

Monday, April 19, 2021 | 7:30 PM

Livestreamed from Gordon K. and Harriet Greenfield Hall and William R. and Irene D. Miller Recital Hall

15th Annual International Student Concert

PROGRAM

PANCHO VLADIGEROV Three pieces, Op. 15
(1899–1978) I. *Prélude*
 III. *Humoresque*

 Lulwa Al Shamlan (Kuwaiti and Bulgarian)

Pancho Vladigerov was a prominent and influential Bulgarian composer, known for combining Bulgarian folk music with classical music. The *Prélude* and *Humoresque* from this suite shows Vladigerov's range in style. However, what they share is a nationalistic melody. The *Humoresque* uses elements typically heard in Bulgarian folk music, while the *Prélude* has a post-Romantic style that was very popular with composers in Eastern Europe and Russia at the time it was composed.

Lulwa Al Shamlan is a half Kuwaiti, half Bulgarian pianist. She started learning piano at age four, and at age eight, was accepted to the Wells Cathedral School, one of the four specialized music schools in the U.K. From a young age, Lulwa has traversed the world, performing in the Middle East, Europe, the U.S.A., and Central Asia. Notable performances include her concert with the Uzbekistan State Symphony Orchestra, where she played Rachmaninov's Piano Concerto No. 1 in 2019; solo recitals at Dar Al Athar, Kuwait in 2017 and 2019; and winners' recitals of various competitions in Weill Recital Hall and Zankel Hall at Carnegie Hall in 2014, 2016, and 2020. A few of Lulwa's achievements include winning the award for most outstanding pianist at the Mid-Somerset Festival in the U.K. in 2017, being featured in the book *Those Who Inspire Kuwait* in 2018 (supported by UNESCO), and winning first place in the 2019 Crescendo International Music Competition in New York. Lulwa is currently in her second year of the Bachelor of Music Classical Piano program at Manhattan School of Music.

YU-HUI CHANG Three Fantasias for Solo Clarinet in B-flat
(b. 1970) **Chao-Chih George Chen** (Taiwanese)

Yu-Hui Chang used three separate Taiwanese folk tunes (丟丟銅仔, 白鶯鷺, 天黑黑) as motifs to compose Three Fantasias for Solo Clarinet in B-flat, written in 2006. The folk tunes are widely known in Taiwan and are historically significant in their representation of life in Taiwan in the old days. Compared to the present day, it was a simpler time. Nonetheless, hard work was essential to build communities and for the country during critical times of war.

Taiwanese clarinetist **Chao-Chih George Chen** is currently pursuing a Master of Music degree at Manhattan School of Music, studying with Charles Neidich. He was a top prizewinner of the Buffet Crampon Asia Pacific Clarinet Competition and the Taiwan National Music Competition and second-prize winner of the Xi'an International Clarinet Competition.

ICLI ZITELLA *Estigia* for viola and piano
(b. 1966)

ANTONIO CARILLO *Como llora una estrella (Lacrymosa)*
(1982–1962)
(arr. Icli Zitela) **Ramón Carrero** (Venezuelan), viola
Sıla Şentürk (Turkish), piano

Estigia is the Spanish word for Styx, the river in Greek mythology that forms the boundaries between the earth and the underworld. I like the mood of this piece and think it goes very well with the viola's sound, so I am happy to be able to perform this piece from my Venezuelan composer friend Icli. *Como llora una estrella (How a star cries)* is a very famous Venezuelan folk song—one that everyone in the country knows—about remembrances of good love. *Como llora una estrella* is a very beautiful song, but I particularly love this arrangement by Icli because he added the theme of the *Lacrymosa* from Mozart's requiem and they go very well together musically. I think it is very nice that we have a Venezuelan tune and the melody of the requiem together in this piece. I hope you enjoy them!

