



20th Annual International Student Concert

TUESDAY, APRIL 7, 2026 | 7:30 PM
WILLIAM R. AND IRENE D. MILLER RECITAL HALL

20th Annual International Student Concert

PROGRAM

KABELO MOKHATLA

But What Does it Mean_I? (Dandelion)

I. Movement I: Opening the Heart -
surrendering control, letting go, entering the unknown

Kabelo Mokhatla, drums (South Africa)

Saul Ojeda, bass (Mexico)

Alexandros Lykothanasis, piano (Greece)

Aaron Quелlette, flugal horn (United States)

RUI ZHANG

(DATES UNKNOWN)

雪花的快乐 *The Joy of Snowflakes*

歌 *Song*

Huiyan Wang, soprano (China)

Yuantong Bai, piano (China)

GUIOMAR ORTIZ GARCIA

(b. 1999)

Ola sin nada más (2025)

Guiomar Ortiz García, piano (Spain)

JEAN COULTHARD

(1908–2000)

Frolic from *Six Irish Songs for Maureen*

Jillian Tam, mezzo-soprano (Canada)

Ainslie Matthew, piano (United States/Canada)

NINO ROTA

(1911–1979)

15 Preludi per Pianoforte (1964)

IV. *Andante sostenuto ed espressivo*

VI. *Andante*

VII. *Allegro con spirito*

IX. *Allegretto quasi andantino*

XII. *Andante cantabile*

XIV. *Allegro non troppo e marcato*

Alessio Masi, piano (Italy)

장일남 IHL NAM CHANG
(1932-2006)

조두남 DU NAM CHO
(1912-1984)

신고산타령 *Shingosan Taryeong*

맷노래 *Baennorae* (A Sailor's Song)

Soo-in We, baritone (South Korea)

Jieun Kim, piano (South Korea)

VINCENT BOS
(b. 2003)

Vaarwel (2024)

Vincent Bos, composer/conductor (Netherlands)

Louise Jones, soprano (Netherlands)

Ivan Morozov, clarinet (Russia)

Arianna Behrendt, violin (United States)

Peter Wiseman, contrabass (United States)

Jen Impey, piano (United States)

JOLY BRAGA SANTOS
(1924-1988)

String Quartet Number 1 in D Minor, Op. 4

I. *Allegro Moderato*

Leonie Asamoah, violin (Portugal/Germany)

Christina Shari, violin (United States)

Phoebe Ro, viola (United States)

Frida Rahmani, cello (United States)

TEXTS AND TRANSLATIONS

雪花的快乐 *The Joy of Snowflakes*

Rui Zhang

雪花的快乐

诗/徐志摩

假如我是一朵雪花，
翩翩的在半空里潇洒，
我一定认清我的方向——
飞扬，飞扬，飞扬——
这地面上有我的方向。

不去那冷漠的幽谷，
不去那凄清的山麓，
也不上荒街去惆怅——
飞扬，飞扬，飞扬——
你看我有我的方向！

在半空里娟娟的飞舞，
认明了那清幽的住处，
等著她来花园里探望——
飞扬，飞扬，飞扬——
啊，她身上有朱砂梅的清香！

那时凭借我的身轻，
盈盈的，沾住了她的衣襟，
贴近她柔波似的心胸——
消融，消融，消融——
溶入她柔波似的心胸！

If I were a snowflake,
Dancing in the mid-air in elation,
I must know where I'm going--
Flying, flying, flying --
Somewhere on the ground is my direction.

I won't go to the cold valleys,
Nor to the hills in desolation ,
Nor to the empty streets for
melancholy --
Flying, flying, flying --
You see I have my direction!

Flying in the mid-air in elegance,
I recognize that quiet residence,
Waiting in the garden for her visiting--
Flying, flying, flying --
Ah, the plum aroma from her body is
emitting!

Then by my light-weight,
I land on her lappet gently,
Close to her soft breast --
Melting, melting, melting --
Melting into the soft wave of her mind!

