



16th Annual International Student Concert

Tuesday, April 19, 2022 | 7:30 PM
William R. and Irene D. Miller Recital Hall

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PROGRAM

Marco Pereira *Bate-coxa*
(b. 1950)

Paulo Bellinati *Jongo*
(b. 1950) **Gabriele Leite**, guitar (BRAZIL)
 Eduardo Gutterres, guitar (BRAZIL)

Brazilian music is a matter of harmonic and rhythmic possibilities. It is characterized by many heritages and mixtures of styles, sometimes within a single work. The harmonic and rhythmic profiles of these two pieces reflect both African traditions (particularly in *Jongo*) and those found in the northeastern part of the country.

Chow Jun Yi *Three Short Malay Pieces* for piano solo (2012)
(b. 1987) I. *Ikan Kekek*
 II. *Burung Kakak Tua*
 III. *Rasa Sayang*

Cheryl Chin, piano (MALAYSIA)

This piece is written with the inspiration of popular Malay folk tunes. In each movement different compositional techniques portray different themes. *Ikan Kekek* is a children's song based on Malay poetry; it is a fable that speaks about a fish. The theme begins with a bell-like fanfare song that is written with the influences of Southeast Asian gamelan music. *Burung Kakak Tua* is a beautiful folk song from Indonesia that sings about the cockatoo (*burung kakak tua*) and the village grandmother who listens to it sing. With an ostinato accompaniment figure in the second movement, the arrival of the second theme presents an offbeat rhythm that creates a rather melancholy but expressive emotional effect. *Rasa Sayang* is a well-known folk song throughout the Malay Archipelago. The phrase "*rasa sayang*" expresses love and affection. The folk song encapsulates much of the nation's character—that special combination of conviviality, playfulness, earthiness, sensuality, subtlety, and charm. The theme begins with a complex combination of rhythms in a division of duple and triple, like a piece of dancelike festive music, which then changes to a naïve and animated figure with lots of leaps in between.

Haim Permont
(b. 1950)

Epitaph

May Endy, cello (Israel)

Haim Permont, born in Vilnius, immigrated to Israel at the age of 6 and was raised in a kibbutz. He studied composition at Pennsylvania University and is currently a composition professor at the Jerusalem Academy of Music. *Epitaph* is a short, melancholic, and mysterious solo cello piece. Strictly speaking, “epitaph”—a short text honoring a deceased person—refers to text that is inscribed on a tombstone or plaque, but it may also be used in a figurative sense.

Zhang Shuai
(b. 1979)

Three Preludes for Piano, Op. 18

Wangling Huang, piano (CHINA)

This work embodies the restlessness and unease of young people and is expressive of both youthful strength and melancholy, pretending to be deep and uninhibited. The theme of the first song is conflict, which is reflected in the collision between pentatonic melodies and chromatic scales, and jazz harmony.

Wilhelm Peterson
Berger
(1867–1942)

Fridolins Lustgård (Fridolin's Pleasure Garden)
(Text by Erik Axel Karlfelt)

No. 1. *Längtan heter min arvedel (Longing is what I inherited)*

No. 3. *Dina ögon äro eldar (Your eyes are fire)*

No. 4. *Böljebyvals (Thunderstorm Waltz)*

No. 5. *Aspåkerspolska (Folkdance from the Aspåker region)*

Alexandra Olsson Andersen, mezzo-soprano
(SWEDEN)

Marco Rizzello, piano (ITALY)

I have chosen this song cycle because it reflects both the folklore and the human life of Swedish history. The music in these different songs paints the entire Swedish culture, from the green forests with a deserted castle, to the burning rage of the gods caused by lost love which results in a massive thunderstorm and destruction of mankind, followed by a typical joyful Swedish folkdance from a small village somewhere up in the mountains. It does not get more Swedish than this. Erik Axel Karlfelt who wrote the poems for this song cycle wrote them to read as a bedtime story for his children, to educate them.

Texts and Translations

No. 1. *Längtan heter min arvedel*

Längtan heter min arvedel,

slottet i saknadens dalar.

Sakta ett underligt strängospel
tonar igenom dess salar.

Säg, vadan kväller du, klagande
ström,

djupt ur de skumma gemaken,
du som mig sjunger om dagen i dröm,
sjunger om natten mig vaken?