New York-based Venezuelan violist **Ramón Carrero-Martínez** is the winner of numerous competitions in the U.S., Italy, and Venezuela. His recent engagements include performances with the American String Quartet, a U.S. tour with the Mark Morris Dance Group Music Ensemble, a South Korea tour with the New York Classical Players, and a performance of the Stamitz Viola Concerto for his debut as a soloist in Italy. Mr. Carrero-Martínez was a member of the celebrated National System of Youth Orchestras "El Sistema" and previously studied economics in Venezuela. He holds a Bachelor of Music degree from Manhattan School of Music, where he is currently pursuing his Master of Music degree, studying with Daniel Avshalomov. ramoncarreromartinez.com

Turkish pianist **Sıla Şentürk** was selected as a prizewinner at the Bilkent Piano Festival in 2018, the first time a winner was chosen from the Middle East by Steinway & Sons. In 2019, she was awarded the San Giacomo Festival Prize at the Lunigiana International Music Festival. At 21 years old, Sila Senturk is currently pursuing her Bachelor of Music degree at Manhattan School of Music. A recipient of the Samuel and Mitzi Newhouse Scholarship, Ms. Senturk studies with Dr. Marc Silverman. She has been actively performing concerts as a soloist and as a chamber musician in Turkey, Europe, and the United States. Her most recent performances took place in venues such as the Harvard Club of New York, Steinway & Sons Hall, and Pickman Hall.

SULKHAN TSINTSADZE *Sachidao* from Five Pieces on Folk Themes for cello and piano
(1925–1991)

VAZHA AZARASHVILI *Song without Words* for cello and piano
(b. 1936) **Tatuka Kutsnashvili** (Georgian), piano
Pedro Bonet González (Spanish), cello

Sachidao is a characteristic Georgian piece based on a folk tune. It was typically played for dancing, particularly before festive activities, and constitutes an excellent example of a refined melody. The "song without words" is a quote from Vazha Azarashvili's *Days Go By*, which speaks to the old days that have passed and will not return.

Georgian classical pianist **Tatuka Kutsnashvili** began her training at age seven and won her first international competition in 2007 (Ukraine). She has been a prizewinner in more than 15 international competitions, including the Fundao International Piano Competition in Portugal (first prize), Castellano Grotte International Competition in Italy (first prize), F. Chopin 3rd Republic Piano Competition for Young Musicians in Georgia (Special Prize), Concourse International de Piano Junior "Brin d'herbe" in France (Prix d'Excellence), and Piano Island Festival in Singapore (second prize). At age 15, Ms. Kutsnashvili was chosen to play in a benefit concert with violinist Lisa Batiashvili and pianist Nino Gvetadze to furnish the Z. Paliashvili Central Music School, which Ms. Kutsnashvili graduated from in 2015, with a Yamaha grand piano; helping her school with the successful charity performance was one of the greatest moments of her life. Ms. Kutsnashvili holds a Bachelor's degree from the V. Sarajishvili Tbilisi State Conservatoire and is pursuing her Master of Music degree at Manhattan School of Music under the tutelage of Dr. Solomon Mikowsky.

Spanish-born cellist **Pedro Bonet González** began his studies at an early age in Madrid with Michal Dmochowski. Despite his young age, he has won several competitions in Spain, given recitals around the world, and partnered with renowned artists. Pedro Bonet González has appeared as a soloist with orchestras such as the Orquesta Sinfónica del Real Sitio and Orquesta Sinfónica Ciudad de Getafe. His interests lie in contemporary and Baroque music, and he plays Baroque cello with the Spanish group La Folía. In 2020, Pedro was awarded the prestigious Fulbright Scholarship to study in New York. He is currently pursuing a Master of Music degree with Philippe Müller at Manhattan School of Music.

JONAS SCHOEN-PHILBERT Solo Piece for Bass Trombone
(b. 1969) **Maxine Troglauer** (German)

This piece, originally written in 2020 for Maxine Troglauer, focuses on the wide range and various timbres of the bass trombone, an instrument that is—not yet—known for its solo repertoire. The piece was developed through close collaboration and features a new technique that requires the player to produce percussive sounds on the trombone body while playing.

Maxine Troglauer, born in 1995, is a German bass trombonist, currently studying with the renowned bass trombonist David Taylor in the Contemporary Performance Program. Her professional musical experience ranges from symphonic and opera repertoire to big band playing and contemporary and experimental performances. In her artistry she pursues new ways to introduce her instrument to a broader audience and to cast aside old stereotypes about the bass trombone and its players.