歌 *Song*

Rui Zhang

我死了的时候，
亲爱的，不要为我唱悲伤的歌；
我坟上不必安插玫瑰，
也无需浓荫的柏树。
让盖着我的青青的草，
淋着雨也沾着露珠；
假如你愿意，请记着我，
要是你甘心，甘心忘了我。

我再不见地面的青荫，
觉不到雨露的甜蜜；
再听不见，夜莺的歌喉
在黑夜倾吐悲啼。
在悠久的昏墓中
阳光不升起
我也许，也许记得你
为我唱悲伤的歌

*When I am dead, my dearest,
Sing no sad songs for me;
Plant thou no roses at my head,
Nor shady cypress tree.*

*Be the green grass above me
With showers and dewdrops wet;
And if thou wilt, remember,
And if thou wilt, forget.*

*I shall not see the shadows,
I shall not feel the rain;
I shall not hear the nightingale
Sing on, as if in pain.*

*And dreaming through the twilight
That doth not rise nor set,
Haply I may remember,
And haply may forget.*

—“*When I Am Dead, My Dearest*” by *Christina Rossetti* (1848)

Ola sin nada más (2025)

Guiomar Ortiz Garcia

Un mar que quedar fuera,
cuyo color, silbar, olor
nada me dicen;
un mar al que le busco
inutilmente el corazón,
al que le pongo
inutilmente el corazón.

¿No corresponde
El mar a tierra alguna,
Para mí? ¿No es el mar
que soñé humano ni divino
desde una tierra mía;
el mar que circundaba
de fe la tierra de oro?

A sea that lies beyond,
whose color, whisper, fragrance,
speak nothing to me;
A sea whose heart
I seek in vain,
to which I give
in vain my own.

Does the sea not belong
to the land of mine?
Is the sea I dreamed for
not human or divine
from my own land that once
encircled the sea that
surrounded the land of gold?

Es mar de subibaja,
sin nombre y sin sentido;
no abismo de consuelo,
sí sombra desasida
suelta ola,
sombra que no se une,
ola sin nada más.

The sea rises and falls,
nameless without meaning,
no abyss of consolation,
but a loosened shadow,
wave unmoored,
a shadow that will not join,
a wave a nothing more.

—*“Ola sin nada más” by Juan Ramón Jiménez*

Frolic

Jean Coulthard

The children were shouting together
And racing along the sands,
A glimmer of dancing shadows,
A dovelike flutter of hands.

The stars were shouting in heaven,
The sun was chasing the moon:
The game was the same as the children’s,
They danced to the self-same tune.

The whole of the world was merry,
One joy from the vale to the height,
Where the blue woods of twilight encircled
The lovely lawns of the light.

— *Text by George William Russell (1867-1935)*

신고산타령 *Shingosan Taryeong*

장일남 *Ihl Nam Chang*

푸른 하늘에 물새가 춤춘다.
에야 데야, 어서 노 저어라, 임 찾아 가자.
두둥실 배 띄워 청춘을 싣고서,
여기는 황포강, 노을이 붉고나.

에야 데야, 어서 노 저어라, 임 찾아 가자.
아득한 창파 만리, 임 계신 곳 어디런가.

맑은 달빛이 물 위에 춤춘다.

에야 데야, 어서 노 저어라, 고향에 가자.
순풍에 돛 달고, 파도를 헤치며,

바라다보며는 하늘도 멀고나.
에야 데야, 어서 노 저어라, 고향에 가자.

아득한 수로 만리, 고향 산천 어디런가.

A bird dances across the blue sky.
Row quickly, let us go find my beloved.
Gently we set sail, carrying our youth,
Here on the Huangpu River, where the
sunset glows red.

Row quickly, let us go find my beloved,
Across the endless waters, where could
my love be.

The clear moonlight dances upon the
waves.

Row quickly, let us return home.
With sails catching the fair wind,
cutting through the waves,

Looking ahead, the sky seems endless.

Row quickly, let us return home,
Across the boundless waterways,
where lies my homeland.

뱃노래 *Baennorae* (A Sailor's Song)

조두남 **Du Nam Cho**

공산야월 두견이는 피나게 슬피 울고,
강심에 어린 달빛 쓸쓸히 비취 있네.
어랑어랑 어허야 어야디아 내 사랑아.
가을바람 소슬하니 낙엽이 우수수 지고요.
귀뚜라미 슬피 울어 남은 간장 다 썩이네.
어랑어랑 어허야 어허야 어야디아 내
사랑아.
구부러진 저 송락은, 바람에 건들거리고,
허공중천 뜬 달은 사해를 비추어 주노라.
백두산 명물은 들죽 열매인데, 압록강
구비구비
이천리를 흐르네.
삼수갑산 머루 다래는 얼크러
설크러졌는데,
나는 언제 님을 만나 얼크러
설크러지느냐.
어랑어랑 어허야 어허야 어야디아 내
사랑아.