Vem är den själ som i suck och i ton
andas från hemliga strängar,
ljuvligt som doften från humlornas
bon

flyter på gulnande ängar?

Somrarna blekna och solar gå ner,

timmarna varda mig tunga,

rosorna dofta i vissna kvarter,

minnena viska och sjunga.

Klinga, du klagande strängospel,

sällskap i drömmande salar!

Längtan heter min arvedel,

slottet i saknadens dalar.

No. 3. *Dina ögon äro eldar*

Dina ögon äro eldar och min själ är
beck och kåda.

Vänd dig från mig, förr'n jag tändes
som en mila innantill!

En fiol jag är med världens alla visor i
sin låda,

du kan bringa den att spela, hur du
vill och vad du vill.

Vänd dig från mig, vänd dig till mig!

Jag vill brinna, jag vill svalna.

Jag är lust och jag är längtan, gränsbo
mellan höst och vår.

Spända äro alla strängar, låt dem
sjunga, rusigt galna,

i en sista dräplig högsång alla mina
kärleksår.

Longing is what I inherited

Longing is what I inherited

A castle in the valley of missing.

Slowly a strange string music
Resounds in its halls.

Say, why do you spring, lamenting
stream,

out of the depths of the dark rooms.

You who sing me to dream in the day,
Sing me awake at night?

Whose is the soul that sighs and
tones

Breathes from secret strings
Lovely as the perfume from
bumblebees' nests

Floating on yellow meadows?

Summers fade and suns set

The hours grow heavy

Roses sing in withered gardens

Memories whisper and sing.

Sound lamenting strings

Company in dreaming halls.

Longing is my inheritance

A castle in the valley of the missing.

Your eyes are fire

Your eyes are fire and my soul is harts
and resin.

Turn from me, before I burn like a
bonfire from within.

A violin I am, with all the songs of
the world in my box.

You can make it play, however you
want, and whatever you want.

Turn away from me, turn towards me!

I want to burn, I want to cool down.

I am lust, and I am longing, the living
border between autumn and spring.

Tuned are all my strings, let them
sing, intoxicated and mad,

In one final deadly midnight song, all
my years of love.

Vänd dig till mig, vänd dig från mig!
Som en höstkväll låt oss brinna;
stormens glädje genomströmmar vårt
banér av blod och gull –
tills det lugnar och jag ser i skymning
dina steg försvinna,
du, den sista som mig följde för min
heta ungdoms skull.

No. 4. *Böljebyvals*

Sjung, sjung i alarna,
flygande storm, du kämpars vän,
sjung, sjung i salarna;
glimmande höstlov fara.
Stolt under ekarna
prunkar en senad skara än,
trofast i lekarna,
trofast i storm och fara.
Fast, fast mot rockarna
slå dessa bröst som stormen spänt,
lugnt under lockarna
trotsiga blickar fara.
Än från altanerna,
där sina lykter vildvin tänt,
ler mot kompanerna
kvinnornas unga skara.
Snart, snart på planerna
möter jag dig som ingen vet.
Starkt som orkanerna
längtar min själ att fara.
Går du i tågande
skyarnas svalka röd och het?
Ord har jag lågande,
länge jag måst dem spara.
Sol, sol i ekarna
tänd nu till balen höstens bloss!
Mörkt brinna vekarna;
dånande vågor fara.
Våren, den susande,
har inga visor mer för oss.
Livet är brusande
stormsång och stormdans bara.

Turn towards me, turn away from me!
Like an autumn night let us burn;
The joy of the storm pierces through
our banner of blood and gold –
Until it settles and I see your steps
disappear in the twilight,
You, the last one who followed me,
for my burning youth's sake.

Thunderstorm Waltz

Sing, sing in the halls,
Flying storm, you warrior's friend.
Sing, sing in the halls,
Sparkling autumn leaf flying.
Proud underneath the oak trees
glows a late crowd yet,
faithful in the games,
faithful in storm and danger.
Steady, steady against the attack
fights the breasts that the storm created.
Calmly underneath the haircurls
spiteful glances flash back and forth.
Still from the porches,
Where their lanterns the wine racks
have lit,
Smiling towards their companions,
The women's happy crowd.
Soon, soon in the fields
I will meet you who nobody knows
Powerful as the hurricanes
The winds of the emotions are moving.
If you walk towards
the skies' coldness red and hot?
Words I have flaming
Forever I must save them.
Sun, sun in the oak trees
Now lit up for the flames of autumn.
Dark the torches burn,
Thundering waves are sounding.
The bubbling winds of the spring
Have no more songs for us.
Life is plangent,
Storm song and storm dance only.