CHINESE FOLK SONG *A Murmuring Stream*
(arr. Yigong Yin) **Yingmeige Xiong** (Chinese)
(1924–2005)

This classic Yunnan folk song is comprised of simple, unadorned lyrics rich with imagination and sincere love. Murmuring water carries the girl, full of hope, to her lover.

Text

The moon comes out brightly like the tearful smiling eyes
That makes me think of my beautiful lover who is on the other side of the mountains.
My love is walking through the sky like the moon,
My sweet, my darling, my beloved one. Did you hear it?
The stream is murmuring down the mountain. Peaceful and clear.

The moonlight shines over the hill.
I always think about my love when I see the moon.
The refreshing breeze is blowing across the hill gently.
My sweet, my darling, my beloved one. Did you hear it?
I'm calling your name with love and sadness.

Chinese mezzo-soprano **Yingmeige Xiong** is a second-year Master's student at Manhattan School of Music studying with Cynthia Hoffmann. She won third prize at the Huanglong Music Festival in 2019 and second prize in the China Vocal International Competition in 2014. Recently, she played Miss Pooder in *The Hotel Casablanca* by Pasatieri, The Spirit in *Cendrillon* by Massenet, and Mrs. Herring in *Albert Herring* by Britten. Other performance credits include the title role of *La Pêricbole*, *Le nozze di Figaro* (Cherubino), *Roméo et Juliette* (Stéphano), *The Beggar's Opera* (Polly), *La clemenza di Tito* (Annio), and *Don Giovanni* (Zerlina).

JACQUES HÉTU
(1938–2010)

Fantaisie sur le nom de Bach, Op. 67
Phoebe Robertson (Canadian)

Like many of his Canadian and Québécois contemporaries, Jacques Hétu fluidly blended North American and French influences in his career. His works, shaped by his studies with Lukas Foss, Henri Dutilleux, and Olivier Messiaen, have been performed the world over and noted for their use of neo-classicism and neo-romanticism using 20th-century techniques. In this work, *Fantaisie sur le nom de Bach*, Hétu uses Bach's own musical signature (B-flat, A, C, B-natural) in various guises throughout the piece, but also incorporates and mutates sections of the first and third movements of Bach's Partita for Solo Flute in A Minor. The blend of angularity and melody, past and future, and retrospection and modernity exemplify the fascinating blend of influences that my country's composers are known for.

Flutist **Phoebe Robertson** has recently performed in such venues as Amsterdam's Royal Concertgebouw and Hamburg's Elbphilharmonie, earning commendations and prizes for her solo, chamber, and orchestral playing. Ms. Robertson will be appearing as a soloist with Symphony New Brunswick for three performances in May 2021, performing Kelsey Jones's Suite for Flute and Strings. She has also been featured as soloist with such ensembles as the National Arts Centre Orchestra and the Carnegie Mellon Philharmonic. Raised in Sackville, New Brunswick, Canada, Ms. Robertson is a candidate for the degree of Doctor of Musical Arts, studying with Linda Chesis and Robert Langevin, previously having studied under Lorna McGhee during the pursuit of her Master of Music degree and Camille Churchfield as an undergraduate. Her studies and professional activities are currently generously supported by the Sylva Gelber Music Foundation.

ANDREA KELLER
(b. 1973)

If Death Is Kind
(Text by Sara Teasdale)

Miriam Crellin (Australian), voice
Brandon Choi (American), trumpet
Morten Duun Aarup (Danish), guitar
Shimon Gambourg (Israeli), bass

If Death Is Kind is part of a song cycle, centred on poetry, and expressing themes of death, grief, and loss. Andrea Keller, the composer, writes, "In the European summer of 2007, on a trip to Copenhagen, I visited the cemetery. I was astonished to discover a glorious park thriving with life! ... In contrast, during my own experiences of death, grief, and loss, I am struck by how isolated I became, and how poorly our Anglo-Australian culture is equipped to deal with the emotions of such realities."

