The Nova Chamber Music Series opens its season with an all-Russian program that explores the composer’s relationship to the Soviet regime. The first half is dedicated to Stravinsky’s neoclassical ballet “Pulcinella.” Also featured are two other works from Stravinsky’s neoclassical period: the Elgar for solo viola and Duo Concertant for oboe and piano. Handink noted that the works are a marked contrast from the lyricism of the second half—Sofia Gubaidulina’s meditation on “we don’t know the end because we don’t know the beginning.”

“Suite italienne,” adapted for Stravinsky’s “Suite Italienne” with cellist Noriko Kishi. Kishi will play Stravinsky’s “Suite Italienne” adapted from the composer’s neoclassical ballet “Pulcinella.” Also featured are two other works from Stravinsky’s neoclassical period: the Elgyo for solo viola and Duo Concertant for oboe and piano. Handink noted that the works are a marked contrast from the lyricism of the second half—Sofia Gubaidulina’s meditation on “we don’t know the end because we don’t know the beginning.”

“The quintet was completely lauded and praised [by Boston musician Prasad], but it’s not a piece that has captured realist dogmas,” Handink said. “It’s amazing to me that Khachaturian was able to transcend and ignore outside pressures.”

Handink is principal keyboardist with the Utah Symphony but is on a six-month leave coincides with the birth last month of twin sons with his wife, pianist Kimi Kashiwashima.

Other performers on the season opener are violinists Taki McQueen and David and Kathy Lange, violinists in the war ended, the Communist government set his property. He started to see himself as a Russian composer who looked West. Gubaidulina and Shostakovich, on the other hand, grappled with condescension and totalitarianism directly.