No. 5. *Aspåkerspolska*

Varför sitta vi så still och tysta?
Ha vi uttömt alla kära ord?
Äro alla de små läppar kyssta
som gå leende kring detta bord?
Äro alla de små kvinnor gifta
som gå trippande i denna sal?
Finns här inga hjonelag att stifta,
brinna inga hjärtan i vår dal?
Jag skall varpa garn och jag skall nysta,
jag skall kärna smör och klippa får.
Aldrig äro mina läppar kyssta,
aldrig bliva de i detta år.
Jag skall plocka bär och väva vammal,
jag skall verka, förr'n jag blir för tung.
Om jag gifter mej, när jag blir gammal,
skall jag taga dej, om du är ung.

Arno Babadjanyan
(1921–1983)

Six Pictures for Piano

Popular
Toccatina
Dance of the People of Sasun

Diana Gabrielyan, piano (ARMENIA)

Arno Babadjanyan is one of the major Armenian composers and pianists of the 20th century. His vast musical production includes works for piano, chamber music, and orchestra. The *Six Pictures for Piano* (1963), in twelve-tone style, are among Babadjanyan's last compositions. Despite the use of dodecaphonic technique, the Armenian identity of the composer is deeply present here, as in all of his compositions. Even with a completely non-national technique such as the twelve-tone, Babadjanyan demonstrates how profound his attachment is to his national identity.

Aspåkerspolska (Folkdance from the
Aspåker region)
Why are we sitting so still and quiet?
Have we emptied out all our loving
words?
Are all these young lips kissed
that are dancing smiling around this
table?
Are all these young women married
that are tripping around in this hall?
Are there no more marital laws to
establish?
Are there no more hearts that are
burning in our valley?
I shall shed yarn and I shall clew,
I shall churn butter and cut sheep's wool.
Never were my lips kissed,
Nor will they be during this year.
I shall pick berries and weave wool,
I shall work before I become too heavy.
If I marry when I grow old,
I shall take you, if you are young.

Lee Wonjo

베틀노래 (Loom Song) (2009)

Hyo-Geun Kim
(b. 1962)

첫사랑 (First Love) (1985)

Sejeong Jang, soprano (SOUTH KOREA)
Soo bin Lee, piano (SOUTH KOREA)

Loom Song is a contemporary South Korean song written in 2009 by composer Lee Wonjo. She takes as her text a poem by another popular Korean female artist, poet Go Jeonghee, which expresses endless love for her lover.

In 1985, Hyo-Geun Kim, a poor graduate student, was in love and wanted to propose to his lover. Thinking of her, he wrote 15 songs with lyrics, one of which was *First Love*. He binded the composing book and handed it to her as a gift of proposal.

베틀노래 (*Loom Song*)

내 땀의 한방울도 날줄에 스며
그대 영혼 감싸기에 따뜻하거라
고즈너기 풀어감은 고통의 실꾸리
한평생 오가는 만남의 잉아
우리 님 생각과 실실이 짜여
새벽바람 막아줄 실비단이거라
기다리마, 기다리마, 기다리마
하루에도 열두번 끊기는 실이여
무작정 풀리기엔 무서운 맘이거든
단번에 끝내기엔 아쉬운 밤이거든
허천들린 사랑가
평생동안 흘린 눈물 모조리 스며
그대 아픔 털어주는 비단길이거라
비단길이거라
비단길이거라

My heart seeps into the loom's thread
Be warm to wrap around his soul
The thread of pain that was quietly
unwrapped
Thread crossing over a lifetime
The threads will be woven with
thoughts toward him
and will become silk to block the
dawn wind
I will wait, I will wait, I will wait
Threads breaking twelve times a day
It's a scary heart to be solved blindly
It's a sad night to end at once
An earnest love song
All the tears I shed all my life seep
and become a silk road that covers
his pain.
become a silk road
become a silk road

첫사랑 (*First Love*)