Coincidentally, I visited the same cemetery with Morten Duun Aarup (guitar) this past summer and was struck by a similar feeling as I walked barefoot through the grass among picnicking families and groups of students. In the past few months, as I have had to process the loss of two loved ones back home in Australia, I have returned to this piece many times in my listening.

Text

If Death Is Kind
By Sara Teasdale

Perhaps if Death is kind, and there can be returning,
We will come back to earth some fragrant night,
And take these lanes to find the sea, and bending
Breathe the same honeysuckle, low and white.

We will come down at night to these resounding beaches
And the long gentle thunder of the sea,
Here for a single hour in the wide starlight
We shall be happy, for the dead are free.

Miriam Crellin is a creative vocalist and composer from Adelaide, South Australia. She established herself as a versatile musician in the Melbourne jazz and creative scenes. As a bandleader and ensemble member, Miriam has performed regularly at Melbourne's renowned jazz venues and was a founding member of the acclaimed contemporary vocal ensemble Invenio. With influences that include jazz greats, contemporary folk artists, and improvising musicians, Miriam's own compositions run the gamut from lyrical songwriting to wordless art music. She relocated to New York City in 2019 and is currently pursuing a Master's degree in jazz studies at Manhattan School of Music, studying under vocalist Theo Bleckmann and pianists Phil Markowitz and Jeremy Manasia.

Brandon Choi is an improvising trumpet player. A recent transplant to New York City, he enjoys making music and sounds with the kindred spirits he has found here. Brandon draws on his experience as an in-demand freelancing trumpeter across Upstate and Western New York, as well as the rich experiences garnered at the Eastman School of Music. In 2019, Brandon placed first in the ITG Jazz Trumpet Competition. Brandon considers himself fortunate for all the opportunities to connect, through sound, with those around him.

Morten Duun Aarup is a Danish jazz guitarist and composer currently pursuing a Master's degree at Manhattan School of Music. Previously he has lived, worked, and studied in Denmark, Sweden, France, and Germany, having completed his Bachelor of Music at Universität der Künste Berlin, studying under Kurt Rosenwinkel. The many-faceted experiences from these places and the diverse cultures found within each of them is something that he brings with him to every musical encounter. He moved to New York City in 2019 to expand upon these experiences and is thoroughly enjoying every chance to explore the many musical worlds that can be found in the city.

Shimon Gambourg is a bassist and composer based in Brooklyn. His ever-expanding body of work has already brought him considerable acclaim, including two ASCAP awards, among other scholarships and grants, both in the United States and in his native country, Israel, where he was recently the subject of a profile in the *Jerusalem Post*. In 2016, he moved to the U.S. to study film scoring at Berklee College of Music on full scholarship. His bass teachers included John Patitucci and James Genus. He has been fortunate to perform with such luminaries as Billy Cobham, Mark Whitfield, and Israeli jazz giant Mordy Ferber. Mr. Gambourg is currently studying for his Master's degree in jazz composition at Manhattan School of Music.

PINO DANIELE
(1955–2015)

Alleria [Ab-lleh-REE-ab]

Antongiulio Foti (Italian), piano
Imani Williams (American) vocals
Nicola Caminiti (Italian), saxophone
Marcello Cardillo (Italian), drums

Joy, glee, contentment, there's not really an English word that can translate what *Alleria* means. *Alleria* is that state of melancholic peace that is evoked in your thoughts, when looking at the past to escape the present. It embraces the "Neapolitan way of Being," and so does Pino Daniele, one of the greatest voices of Italian music, who embodies the passion and emotion of all Southern Italy.

Text and Translation

Passa 'o tiempo e che fa
tutto cresce e se ne va,
passa 'o tiempo e nun
vuò bene cchiù.

Voglio 'o sole
pe' m'asciuttà,
voglio n'ora
pe' m'arricurdà.

Alleria, pe' 'nu mumento te vuò scurdà
che hai bisogno d'alleria,
quant'è sofferto 'o ssape sulo Dio.