On a crimson autumn night, the cuckoo
cries bitterly,
and lonely moonlight glimmers upon the
river's heart.
Eorang-eorang, oheoya, o-yadiya, my love.
The autumn wind blows softly, and fallen
leaves scatter,
while crickets mournfully cry, rotting the
remaining night away.
Eorang-eorang, oheoya, oheoya o-yadiya,
my love.
The twisted pine sways in the wind,
and the moon floating high in the sky
shines across the four seas.
The famed fruit of Mount Paektu is the
wild bilberry,
and the Yalu River winds its way across a
thousand li.
On Samsu, Kapsan county, the wild
grapes and vines
are tangled and twisted,
and when shall I meet you, my beloved,
and be tangled likewise.
Eorang-eorang, oheoya, oheoya o-yadiya,
my love.

Vaarwel (2024)

Vincent Bos (b. 2003)

Nu, midden in deze eindeloze oceaan

Now, in the midst of this endless ocean

Achter me zie ik en bloedrode zon

Behind me I see a blood-red sun

Voor een paars gordijn

Before a purple curtain

Daar waar alles is gebeurt

There where everything happened

Het schip, voor eeuwig in motie, het blauw zonder einde

The ship, forever in motion, the blue without end

De kabbelende nacht sluipt dichterbij en wast,

The susurrating night creeps closer and

Traag en Genadeloos, de zon weg

Slowly and Mercilessly washes the sun away

Mijn Bloed, in opstand, zwemt tegen de stroming in

My Blood, in revolt, swims against the stream

Mijn ogen, opzoek naar wat er niet meer is

My eyes, searching for what is no more

Oh, zal ik je nog terug zien?

Oh, will I see you again?

Zon wier proporties ik zo goed ken

Sun, whose proportions I know so well

Nee

No

Omdat ik, in het diepste van het weten, weet

Because I know, deep within myself,

Dat ik je nooit meer zie

That I'll never see you again

PROGRAM NOTES

Kabelo Mokhatla, *Opening the Heart - surrendering control, letting go, entering the unknown*

It's a part of an incomplete suite titled *But What Does It Mean?* Each movement charts a path for Surrender, Silence, Mystery, and Praise. This suite in particular reminds us that deepest truths aren't always found in clarity, but in wonder, in curiosity, and in the courage to let the unknown remain holy. I started writing the music last year and presented some of it for my recital, and to this day, I am still working on it.

Rui Zhang, 雪花的快乐 *The Joy of Snowflakes*, 歌 *Song*

Snowflake's Joy is based on a poem by Xu Zhimo, one of the most beloved poets in modern Chinese literature. As a student from Beijing who has spent the past two years studying in New York, I have been struck by how similar the winters of these two cities can be. This winter, I experienced the heaviest snowfall of my life, and watching the snowflakes swirl through the air reminded me vividly of the imagery in Xu Zhimo's poem.

Song sets a poem originally written by Christina Rossetti "When I Am Dead, My Dearest" and later translated into Chinese by Xu Zhimo. The poem reflects a quiet and gentle acceptance of memory, love, and farewell. Rather than expressing sorrow, it offers a peaceful perspective on letting go and the freedom to remember—or forget.

Guiomar Ortiz Garcia, *Ola sin nada más* (2025)

This piece is inspired by the homonymous poem "Ola sin nada más" written by the Spanish poet Juan Ramón Jiménez. Juan Ramón was one of the many Spanish artists who went into exile when the Spanish Civil War broke out, leading him to live for many years in Cuba, the United States, and Puerto Rico. The first time I read this poem, it took me back to my childhood by the sea, and that's where this piece came from—from childhood memories. Some time later, I discovered that the poet had written this poem with that very same intention, recalling his childhood in Spain and longing for his homeland. I find this coincidence very special, since this piece came about while I was in New York, far from what is still my home today.