그대를 처음 본 순간이여
설레는 내 마음에 빛을 담았네
말못해 애타는 시간이여
나 홀로 저민다
그 눈길 마주친 순간이여
내 마음 알릴세라 눈빛 돌리네
그대와 함께한 시간이여
나 홀로 벅차다
내 영혼이여 간절히 기도해
온 세상이여 날 위해 노래해
언제나 그대에게 내 마음 전할까
오늘도 그대만 생각하며 살다
그 마음 열리던 순간이여
떨리는 내 입술에 꿈을 담았네
그토록 짧았던 시간이여
영원히 멈추라
내 영혼이여 간절히 기도해
온 세상이여 날 위해 노래해
언제나 그대에게 내 마음 전할까
오늘도 그대만 생각하며 살다
첫사랑

The first moment that I saw you,
I treasured the light in my excited heart
Hard time since I cannot tell
I endure it by myself
The moment that our eyes met
I took my eyes off you, afraid if you
knew my mind
The time that I was being with you
My heart is full by itself
My soul, sincerely pray
Whole world, sing for me
When do I tell my mind to you
I live thinking of only you today as well
The moment that the heart opened
I treasured the dream on my lips
That short time
Stop eternally
My soul, sincerely pray
Whole world, sing for me
When do I tell my mind to you
I live thinking of only you today as
well first love

Ross Taggart
(1967- 2013)

Cyclamen

Evan Arntzen, clarinet (CANADA)
Alvaro Torres, piano (SPAIN)

This piece was composed by a mentor of mine in my hometown of Vancouver who died just before I moved to New York. A soulful voice and master of jazz language, Ross Taggart was also a super generous guy, always funny, and beloved in the Vancouver jazz community. This song is named after a flower.

Shimon Gamburg
(b. 1995)

Zurich

Shimon Gamburg, bass (ISRAEL)
Nick Marziani, saxophone (UNITED STATES)
Evan Amoroso, trombone (UNITED STATES)
Sam Towse, piano (UNITED STATES)
Quinton Cain, drums (UNITED STATES)

This composition for jazz quintet is a conscious attempt on the part of the composer to faithfully recreate a genre that was broadly defined, yet somewhat popular in the last decade or so. “Falafel jazz,” a term first used by Israeli writer Ben Shalev, is not only a synecdoche for the Middle East in general (falafel reigning undisputed as the king of cuisine all across the region), but a fitting tribute to the spirit of Israel—by assimilating other, diverse cultures, Israelis find a way to make a fusion that’s entirely their own.

Music by Vid Jamnik
(b. 1993)

Jutro (Morning)

Vid Jamnik, vibraphone (SLOVENIA)
Nick Marziani, alto saxophone (UNITED STATES)
Shimon Gamburg, electric bass (ISRAEL)
Quinton Cain, drums (UNITED STATES)

Lyrics by Matjaž Turek
(b. 1962)

Originally set to Slovenian lyrics, *Jutro* was written at the encouragement of Slovenian vocalist Ajda Stina Turek, my friend and collaborator of many years. Having studied together at Berklee College of Music in Boston, we have formed a unique musical bond and performed many concerts in the rare duo combination of vibraphone and voice. With lyrics by Ajda’s father, this song was intended to be performed with a larger band and was just recorded as such recently. It has, in the meantime, also found its way on to our debut duo album, *Rajska ptica* (Slovenian for *A Bird of Paradise*), which was released this past March. With no Slovenian singers at MSM (or in NYC for that matter), this rendition will be instrumental, but it will hopefully retain the essence of the original.

Students in this performance are supported by scholarships provided by the Louis Armstrong Educational Foundation, the Augustine Foundation, and the Arthur and Mae Orvis Foundation.

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@msmnyc.edu.

ABOUT THE ARTISTS

Evan Amoroso

Evan Amoroso is a trombonist, composer, arranger, and educator currently residing in New York City. Throughout his career, he has shared the stage with leading artists such as Steve Wilson, Nate Smith, Greg Gisbert, Wayne Escoffery, Robin Eubanks, Warren Wolf, Conrad Herwig, John D’Earth, and Reginald Chapman. Hailing from Virginia, Evan began his music education in the classical tradition, earning a Bachelor’s degree in classical bass trombone performance from James Madison University in 2020. He is currently pursuing a Master’s degree in jazz trombone performance at Manhattan School of Music, where he studies with David Taylor and Ryan Keberle. To this day, he remains a passionate advocate for the bass trombone as an improvisational voice and an instrument of importance in the jazz idiom.