E saglie 'a voglia d'alluccà,
ca nun c'azzicche niente tu,
vulive sulamente da`:

Time passes and, what does it do?
Everything grows [up] and goes away.
Time passes and, you
do not love anymore.

I just want the sun
to warm my soul.
I just want an hour
to remember...

"Joy", I want to forget – for a while –
That you just need "joy,"
God knows how much you've suffered.
The need to scream grows:
You're not to blame,
You just wanted to give...

e l'alleria se ne va...
Passa 'o tiempo e che fa
se la mia voce cambierà,
passa 'o tiempo e nun te cride
cchiù, nonono
e ti resta solo quello che non vuoi
e non ti aspetti niente perchè lo sai
che passa 'o tiempo ma tu non cresci mai...

And "joy" goes away.
Time passes and, what does it do?
If my voice will change,
Time passes and, you do not
believe anymore, no no no.
And the only things that remain are the ones you don't want.
You expect nothing [in return] because:
You know that time passes
but don't want to grow up.

E saglie 'a voglia d'alluccà
ca nun c'azzicche niente tu,
vulive sulamente da`:
e l'alleria se ne va...

The need to scream grows:
You're not to blame,
You just wanted to give...
And "Joy" goes away.

Antongiulio Foti began playing piano at the age of five with interest in improvisation and jazz, as well as classical music. As a teenager, he won several scholarships for Berklee College of Music performance programs, through which he had the chance to study with Danilo Perez, Avishai Cohen, and Terri Lyne Carrington and to perform at the Newport Jazz Festival. At the age of 18, active in the Italian jazz scene, he moved to NYC to study at Manhattan School of Music with Phil Markowitz, Miguel Zenon, Buster Williams, and Stefon Harris. At 21, he released his debut album of original compositions, alongside greats of Italian jazz such as Rosario Giuliani and Ettore Fioravanti, thanks to the 2020 SIAE New Works Prize. Other collaborations include Jim McNeely, Enrico Intra, and the Milano Civica Jazz Band.

Imani Rousselle Williams is a Texas-born vocalist and composer currently living and operating out of New York City. Though Rousselle has studied classical, jazz, and R&B styles of singing, she performs and composes in those styles in addition to rock, blues, folk, country, and fusion. Rousselle believes music to be a distillation of a spirit and so chooses never to limit the sound in which the expression breaks free. Rousselle has released this spirit through writing and singing with bandmate Jackson Shepard under Human Bloom, and also solo works. Rousselle earned a Bachelor of Music degree from Columbia College Chicago, received a minor in management, and an additional minor in environmental studies. Imani is currently working toward a Master of Music degree from Manhattan School of Music.

Nicola Caminiti, an Italian saxophonist, composer, and bandleader based in New York City, has been praised as "clearly a name to watch" by *All About Jazz*. He is considered one of his generation's leading musical figures for his intensely creative concepts of interplay and rhythmic mastery, while still embracing a sense of musical tradition. First-prize winner of the North American Saxophone Alliance Jazz Competition, he has played in world-renowned jazz festivals and clubs, including Birdland, Jazz Gallery, Dizzy's Club Coca-Cola, Umbria Jazz Festival, Langnau Jazz Festival, and others. He has also shared the stage or recorded with Billy Childs, Stefon Harris, Joe Lovano, Pedrito Martinez, Arturo O'Farrill and the AfroLatin Jazz Orchestra, Bobby Sanabria, and others. In July 2015, Nicola earned a Master's degree in classical saxophone at the Conservatorio "A. Corelli" in Messina, Italy. After relocating to New York, in May 2019, he earned a BM in jazz alto saxophone at Manhattan School of Music as a recipient of the prestigious International Advisory Board Scholarship.

Marcello Cardillo, born in Napoli, Italy in 1997, started playing drums at the age of five watching his father. By age 14, he was active in the Napoli music scene and, at 18, began studies at the Conservatory of Amsterdam to pursue his Bachelor and Master of Music degree. In Amsterdam, he experienced a broader international scene and, in addition to recording and playing with different bands around Europe and abroad, had the privilege of playing with John Clayton, Vince Mendoza, and Bob Mintzer. In 2019, he spent a semester at the New School in New York, where he studied with legends such as Reggie Workman, Charles Tolliver, and Andrew Cyrille. He is currently a student of Kendrick Scott at Manhattan School of Music.