Jean Coulthard, *Frolic* from *Six Irish Songs for Maureen*

It is special for me to perform a work by Jean Coulthard. I feel deeply connected to her and her musical influences, as she is from my hometown of Vancouver, British Columbia, and was both a composer and educator at the University there.

In this piece, children's games are paralleled by celestial movements evoking a sense of joy that is felt universally. The music and poem remind me of Jericho Beach at twilight in Vancouver. I believe Jean drew inspiration from the natural beauty of the Pacific Northwest, creating music that allows us to return there time and time again.

Nino Rota, 15 Preludi per Pianoforte (1964)

Nino Rota is widely known for his iconic film scores, especially for *The Godfather*, which creates a strong cultural bridge between America and Sicily, my homeland, and was the initial spark of my interest in his music. However, beyond cinema, Rota reveals himself as a refined and deeply expressive composer for the piano. These preludes showcase a kaleidoscope of emotions, colors, and characters, ranging from playful irony to lyrical introspection. Through this selection, I aim to highlight the often-overlooked beauty of his piano writing and present Rota not only as a master of film music, but as a true poet of the piano.

장일남 **Ihl Nam Chang**, 신고산타령 *Shingosan Taryeong*

조두남 **Du Nam Cho**, 뱃노래 *Baennorae* (A Sailor's Song)

This composition reflects the serene beauty of Korea's landscapes and the poignant emotion of 한 han, a uniquely Korean feeling of longing. Through its flowing rhythms and distinctive melodies, it conveys the essence of Korea's spirit. We hope it allows listeners to immerse themselves in both the natural beauty of Korea and the cultural atmosphere of the early 20th century.

Vincent Bos, *Vaarwel* (2024)

Vaarwel was inspired by my grandmother's story. She was born in Jakarta, Indonesia (which was then known as 'Batavia'). She experienced her childhood there, and the Japanese invasion during the Second World War. After the end of WWII, my grandmother was forced to leave Indonesia and in December of 1951 she departed on a ship called 'Sibajak'. As the ship was departing the famous tune *We'll Meet Again* by Vera Lynn started playing from the ship's speakers, inspiring hope of seeing her home country again, although she never returned. This moment on the ship is where my piece *Vaarwel* takes place.

Joly Braga Santos, String Quartet Number 1 in D Minor, Op. 4

Joly Braga Santos, was born in 1924 in Lisbon, Portugal, the same place where he died in the summer of 1988. He was one of the most significant composers of the 20th century in Portugal.

In his early compositions, Braga Santos used a lot of modal harmony (taking inspiration from Portuguese composers from the Renaissance—such as Duarte Lobo (c. 1565–1646) or Filipe de Magalhães (c. 1571–1652) - combined with counterpoint and the contemporary style of his time.

During his early period, one can also find the presence of Portuguese folk songs in his compositions.

The String Quartet No. 1 in D Minor, Op. 4, was composed in 1945 and is dedicated to Braga Santos' Professor Luís de Freitas Branco (1890-1955).

ABOUT THE PERFORMERS

Alessio Masi

Born in Sicily, Alessio Masi is a young pianist and composer acclaimed for his pianistic eloquence and remarkable interpretative maturity. He is the winner of the First Prize at the “Hermès for Talents” competition, which awarded him a three-year sponsorship from Hermès and a European concert tour. He also received a special invitation to the Verbier Festival in Switzerland, where he returns each year as a Visiting Student of the Verbier Festival Academy. He has performed at the Klavierhaus in New York, Steinway Hall in London, Teatro Olimpico in Vicenza, Teatro alla Scala Museum in Milan, Foyer of the Maggio Musicale Fiorentino in Florence, Sale Apollinee of Teatro La Fenice in Venice and he has taken part in numerous festivals in Milan, Palermo, Madrid, Lisbon, Rome, Arezzo, Garda Lake, Tuscany. Described by Christopher Axworthy as an “extraordinarily complete pianist” and by Jed Distler as “a virtuoso who goes to the heart of every repertoire he chooses to play,” he will soon release an album entirely devoted to the piano works of Nino Rota alongside Brilliant Classics Label. He is a student of Daniel Epstein in the Professional Studies program in Classical Piano at Manhattan School of Music.