Alexandra Olsson Andersen, mezzo-soprano

Swedish mezzo-soprano Alexandra Olsson Andersen is a first-year Master’s degree candidate at Manhattan School of Music under the tutelage of Professor Shirley Close. She was recently seen in the role of Katie Sandwina in the New York premiere of Faye Chiao’s opera *Katie: The Strongest of the Strong* in November 2021. During the year of 2020–21 Ms. Olsson Andersen was a studio artist at the Opera Studio at Oslo National Academy of the Arts and in June 2021 made her debut at the Norwegian National Opera and Ballet in the role of Kung Kreon in a new opera adaption of *Antigone*. Other performance credits include *Les Contes d’Hoffmann* (Niklause and La Voix), *Così fan tutte* (Dorabella), *Eugene Onegin* (Olga), *Le nozze di Figaro* (Marcellina), *Idomeneo* (Idamante), *Die Zauberflöte* (Zweite Dame), *Gianni Schicchi* (La Ciesca), *Suor Angelica* (La Prima Sorella and La Prima Sorella Cercatrice) and *Orphée aux Enfers* (Venus). Upcoming performances include covering the role of Cherubino in Manhattan School of Music’s mainstage production of *Le nozze di Figaro*, and the summer program Classic Lyric Arts in Périgord in France. Alexandra is the recipient of the Mae Zenke Orvis Opera Scholarship and the Anders Zorns Scholarship from the Swedish American Foundation. She earned her Bachelor’s degree at the Royal College of Music (Kungliga Musikhögskolan) in Stockholm, where she studied with the American baritone Robert Hyman. Ms. Olsson Andersen also holds a Bachelor’s degree in musical science from Umeå University in Sweden.

Evan Arntzen

Evan Arntzen is a clarinetist, saxophonist, and vocalist originally from Vancouver. A member of the third generation of a musical family, he began learning New-Orleans-style clarinet from his grandfather, Lloyd Arntzen, at the age of seven. Since moving to NYC in 2014, Evan has performed at Jazz at Lincoln Center, Cafe Bohemia, Birdland, Town Hall, Mezzrow, Smalls, and Symphony Space, as well as at festivals and venues around the world. He held the lead saxophone chair in Grammy-winning Vince Giordano's Nighthawks from 2017 to 2021 and currently performs with Catherine Russell, Jon-Erik Kellso, and the EarRegulars, in addition to his own groups. Evan has released three albums as a leader, including 2021's *Counter melody* on Dot Time Records, which was produced by Scout Opatut (4/4 Creative).

Quinton Cain

A Kansas City native, Quinton became interested in drums at an early age. After moving to Albany, New York, in 2008 and taking a brief hiatus from drums, Quinton joined his elementary school band, going on to his middle and high school orchestras and jazz ensembles. He was a participant in the prestigious 2016 Skidmore Summer Jazz Institute, as well as many honors jazz ensembles, such as the New York All-State vocal jazz ensemble. As he quickly became a top-call musician in Albany, Quinton considered applying to school for jazz. During his time at Manhattan School of Music, he has performed in a multitude of ensembles and settings, has begun composing and performing original music, and has played in venues in and around New York City.

Cheryl Chin

Cheryl Chin is a junior classical piano major under the tutelage of Inesa Sinkevych. Last month, in a memorable collaboration with the MSM Philharmonic Orchestra, she performed in the premiere of Unsuk Chin's first orchestral work with voice in the annually held Black Student Union Concert. By introducing this piece tonight, she proudly guides you onto a journey across the Pacific Ocean to her homeland by channeling through the distinctive sounds of Malaysia.

May Endy

Born in 1995 in Jerusalem, May Endy began studying the cello when he was nine with Mrs. Luba Rabin. He earned his Bachelor's degree with Professor Hillel Zori and is currently pursuing his Master's degree at MSM with Julia Lichten. He took part in the David Goldman program for outstanding young musicians and played as first cellist in the Young Israel Philharmonic Orchestra of the Jerusalem Music Center. He has participated in chamber ensembles, programs, and orchestral concerts and represented the Center in a concert tour in London. May has participated in international music festivals and courses in Israel, Switzerland, the Netherlands, and the U.S.A. He participated in cello master classes with Shmuel Magen, Uri Vardi, Zvi Plesser, Uzi Wiesel, Maria Tz'icovskaya, Paul Katz, Clara Kim, Dmitry Yablonsky, Melissa Phelps, Gary Hoffman, Amit Peled, Amanda Forsyth, Joel Krosnick, and Marcy Rosen and in chamber music master classes with the Borodin, Pavel Haas, Appel Hill, Jerusalem, Ariel, Szymanowski, and Emerson quartets, and with Antony Pay, Orfeo Mandozzi, Valentin Erben, Robert Kulek, Shmuel Ashkenasi, and Itzhak Perlman, among others.

