

SWANA STUDENT UNION PRESENTS

Echoes of Heritage
Ist Season

Helia Saraidarian (MM '25), Director

WEDNESDAY, DECEMBER 11, 2024 | 7 PM
THE GORDON K. AND HARRIET GREENFIELD HALL

M Manhattan
School of Music

“Elysium is the state to which civilization aspires. The belief in the possibility of the reality of such a state is the only thing which can reconcile man with all the evils to which he is exposed in the path of civilization.”

Friedrich Schiller

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PROGRAM

EMANUEL MELIK ASLANIAN *Dance Variations*
(Iran)

KAIKHOSRU SHAPURJI SORABJI *In the Hothouse*
(United Kingdom)
Helia Sraidarian (MM '25), piano
Isfahan, Iran

KOMITAS *Tsirani Tsar* (The Apricot Tree)
(Armenia)

ARMEN TIGRANIAN *Asum En Oorin* (from Anoush opera)
(Armenia)
Stephanie Keledjian (BM '27), soprano
Los Angeles, California
Shiyu Tan, piano
China

YUVAL MEDINA *Homage to Naomi Scheme*
(Israel)
(selection of movements)
In our Backyard
Do, re, mi, fa...
Eucalyptus Grove
Who knew it will be like this

Yuval Medina (MM '26), piano
Tel Aviv, Israel

Mariana Clavijo Ledesma (MM '26), clarinet
Popayan, Columbia

Sara El-Gabalawi (MM '26), cello
Egypt/America

MOUNA GHONEIM

(Egypt)

Sonata for piano (1st movement)

Lamis Shams (PS '23), piano

Cairo, Egypt

SALVADOR ARNITA

(Palestine)

Arabic Music for Trombone Quartet

Arrangement by Malik Hamza

Malik Hamza (BM '27), tenor trombone

Safad, Palestine

Hunter Bingham (BM '27), tenor trombone

Arlington, Virginia

Daniel Kent (BM '28), tenor trombone

Diggle, UK

Ryan Parichuk (BM '27), bass tenor

Old Providence of Galicia (now Ukraine)

Intermission

ARNO BABADJANYAN

(Armenia)

Elegie (In the memory of Khachaturian)

ARAM KHACHATURIAN

(Armenia)

Toccata

Kristine Ayvazyan (MM '26), piano

Armenian from Prague, Czech Republic

NAMI NAZAR

(Iran)

Spring for violin and piano

Ney Solo

Nami Nazar (BM '27), violin

Tehran, Iran

Ava Nazar (BM '14), piano

Tehran, Iran

FAZIL SAY

(Turkiye)

Black Earth

Sila Senturk (MM '23), piano
Ankara, Turkiye

KAREEM ROUSTUM

(Syria/America)

Palestinian Songs and Dances for Clarinet,
String Quartet and Audio Playback

Lourd Hadweh (MM '26), clarinet
Bethlehem, Palestine

Maja Uzraska (MM '26), violin
Warsaw, Poland

Arianna Behrendt (BM '27), violin
Redwood City, CA

Ariana Mascari (BM '25), viola
Chicago, Illinois

Wangshu Xiang (PPD '25), violincello
Shenzhen, China

PROGRAM NOTES

Emanuel Melik-Aslanian (1915–2003)

Emanuel Melik-Aslanian was a renowned Iranian composer, music theorist and pianist. He began his musical journey at a young age, displaying exceptional talent on the piano. After studying in Germany under notable mentors such as Conrad Ansgorge and Paul Hindemith, he returned to Iran where he delved into Iranian music and eventually became a professor at the Higher Conservatory of Music. Melik-Aslanian's compositions blend international standards with elements of Iranian music and showcase his innovative approach to it.

Kaikhosru Shapurji Sorabji (1892–1988)

Kaikhosru Shapurji Sorabji was an English composer, pianist, and music critic. Over a career spanning more than seven decades, he produced an immense and varied body of work, from intricate miniatures to massive compositions lasting several hours. He is considered one of the most prolific composers of the 20th century, best known for his piano works. Sorabji's mother was English, and his father was a Parsi from India. While his music is firmly rooted in Western traditions, his Persian heritage occasionally appears in symbolic titles, such as his reference to Gulistan. (a collection of poems and stories by 13th-century Persian poet and writer Saadi)

Komitas (1869–1935)

Komitas was an influential Armenian composer, musicologist, and priest, renowned for his contributions to Armenian folk music. He collected and transcribed thousands of Armenian folk songs, preserving and reviving the nation's musical heritage. His compositions, blending traditional Armenian themes with Western classical techniques, played a key role in the development of modern Armenian music, even as he endured personal and national tragedy during the Armenian Genocide.