Guiomar Ortiz García

Pianist, composer, and multidisciplinary artist Guiomar Ortiz García showed an interest in musical writing from a young age, but the first years of her training focused on the piano, obtaining numerous awards at the national and international competitions and playing in numerous venues around Spain and Europe. She did her bachelor’s degree in piano at CSKG in Spain.

Her creativity led her to focus on multidisciplinary work, composing pieces for dance, art galleries, and the audiovisual world, which made her earn numerous awards in renowned film festivals around Spain, the USA, and Latin America. In 2024, she released her first album, *LA LUZ*, a project that includes music, poetry, video, and photography. She has participated in various recordings at the prestigious London studios of Abbey Road, working as an arranger and assistant producer. Her pieces have been played in places like the Mozarthaus of Vienna, Fabrica di Vappore di Milano, Basel, Madrid, and New York.

Jillian Tam

Jillian Tam is a mezzo-soprano from Vancouver, Canada, currently pursuing a Master of Music at Manhattan School of Music, where she studies with Cynthia Hoffmann on a generous scholarship. A graduate of McGill University's Schulich School of Music, she studied with Dominique Labelle as a Schulich Scholar. She received a Canada Council for the Arts grant to pursue further studies with Elène Golgevit in Paris. Over the years, she has also trained at festivals including the Verbier Festival's Academy Atelier Lyrique, Gstaad Festival Academy, the Académie Francis Poulenc, and the Mozarteum University Summer Academy. Jillian is drawn to contemporary opera and collaborative projects, creating new works that explore meaningful political, social, and cultural stories.

Recent highlights include Mercédès in MSM Graduate Opera Theatre's Selections from *Carmen*. Other roles include Rosmira in *Partenope* and Medoro in *Orlando* (both with Opera McGill). This summer, she makes her professional debut as Speranza in Early Music Vancouver's production of Monteverdi's *L'Orfeo*.

Ainslie Matthew

Canadian-American pianist, Ainslie Matthew, received her bachelor's of music in piano performance at McGill University's Schulich School of Music as a student of Professor Julia Gavrilova. Prior to McGill, Ainslie was a student in the piano conservatory (directed by Dr. Sarkis Baltaian) of the Orange County School of the Arts in California. In 2019, she was named the conservatory's Musician of the Year. Her private piano teachers have included Dr. Jarred Dunn, Dominic Cheli, Dr. Grace Fong, Dr. Bernadene Blaha, and Dr. Joseph Matthews. She has performed in masterclasses for Yoheved Kaplinsky, Edith Fischer, Magdalena Lisak, Noriko Ogawa, Victor Rosenbaum, Ning An, Kevin FitzGerald, Patrick Lechner, Phoenix Park-Kim, and Dr. Haewon Song, among others. In 2022, Ainslie attended the International Piano Masterclass (IPM) series at the Akademia Muzyczna in Katowice, Poland, and participated in masterclasses with Beata Bilińska, Andrzej Jasiński, and Carlo Palese. At IPM, Ainslie was selected to perform in the final student recital. She has received scholarships from and participated in numerous summer piano festivals, including the Brevard Music Festival (studio of Norman Krieger, 2022 and 2023) and the Orford Piano Festival (studio of Daniel Shapiro), where she was selected for the Rising Stars concert. In 2023, Ainslie received the Austrian Society Scholarship from McGill University for her studies at the Summer Academy at the Mozarteum in Salzburg, with Andreas Frölich. Ainslie received the alumni scholarship from MTAC in 2024. In 2024, Ainslie received a full scholarship for the Francis Poulenc summer Académie in Tours, France.

Ainslie is currently attending Manhattan School of Music in New York, under the tutelage of pianist Alexandre Moutouzkine, with a generous scholarship to pursue her master's degree in piano performance.

Leonie Asamoah

Leonie Asamoah was born in Germany and started playing violin at age 8 at the Escola Artística de Música do Conservatório Nacional in Lisbon, Portugal, receiving lessons from Professor José Sá Machado. She completed her Bachelors degree in Belgium, studying with Professor Tatiana Samouil, Alexei Moshkov and Yossif Ivanov. She was a member of the Portuguese National Youth Orchestra, the National Youth Orchestra of the Netherlands and the European Union Youth Orchestra and a substitute at the Opera and Ballet Flanders in Belgium. Leonie has received masterclasses from various musicians such as Marco Rizzi, Christoph Poppen, Mihaela Martin and Boris Kuschmir. She received a first prize at the Léopold Bellan International Competition in chamber music and was a young musician of the Musethica Organisation. She is currently in her first year of Masters at MSM, studying with Professor Lucie Robert and Professor Nicholas Mann.