May served in the Israeli army with the status of "outstanding musician" and also represented the army musicians' program in a concert tour in Germany. As a member of the Gertler String Quartet of the Buchmann-Mehta School of Music for two years, he played concerts in Israel and on Israeli radio and represented the school in a concert tour in Brazil. He performed chamber music concerts with acclaimed musicians such as Shmuel Ashkenasi, Guy Braunstein, members of the Jerusalem quartet and Jerusalem trio, and the Richter quartet of the Israel Philharmonic. A member of the Perlman Music Program for outstanding string players from all over the world, under the musical direction of violinist Itzhak Perlman, May takes part in the Musethica Foundation, playing concerts for a variety of social and humanitarian organizations in Israel.

May is supported by the Ronen Foundation and has received the Sharet scholarship from the America-Israel Cultural Foundation since 2009. In 2013 he won first prize at the Israeli national cello competition named after Eran Zoldan; in 2018 he won first prize at the Buchmann-Mehta School of Music strings competition; and in 2019 he won third place at the school's annual chamber music competition.

May plays an old English cello named Tom Allen with an M.H. Andersen bow loaned to him by the America-Israel Cultural Foundation.

Diana Gabrielyan

Born in Yerevan, Armenia, Diana Gabrielyan began her musical studies at the age of five with her mother, a violinist, studying both the piano and the violin, and soon made her first public appearance. In Yerevan, she studied at the Tchaikovsky Music School for Talented Children. She gave her first solo recital in the Aram Khachaturian House-Museum at the age of nine. At ten, she was awarded third prize in the first Classica Nova International Music Competition in Hanover, Germany, then won second prize at the VII International Piano Competition “Ciutat de Carlet” in Valencia, Spain, and first prize at the Gramsci International Piano Competition in Cagliari, Italy. She also won concerts in Paris as a special prize for best performance. Pierre Petit wrote in *Le Figaro*: “At the age of thirteen, Diana Gabrielyan shows overwhelming presence, passion, and sense of style.”

Gabrielyan has lived in Italy since 1998. She graduated with distinction from the S. Cecilia Conservatory in Rome, receiving a special prize for the best degree in Rome in 2005. She later received her second-level degree in piano and chamber music with full marks and honors from the S. Cecilia Conservatory. Prizes she has won in other national and international competitions include first prize at the International Young Talents Competition, first prize at the XV International Competition ‘Città di Barletta’, the 10th Rotary Club Music Award in Rome, the Albert Roussel Award for the best performance of piece by A. Roussel at the XVIII Piano Competition (Rome 2008), the Rovere d’Oro Award in 2008, and the G. Rospigliosi Award in 2009, among others.

On the occasion of the jubilee year 2000, she gave several concerts, including one at Palazzo Ruspoli in Rome, broadcast on Vatican Radio. In 2005, she performed in the Basilica of Saint Nicolas of Tolentino and was awarded a medal by S. B. Nerses Bedros XIX, patriarch of the Armenian Catholic Church of Cilicia. In 2010, during the program Diapason on Vatican Radio, one of her recordings of Schumann and Stravinsky was aired. In April 2014 her 1st CD was released by the Odredek Records Label, with the music of Stravinsky, Shostakovich, Babadjanyan, and Mansuryan. In 2015 she graduated from the prestigious International Piano Academy in Imola, Italy, under the supervision of M^o Boris Petrushansky.

She performs extensively, participating in various festivals and playing many solo recitals in venues such as the Rome Opera House, Marcellus Theatre, Ruspoli Palace Hall, Baldini Concert Hall, Angelica Library, Due Pini Auditorium, and Aula Magna of Sapienza University in Rome; the Talia Theatre in Tagliacozzo; the Malibrán Theatre in Venice; the Siotto

Concert Hall in Cagliari; the Gaber Auditorium in Milan; the Mozart Hall of Philharmonic Academy in Bologna; the Maison de l’Italie, the Unesco Salle de Cinema, and the Cité des Arts in Paris; and the Russian Cultural Centre Hall in Rome. Moreover, she performs private solo recitals for diplomats of Vatican City.