Armen Tigranyan (1879–1950)

Armen Tigranyan was a prominent Armenian composer and conductor, widely regarded as one of the key figures in 20th-century Armenian classical music. He is best known for his symphonic and operatic works, which combine Armenian folk elements with classical Western forms, most notably in his opera

Anoush. Tigranyan's music often reflects the cultural and emotional depth of the Armenian people, and his compositions continue to hold a central place in Armenia's national musical identity.

Yuval Medina

Naomi Shemer, best known as a composer of children's songs in Israel, serves as the inspiration for this piece by Yuval Medina. The material and titles for each movement are drawn entirely from Shemer's songs, which he grew up with. These songs hold deep personal meaning for Yuval, bringing back memories of growing up in Israel and the hope for peace that was so often talked about during his childhood in the early 2000s.

Mouna Ghoneim

Ghoneim's Sonata for Pianoforte masterfully blends the improvisational spirit and vocal qualities of Arabic music within the framework of the western sonata form. This first movement contrasts a wide range of emotional states, shifting seamlessly between moments of tenderness and tension. Throughout, the music unfolds as a dynamic dialogue, where the mind and heart engage in a passionate, ongoing conversation.

Salvador Arnita

Salvador Arnita was a Palestinian born in Jerusalem. By the age of 13, 'Arnita played the organ at the Church of the Holy Sepulchre in the Old City of Jerusalem. At the age of 16, he traveled to Alexandria, Egypt, where he became church organist and then choir conductor at the Roman Catholic cathedral of St. Catherine. Four years later, he was granted a scholarship to study music in Italy. He enrolled at the National Academy of Santa Cecilia in Rome, one of the oldest musical institutions in the world that originated in the Renaissance. After finishing his studies abroad in 1936, aged only 20, 'Arnita returned to Jerusalem and was appointed music director of the YMCA. At Birzeit College, he taught piano, trained the chorus, and wrote music compositions.

Arno Babadjanyan (1921–1983)

Arno Babadjanyan and Aram Khachaturyan (1903-1978) are two renowned Armenian composers whose works reflect the rich cultural heritage of their homeland. Babadjanyan's *Elegie* is a poignant and lyrical piece, showcasing his

gift for heartfelt melodies and lush harmonies. In contrast, Khachaturyan's Toccata is a vibrant and technically demanding work, blending energetic rhythms and dramatic intensity with influences from Armenian folk music. Together, these pieces highlight the depth and diversity of Armenian classical music.

Nami Nazar

Nami Nazar, Composer/Violinist, is currently pursuing his Bachelor's degree at The Juilliard School. He began composing with his father and developed his skills by regularly writing pieces for the Pars Music Institute in Tehran, Iran.

One of his notable works, Spring, was composed for his senior year recital at Juilliard's Pre-College Division. In this piece, he incorporated the famous melody of Bahare Delneshin (بهار دلنشین) by Mr. Ruhollah Khaleqi, arranging it for violin and piano.

The second composition features the Ney, a traditional Iranian woodwind instrument played between the teeth. It has six finger holes and can produce an impressive range of four octaves, allowing for both intricate melodies and emotional depth. Its breathy, expressive tone is central to Persian classical music.

Fazil Say

Black Earth was inspired by Kara Toprak, a popular song in Turkey. The composer of the song, Aşık Veysel (1891-1973), was one of the last great Turkish balladeers and the final link in a thousand-year tradition. Say imitates the sound of the Turkish instrument "Saz" through his selection of a muted effect in the Introduction and Epilogue of Black Earth.

Kareem Roustum

Palestinian Songs and Dances for Clarinet, String Quartet and Audio Playback is a multi-movement work for intermediate to advanced performers whose goals it is to share and the rich cultural heritage of the Palestinian people. Though this work is inspired by folk songs and rhythms and body movements from folk dances, this work is not a mere arrangement of this source material. Rather, this work aspires to re-imagine these folk elements in a new setting so as to be able to hear, experience and understand them, and the culture which produced them, in a different light.