Christina Akiko Shari

Japanese and American violinist, Christina Akiko Shari, raised in Brooklyn, NY began her studies in violin at five years old with Weini Tekeste until 2018, when she became a Music Access Program student studying with Naho Parrini at Bloomingdale School of Music. In March 2020, Christina was selected to compete in the New York City Regional Young Musicians Concert with her chamber group at CMS Rose Studio. There, she discovered her passion in collaborating with other musicians and chamber music making. Christina completed her Bachelor of Music at SUNY Purchase College's Conservatory of Music in May 2025 as a violin performance major studying with Deborah Buck. At Purchase, Christina won the 2025 chamber music competition with Brittan's String Quartet No. 2 as first violin. She also played in numerous ensembles and outreach concerts, playing Jessie Montgomery's Strum at the Metropolitan Museum of Art and Beethoven's String quartet in C minor Op.18 at Kendall on Hudson. Christina is currently pursuing her Master's of Music in violin at Manhattan School Music with Nicholas Mann as her teacher.

Phoebe Ro

Phoebe Ro first started playing viola at age seven. She started her orchestra experience with the New Jersey Regionals orchestra (NJMEA All North Jersey Junior High School Orchestra and All State Intermediate Orchestra). In 2015 she joined the New York Youth Symphony Chamber program for one year and she's a current member of the NYYS Orchestra since 2018. Phoebe also participated in the Grammy award winning album *Works by Florence Price, Jessie Montgomery, Valerie Coleman* (2020). She's currently studying with Jordan Bak at Manhattan School of Music. Prior to MSM she studied with Stephanie Baer and Karen Ritscher from NYU and Joohyun Kate Kim and Toby Appel from the Viola faculty at the Juilliard pre-college and college division.

Frida Rahman

Frida Rahmani is an American cellist, born in Manhattan and raised in New Jersey. She is one of the founding members of Harambee Chamber Orchestra, an ensemble dedicated to playing music written by underrepresented composers, mainly women and people of color. In this group as well as others, she has played multiple world premiers of the compositions of her peers. She recently completed her BM at Purchase College Conservatory of music, majoring in Cello Performance. She served as principal cellist of the Purchase Symphony Orchestra for three years, and her piano quartet was the winner of the 2023 Molnar-Harris Chamber Music Competition. She is currently pursuing her MM in Cello Performance at Manhattan School of Music under the tutelage of Julia Lichten.

Soojin We

The South Korean baritone, Soojin We, based in New York City is gaining recognition for his expressive artistry and commanding stage presence. He is praised for his refined vocal technique and clear diction. His repertoire ranges from art songs to operatic highlights include Mercutio in Gounod's *Roméo et Juliette* at Manhattan School of Music and Figaro in Mozart's *Le nozze di Figaro* at the Miami Music Festival. He also appeared in the Korean premiere of Bellini's *Norma* at the Seoul Arts Center in collaboration of Royal Opera House, London and has participated in major symphonic works and film-related concert projects as a professional chorus member. This season, he performs Marco in Puccini's *Gianni Schicchi* and Pandolfe in Massenet's *Cendrillon*.

Jieun Kim

Jieun Kim is a collaborative pianist from South Korea, currently based in New York City, known for her expressive musicianship and skillful collaboration. She is pursuing a Master's in Collaborative Piano at Manhattan School of Music with Heasook Rhee, after completing her Bachelor's and Master's in Collaborative Piano at Sungshin Women's University. She has performed widely with singers and instrumentalists, including in the Outstanding Young Artist Recital by the Korea Collaborative Pianists Association. In Korea, she performed with Joie de Musique, Anyang Opera Company, Bravo Opera Ensemble, and the Anyang Music Festival, appearing at major venues such as Sejong Center for the Performing Arts, and coached numerous opera productions including Donizetti's *L'elisir d'amore*.

Vincent Bos

Vincent Bos is an Indo Composer, Orchestrator, Arranger, and Electric Guitarist born in Delft, Netherlands. He has an interest in a broad range of musical styles from classical concert music to game and film music and also popular styles. As a guitarist he has performed in both rock bands as well as chamber ensembles. As a composer he has worked with numerous ensembles, including but not limited to the Windscape Ensemble and the TrakArt PopsOrchestra.