In 2017, she created her own school of music in Rome, Musicali Sfumature. In 2021, Diana was admitted as a Master’s student at Manhattan School of Music under the guidance of pianist and teacher Maestro Moutouzkine.

Shimon Gamburg

Shimon Gamburg is a bassist and composer based in Brooklyn, New York. His ever-expanding body of work has already brought him considerable acclaim, including two ASCAP awards, among other scholarships and grants both in America and in his native Israel. A subject of a recent profile by the *Jerusalem Post*, he moved to the U.S. in 2016 to study film scoring at Berklee College of Music on a full scholarship. His bass teachers included both John Patitucci and James Genus, and he was fortunate to perform with such luminaries as Billy Cobham, Mark Whitfield, and Israeli jazz giant Mordy Ferber. He is currently pursuing his Master’s degree in jazz composition at Manhattan School of Music, under the tutelage of Mike Holober and Miguel Zenón.

Eduardo Gutterres

Eduardo Gutterres has established himself as one of his generation’s leading guitarists in Brazil. In 2021, he received a scholarship to pursue a Master’s degree with Mark Delpriora at Manhattan School of Music. Mr. Gutterres is sponsored by Augustine Strings.

Wangling Huang

Wangling Huang is a Chinese pianist currently studying with Dr. Joanne Polk at Manhattan School of Music. She held a Chinese repertoire concert at the Performing Arts Theater and GDUFU University in Guangzhou, China, where she performed the piece she is performing today. In 2018 she performed in the prestigious China–U.S. International Youth Music Competition, where she was awarded second prize.

Vid Jamnik

Slovenian vibraphonist and composer Vid Jamnik first encountered jazz at age 11 and would soon perform with many renowned musicians and ensembles, including Jimmy Cobb, Georgie Fame, Jim Rotondi, Stefan Milenkovich, and the JM Jazz World Orchestra under the direction of Luis Bonilla. He graduated from the Carinthian State Conservatory in Klagenfurt, Austria in 2012. In 2014, Vid released his debut album *Last Minute!* on Alessa Records. After taking private lessons with Gary Burton, and on the recommendation of the great vibraphonist, he went on to study at Berklee College of Music in Boston. He graduated in 2018, having studied with Ed Saindon, Terence Blanchard, George Garzone, Kenny Werner, Dave Santoro, Ralph Peterson, Dave Samuels, and many others. He is currently a Master's student at Manhattan School of Music, studying with Joe Locke, Joel Ross, Stefon Harris, Dayna Stephens, and Miguel Zenón. In addition to his quartet, Urgent Detergent, he is heading a pioneering project, Viva Jazz Forma, fusing sounds of outdoor metal sculptures with jazz and electronic music.

Sejeong Jang

Sejeong Jang is a first-year Master's degree candidate at Manhattan School of Music under the tutelage of Joan Pateanude-Yarnell. Ms. Jang enrolled in Sungshin Women's University as the top voice major and was a recipient of the Music Talent Scholarship. She placed third in the past Italia Voice Community Competition. Previous credits include *Katie: The Strongest of the Strong* (Barnum) at Manhattan School of Music. Scene works include *Idomeneo* (Ilia) and *Le nozze di Figaro* (La Contessa) at Sungshin Women's University.

Soo Bin Lee

Pianist Soo Bin Lee is a first-year Master's degree candidate at Manhattan School of Music under the tutelage of Inesa Sinkevych. Ms. Lee enrolled in Kyung Sung University as the top piano major and was a recipient of the Music Talent Scholarship. She received second prize in the International Classic on Competition and third prize on Art Management.

Gabriele Leite

Gabriele Leite is currently pursuing a Master of Music degree in guitar performance at Manhattan School of Music. Representing Brazilian classical music in the prestigious Under 30 list of *Forbes Brasil* magazine, Gabriele Leite was described by *Geledes* magazine as a young Brazilian classical guitarist that "we need to talk more about."