ONGAMA MHLONTLO
(b. 1996)

EMacibini for Voice, Piano, Flute, and Cello

Ongama Mhlontlo (South African), voice
Riko Higuma (Japanese), piano
Cierra Hall (American), flute
Daniel Scoggins (American), cello

EMacibini is the village I grew up in back in South Africa. It is where my grandparents live, surrounded by the hills and mountains of the Eastern Cape Province of South Africa. I wrote this song in 2019 after spending my first Christmas away from my family whilst being in the United States. The song is in IsiXhosa and I confess that I miss my homestead and all the beauty of its natural surroundings.

Text and Translation

Ndikhumbul'ikhaya,
Ndikhumbul'ikhaya lam.
EMacibini apho kuhlala usapho lwam.
Ndakhulela haya,
Ndaba yiNdoda kwaphaya.
Ubuhle bendalo yinto,
esiyiphiweyo Esingeni eQaqeni.
Xandifun'ukubethwa ngumoya,
Ndiveske ndiye esingeni,
Ndiyokolusa imfuyo.
Okanye ndinyuke iqaqa,
Ndibukel'indalo kaThixo.
Izilwanyana kunye nentaka ezibhabhayo.
EMacibini sinazo iintaba,
Kunye nendonga ezinzulu.
Ndikhumbul'ikhaya lam,
Ndikhumbul'ikhaya lam,
Ndikhumbul'ikhaya.
EMacibini

I miss home,
I miss my home,
EMacibini where my family is.
I grew up there,
I became a man there.
The beauty of nature
Is something we are gifted,
In the rocky hill and the breezy forest.
When I want some fresh air,
I just go to the breezy forest
Whilst shepherding sheep.
Or else I go up the rocky hill,
And watch God's nature.
The animals and the birds that fly.
EMacibini we have mountains,
And valleys that are deep.
I miss my home,
I miss my home,
I miss home

Ongama Mhlontlo is a 24-year-old student in his second year of the Master of Music degree program at Manhattan School of Music. He studies voice with Neil Rosenshein and composition with Dr. J. D. Macdonald. Ongama began practicing music as an organist at St. John's Collegiate Parish in Mthatha, then became the principal pianist at Umtata High School for five years. In 2014, he enrolled at the University of Cape Town's Opera School under the guidance of the late George Stevens and Sidwell Hartman. He studied composition privately with Dr. Martin Watt. Previous operas and roles include *The Crucible* (Judge Danforth), *Falstaff* (Fenton), *Roméo et Juliette* (Roméo), *I due Figaro* (Count Almaviva), *Alcina* (Orante), *I Capuleti ed i Montecchi* (Tebaldo), *La clemenza di Tito* (Tito Vespasiano), *Die Zauberflöte* (Zweiter Priester), and *L'Orfeo* (Pastore 1 and Spirito 1) with Cape Town Opera in collaboration with the University of Cape Town's Opera School. He won the Friends of Cape Town Opera Bursary Competition and the National Music Competition hosted by Rhodes University during the Makhanda National Arts Festival. Ongama has performed with the Cape Philharmonic Orchestra on multiple occasions; in 2018, he was invited to perform as a guest artist for the premiere of Neo Muyanga's *Makeda* at the Stellenbosch International Chamber Festival. He is a recipient of Manhattan School of Music's International Advisory Board Scholarship. As a composer, he premiered his first song cycle, *Coldest Winter*, at the Baxter Theatre in Cape Town accompanied by the late-great pianist Victor Tichart. Ongama has since performed *Coldest Winter* in Mthatha and at Manhattan School of Music. He recently hosted a listening session for his second song cycle, *The Truth Above All Things*, premiered in February 2021 in New York City.