Louise Jones

Louise Jones is a soprano from the Netherlands, currently doing her BM at Manhattan School of Music under the guidance of Cynthia Hoffmann. Prior to studying in New York, Louise lived in Shanghai where she studied for a year at New York University Shanghai. Together with the Dutch National Mixed Youth Choir, Louise makes many appearances in main Dutch performance spaces such as Concertgebouw, Muziekgebouw aan 't IJ, and TivoliVredenburg.

Ivan V. Morozov

Ivan V. Morozov is a junior clarinetist at the Manhattan School of Music, studying with Alan Kay. Prior to MSM, he studied at Juilliard Pre-College with Jon Manasse and the LaGuardia High School of Arts. He teaches clarinet privately and at his local elementary school, and he has done freelance work. He is also a graduating master's student for mathematics at the City College of New York, having received his B.S. summa cum laude from there in 2025 with departmental honours and two minors: in physics and in Earth and atmospheric science. His research interests lie primarily in number theory and algebra, though he has also coauthored research on qualitative prediction and risk assessment models for hurricanes, as well as having worked under a NASA grant to compare surface-based and satellite precipitation measurements.

Jen Impey

Jen Impey is a composer, pianist, and guitarist with a focus on game composition. She currently attends Manhattan School of Music and studies under Dr. Stambaugh. She is regularly located in New York currently.

Peter Wiseman

Originally from Austin, Texas, Peter Wiseman is a double bassist currently based in New York City. He is currently pursuing his Bachelor's of Music under Tim Cobb at Manhattan School of Music and has played in masterclasses for members of the Baltimore Symphony, Cleveland Orchestra, and Royal Concertgebouw Orchestra. As an orchestral bassist, he has played with conductors such as Leonard Slatkin, Daniella Candillari, Mei-Annie Chen, and J.D. Gersen. Outside of orchestral playing, Peter is passionate about contemporary music, jazz, and bluegrass.

Arianna Behrendt

Arianna Behrendt is a Russian-American violinist from the Bay Area, California, currently pursuing her undergraduate degree in violin performance at Manhattan School of Music in New York City, where she studies with Isaac Malkin. She made her Carnegie Hall debut at age 10 with the Sunset Youth Orchestra and, two years later, won first prize at the Rising Stars International Competition in Riga, Latvia. As her early solo success evolved into a deep commitment to orchestral music, she went on to serve as principal and concertmaster with ensembles including the Golden State Youth Orchestra, the World Youth Symphony Orchestra at Interlochen Arts Camp, the Village Verein Orchestra, and the Eastern Music Festival's Young Artists Orchestra, and was a member of the San Francisco Symphony Youth Orchestra. This trajectory led her to co-found the NYC Orchestra Project in 2025, where she hopes to connect and inspire through collaborative music-making.

Yuantong Bai

Award-winning pianist, Yuantong Bai, is a collaborative artist whose performances have been heard at Carnegie Hall and major venues across the United States and Asia; she is currently pursuing a Doctor of Musical Arts degree at Manhattan School of Music.

Huiyan Wang

Chinese soprano Huiyan Wang has appeared in concerts and opera productions in both China and the United States, including performances at the National Centre for the Performing Arts and with Portland Opera. She is currently pursuing her Bachelor of Music degree at Manhattan School of Music, studying with Joan Patenaude-Yarnell.

Kabelo Mokhatla (drums)

Kabelo Mokhatla is an award-winning drummer and composer whose powerful work has led him to top New York Jazz Clubs, and Stages worldwide.

His debut album, *The Key to Authenticity*, was praised for its distinctive identity and warmth: "It'll hit you from the first notes... It also has the warm sound of home."

Having performed on NPR's *Tiny Desk*, North Sea Jazz Festival, Elbphilharmonie, and Cape Town Jazz Festival, Mokhatla crafts deeply personal, soul-lifting compositions that balance vulnerability and strength, aiming to transform space and inspire healing through music.

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 1,000 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

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 Division is a professionally oriented Saturday music program dedicated to the musical and personal growth of talented young musicians ages 8 to 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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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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