Nick Marziani

Saxophonist and Philadelphia native Nick Marziani is a rising force in today's music scene. Growing up in a city rich in so many musical disciplines, Nick absorbed everything from classical to jazz to pop, studying with the city's finest artists. Drawing inspiration from all sides of his musical upbringing, Nick's songs combine the soulfulness and colors of jazz with the upbeat grooves of dance, pop, and R&B music. Influenced by the improvisational prowess of Michael Brecker to the funky grooves of Grover Washington, Jr., Nick's playing brings a fresh, unique perspective to the saxophone in the Philly and New York jazz scenes. Nick has led his band at renowned jazz venues such as Chris' Jazz Café, Shapeshifter Lab, and the Bar Next Door, in addition to having played at the Kimmel Center, Kennedy Center, and more.

Marco Rizzello

Marco Rizzello, born in Rimini in 1997, studied music from a very young age, under the guidance of his mother. His 2022 engagements include the prestigious Aspen Music Festival, where he has been offered a fellowship as a coach in the opera coaching program. A top prizewinner in many international piano competitions, he made his debut at the age of thirteen, being selected by RAI (Radio Televisione Italiana) to play at the Arturo Toscanini Auditorium in Turin as a guest of the TV program *Il gran concerto*. His professional engagements include solo piano and collaborative recitals throughout Italy (Roma, Milano, Torino, Firenze, Venezia, Padova, Pesaro, Ravenna, Grosseto, Cesena, Rimini, Vicenza, Treviso, Catania) as well as abroad (Innsbruck, Aarhus, Paris, Enschede, Lubjana, New York). Awarded a scholarship as a PS student in the collaborative piano studio of Warren Jones at Manhattan School of Music, he moved to the United States in 2021. During his profession as a collaborative pianist, both in Italy and in the States, he had the opportunity to work in the studios of voice pedagogues and internationally renowned singers including Catherine Malfitano, Joan Patenaude-Yarnell, Ashley Putnam, Shirley Close, Bruno Praticò, and Anna

Vandi. Studying with Prof. Giorgio Farina, he obtained his Bachelor's degree *cum laude* in 2016 in piano at the Conservatorio Statale di Musica "B. Maderna" in Cesena. In 2018, studying with Prof. Giovanni Valentini, he obtained his Master's degree in piano *cum laude* at the Conservatorio Statale di Musica "G. Rossini" in Pesaro. He also attended the Incontri col maestro International Piano Academy in Imola, graduating in 2021 under the guidance of Prof. Boris Petrushansky and Prof. Marlies Van Gent. In 2021, under the guidance of Ubaldo Fabbri and Gabriella Morigi, he obtained his Master's degree *cum laude* in collaborative piano at the Conservatorio Statale di Musica "G. Rossini" in Pesaro.

Álvaro Torres

Álvaro Torres is a pianist and composer interested in dialogues and possibilities between jazz and free improvisation. With deep roots in Western classical music, he currently focuses his artistic search on improvisation. Born in Madrid in 1993, he graduated from Conservatori del Liceu in 2016 and spent time at the University of North Texas as well. From that moment he's been focused on his own projects, keeping a busy agenda both as a performer and composer as well as a sideman. Collaborations with different groups brought him to stages around Austria, Colombia, Denmark, France, Germany, Mexico, Nepal, Spain, Sweden, Switzerland, the United Kingdom, and the United States. Álvaro has participated in the recording of six albums, two of them as a leader: *Specious Present* (Fresh Sound New Talent 2019) and *HIMII* (Sunnyside Records 2022).

Sam Towse

Sam Towse is an accomplished 23-year-old jazz pianist who began his musical studies at age two. He has continued mastering his craft under some of New York City's finest teachers and has been rostered on some of the most exclusive festivals in the jazz community. Sam has a Bachelor's degree in jazz piano from Manhattan School of Music and is pursuing his Master's at his alma mater. His studies gave him the opportunity to play national festivals, including the Jazz Band of America and the Grammy Jazz Band. Over the past few years, Sam has worked with and met incredible musicians, including Justin DiCioccio, Gerard D'Angelo, Jeremy Manasia, Adam Kromelow, Jake Goldbas, Billy Test, Felipe Salles, Chris Rosenberg, Javier Arau, Sam Hunt, Andra Day, Phil Markowitz, Gary Dial, Marc Cary, and John Riley, among others.

ABOUT MANHATTAN SCHOOL OF MUSIC

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The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege program continues to offer superior music instruction to 475 young musicians between the ages of 5 and 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

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Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations.

This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.

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