A versatile pianist, **Riko Higuma** made her debut in the United States as a soloist with the Fort Worth Symphony. She is the founding member of the prize-winning Zodiac Trio and has collaborated with leading artists such as Aaron Rosand, Cho-Liang Lin, Alan Gilbert, Dora Schwarzberg, Timothy Eddy, Jeffrey Solow, Dmitri Sitkovetsky, Ray Chen, and Leonidas Kavakos. She has been engaged by the New York Philharmonic numerous times as a collaborative pianist.

Flutist **Cierra Hall** is currently in her fourth year of undergraduate studies at Manhattan School of Music. Born in Baltimore, Maryland, Cierra loves to perform a variety of musical styles from Baroque to contemporary. At the age of 15, Cierra received the Patapsco River (Maryland) Women in the Arts Award. As a member of the Baltimore Symphony Youth Orchestra, she performed at the John F. Kennedy Center for Performing Arts and the Joseph Meyerhoff Symphony Hall. Cierra attended the Baltimore School for the Arts, where she was able to study classical music. As a high school student, she was selected to perform the Thom Ritter George Concerto with her school's Wind Symphony. In 2017, Cierra won the Baltimore School for the Arts Concerto Competition and performed the Lowell Liebermann Flute Concerto with the Symphony Orchestra. In New York City, Cierra previously served as principal flutist of the New York Youth Symphony and performed a variety of orchestral repertoire in Carnegie Hall. In 2020, she was the recipient of the Vetter-Vargas/Ukena fellowship, which awarded her \$5,000 toward her musical studies. Cierra currently studies under the tutelage of Linda Chesis. As a student, she performs with various ensembles at Manhattan School of Music.

Cellist **Daniel Scoggins** has enjoyed bringing music to a diverse array of performance spaces in his young career—from farmhouses in rural New Hampshire to auditoriums such as Carnegie Hall and the New World Center in Miami. As a young musician, Daniel was drawn to the versatility of chamber music and the ability of the cello to occupy a wide variety of roles within a group, and he has continued to seek out new and unconventional ways to make music in small ensembles. Last fall, Daniel's piano quartet was named a winner of Manhattan School of Music's Fuchs Competition, and previously his string quartet was selected to be a member of Oberlin's Advanced String Quartet Seminar. Daniel has also had the privilege to perform less conventional repertoire alongside members of groundbreaking ensembles such as Eighth Blackbird and A Far Cry and has been mentored closely by members of the Cavani, Pacifica, Tokyo, American, and Brentano Quartets. Daniel holds a Bachelor's degree from the Oberlin Conservatory of Music, where he studied with Darrett Adkins. He currently resides in New York City, where he is pursuing his Master of Music degree at Manhattan School of Music with Julia Lichten.

CHERYL BAINS
(b. 1999)

Vande Mataram

Ghat ghat mein panchi

Cheryl Bains (Indian), vocals
Maïthéna Girault (Canadian), violin
Pedro Bonet González (Spanish), cello
Tatuka Kutsnashvili (Georgian), piano

Conceived in the 1870s, *Vande Mataram* is an immortal text by poet Bankim Chandra Chatterjee in the sacred language of Sanskrit. The poem was first sung in the 1896 session of the Indian National Congress by the great poet Rabindranath Tagore and became synonymous with political activism and the Indian Freedom Movement of 1905 from colonial rule. Honoring our motherland, the first two verses of the song came to be the National Song of India in 1937, which was succeeded by our national anthem, *Jana Gana Mana*, in 1950 after India achieved independence in 1947. This arrangement honors the text and traditional style of its performance.

Ghat ghat mein panchi is a beloved verse by the legendary poet and mystic Sant Kabir (1440–1518). Kabir, whose verses are featured in the Holy Guru Granth Sahib, was considered to be an enlightened person by those around him and is celebrated today by Hindus, Muslims, and Sikhs alike. His verses sing of the glory of a single God and a single religion, in a simple language for all to understand. This arrangement celebrates the beauty of the text and its delightful, popular setting as a Bhajan (Hymn).

Texts and Translations

Vande mātaram

Vande mātaram
sujalāṃ suphalāṃ malayajaśītalāṃ
śasya śyāmalāṃ mātaram
vande mātaram

Mother, I salute thee!

