditions and cultural practices are heavily influenced by young people. To appreciate Cirque Kalabanté's work, it is important to understand Yamoussa Bengoura's country of birth: Guinea, West Africa. The nation of Guinea is a predominantly Muslim country. It borders the Atlantic Ocean, but it is also mountainous and has stunning forested landscapes. The people speak several languages,

including Fulani, Malinke, and Susu. Guineans have a long history of relations with European countries, trading with Portuguese explorers in the 15th century and eventually becoming part of the French colonial empire from 1895-1958. Since its independence, Guinea has worked to establish itself as an economic and political power in West Africa as well as a leader in the arts.

Afrique en Cirque is a powerful introduction to Guinean arts and to the dynamism of African arts in general. This production will help viewers understand how to think holistically about African artistic expression. Cirque Kalabanté builds on the long tradition of ensemble in African art. African arts embrace the concept of ensemble, or the idea that several artistic elements work together to produce something that is aesthetically pleasing and transmits a cultural message. When many people think of African art, they often think of carved wooden sculptures encased in clear plastic boxes in museum exhibitions. Although sculpture is a crucial aspect of cultural expression in Africa, the arts are much more complex. Sculpture, for example, is usually created as part of a religious altar or a masquerade performance, which could also include music, dance, poetry, and audience interaction, in addition to carved wooden masks. This

is what you will discover with *Afrique en Cirque*, a sensory-stimulating combination of dance, acrobatics, intricate costumes, and Afro-Jazz. Embracing the concept of ensemble, *Afrique en Cirque* delivers a performance that embodies the holistic ways in which African arts are meant to be appreciated.

Another important theme in African arts is innovation. Culture is not static; it is constantly changing and evolving. African artists recognize and embrace innovation by frequently searching for and incorporating new themes, materials, techniques, and media into their work. This is particularly evident in African encounters with cultures outside of the continent. In Nigeria, for example, artists have been inspired by plastic American “kewpie” dolls, using them to represent *ere ibeji* or figures that commemorate the birth of twins. In a similar way, *Afrique en Cirque* merges African arts of dance, music, and masquerade with European acrobatic traditions that emphasize athleticism and rhythmically synthesized movements. The fusion of African and European artistic approaches in this performance demonstrates why cultural exchange is critical for artistic innovation.

Music is an essential aspect of almost all African cultural

production. In *Afrique en Cirque*, you will hear a variety of different African musical styles, including Afro-Jazz and traditional Guinean music. You will also see examples of musical instruments such as the drums and the *kora*, which is a stringed instrument made from a hollowed-out gourd. In addition to their unique sounds, African instruments are also decorated with intricate carvings and other designs.

Cirque Kalabanté is a performance company with a cause. The group’s proceeds benefit communities in Guinea, highlighting a final theme in African creative expression-- the connection between the arts and social justice. African artists are heavily influenced by the continent’s collective political resistance against colonialism, racism, and economic exploitation. They use their work as a platform both to display Africa’s rich cultural heritage but also to call attention to struggles for freedom and equality.

Please enjoy this performance and be inspired to learn more about Guinea and the arts of Africa.

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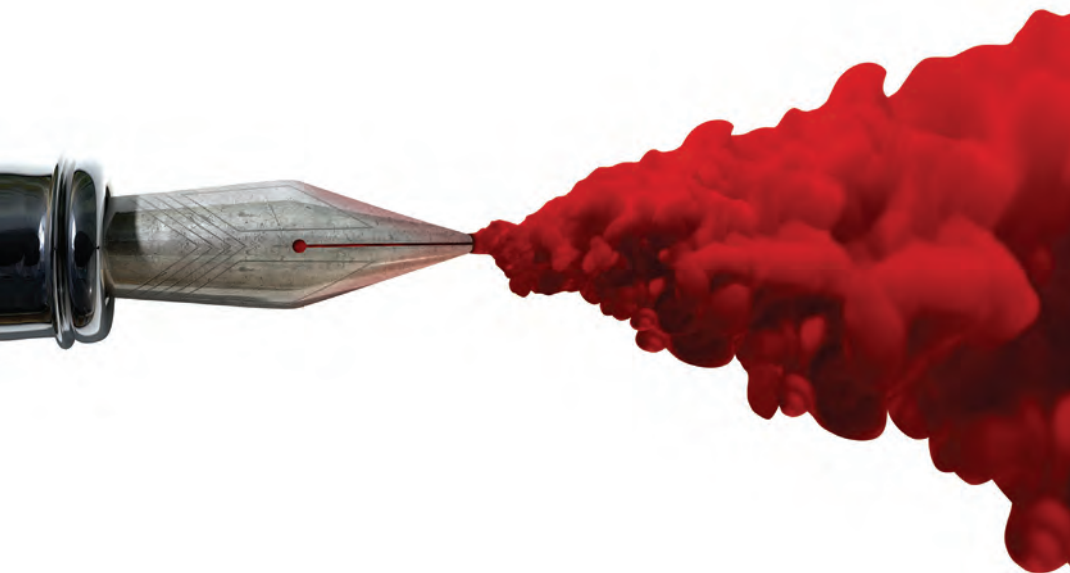
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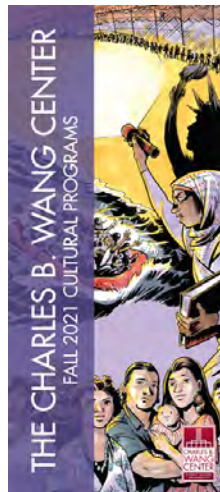


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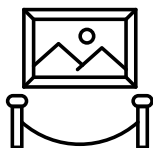


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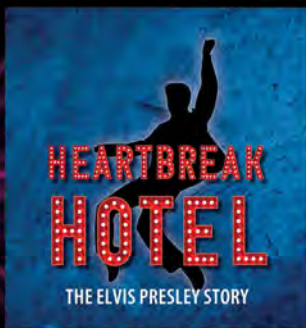
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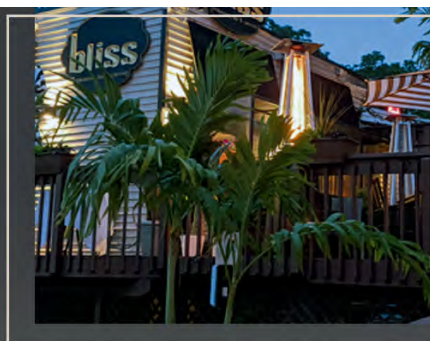
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