Mother, I salute thee!
Rich with thy hurrying streams,
bright with orchard gleams,
Cool with thy winds of delight,
Green fields waving Mother of might,
Mother free.

śubhra jyotsnam pulakita yāminīm
phulla kusumita drumadalaśobhinīm suhāsinīm
sumadhura bhāṣiṇīm
sukhadāṃ varadāṃ mātaram
vande mātaram

Glory of moonlight dreams,
Over thy branches and lordly streams,
Clad in thy blossoming trees,
Mother, giver of ease
Laughing low and sweet!
Mother, I kiss thy feet,
Speaker sweet and low!
Mother, to thee I bow.

Ghat ghat mein panchi

Ghat ghat mein panchi bolta,
Aap hi dandi Aap taraju,
Aap hi baitha tolta,
Aap hi maali Aap bagicha,
Aap hi kaliyan todta,
sab ban mein sab Aap biraaje,
jad chetana mein dolta.
kahat Kabira suno bhayi sadho
manki ghandi kholta

In each heart the Bird sings

In each heart the Bird sings:
You are the beam, You are the balance
and You are also the one who weighs
You are the gardener, You are the garden
and You are also the one who plucks the blossoms.
In each and every one You reside,
You flow through my being.
Kabira says: listen, O people of God
He unties the knots of the mind

Indian soprano and composer **Cheryl Bains** is a Bachelor of Music candidate at Manhattan School of Music under the tutelage of Shirley Close. Ms. Bains has appeared in opera scenes including Gretel in *Hänsel und Gretel*, Susanna in *Le nozze di Figaro*, and Serpetta in *La finta giardiniera*. At MSM, Ms. Bains has been featured as a soloist with the MSM Chamber Choir in Handel's *Dixit Dominus* and Carissimi's *Jephte*. She also had the opportunity to participate in master classes with renowned singers, coaches, and teachers, including Lisette Oropesa, J'Nai Bridges, Margo Garrett, Dr. Robert C White, Piero Corradino Giovannini, Mirco Roverelli, and Donata D'Annunzio Lombardi. Under the direction of Khor Ai Ming in Singapore, Ms. Bains was featured as a soloist in Beethoven's Symphony No. 9, Rutter's *Mass of the Children*, Bernstein's *Chichester Psalms*, and Britten's *A Ceremony of Carols* with various orchestras and under conductors at the prestigious Esplanade Concert Hall. Recently, Ms. Bains has been exploring and refining her ability as a composer, working with the prominent orchestrator Ladd McIntosh, among other mentors.

Maïthéna Girault was a first-prize winner of the Canadian Music Competition and winner of the 2017 Golden Violin Award, Canada's largest collegiate music prize. She was a recipient of the Sylva Gelber Music Foundation Award in 2018 and 2019, and winner of the strings category and of the Québecor Prize at the 2019 Prix d'Europe Competition. In 2015, she made her debut in Carnegie Hall as both a soloist and a chamber musician. A passionate chamber musician, Maïthéna was a founding member of the Milton String Quartet, the recipient of the grand prize in the 2017 Fischhoff National Chamber Music Competition. She performs on the 1858 Ex. "Comte Koucheliov" violin by Jean-Baptiste Vuillaume, with a bow by François Lotte, both generously loaned to her by Canimex.

Cellist **Pedro Bonet González** (see p. 2) is currently pursuing a Master of Music degree with Philippe Müller at Manhattan School of Music.

Pianist **Tatuka Kutsnashvili** (see p. 2) is pursuing her Master of Music degree at Manhattan School of Music under the tutelage of Dr. Solomon Mikowsky.

Students in this performance are supported by the *Samuel and Mitzi Newhouse Scholarship*, the *International Advisory Board Scholarship*, and the *Rachmael Weinstock Endowed Scholarship in Violin*.

We are grateful to the generous donors who made these scholarships possible. For information on establishing a named scholarship at Manhattan School of Music, please contact Susan Madden, Vice President for Advancement, at 917-493-4115 or smadden@msmny.edu.

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