

The 3rd Annual International Student Concert & Webcast
*Presented in collaboration by the International Student
Organization and the Distance Learning Program*
Monday, April 21, 2008
Miller Recital Hall at 7:30pm

PROGRAM

OPENING REMARKS

Robert Sirota, *President*
Manhattan School of Music

JOHANN STRAUSS, SR., arr. Stephen Hough
(1804-1849), (b. 1961)

Radetzky Waltz

Hoang Pham, *piano* (Australia)

JOHAN HALVORSEN
(1864-1935)

Concert Caprice on Norwegian Melodies

Anna Margrethe Nilsen, *violin* (Norway)
Jesús Reina, *violin* (Spain)

QIN XI XUAN (music) / LI BAI (lyrics)
(unknown) / (701-762)

Thoughts on a Still Night (Jing Ye Si)

AMERIC GOH (music) / CYRIL WONG (lyrics)
(b. 1982) / (b. 1977)

Cockroach

Leslie Tay, *tenor* (Singapore)
Melissa Khong, *piano* (Singapore)

EUGÈNE YSAÏE, arr. Carolin Pook
(1858-1931), (b. 1981)

Balla.de

Ulrike Schmitz, *violin* (Germany)
Carolin Pook, *violin* (Germany)
Joe Hertenstein, *drums* (Germany)

ANGEL PEÑA
(b. 1921)

Iyo Kailan Pa Man

Rogelio Penaverde, *tenor* (Philippines)
Indah Hertanto, *piano* (Indonesia)

PABLO DE SARASATE
(1844-1908)

Navarra

Jesús Reina, *violin* (Spain)
Anna Margrethe Nilsen, *violin* (Norway)
Jing Wang, *piano* (China)

ARAM KHACHATURIAN, arr. Willy V. Sargsyan
(1903-1978), (unknown)

“Adagio of Spartacus and Phrygia”
from *Spartacus*
“Sabre Dance” from *Gayaneh*

Hayk Arsenyan, *piano* (Armenia)

JEAN-OLIVIER BEGIN
(b. 1979)

Modern Passage #2

Christine Carter, *clarinet* (Canada)
Austin Walker, *percussion* (United States)
Jean-Olivier Begin, *electronics* (Canada)

TEXTS AND TRANSLATIONS

Thoughts on a Still Night (Jing Ye Si)

静夜思	Jìng Yè Sī
床前明月光	Chuáng qián míng yuè guāng
疑是地上霜	Yí shì dì shàng shuāng
举头望明月	Jǔ tóu wàng míng yuè
低头思故乡	Dī tóu sī gù xiāng

Before my bed the moon is shining bright
I think that it is frost upon the ground
I raise my head and look at the bright moon
I lower my head and think of my hometown

Cockroach

I watch father mop the floor
Drawing a map, zealously
Shaping contours, polishing
Boundaries, marking specific
Spots, here, there, beside the
Leg of a chair, underneath the
Couch. These are the places
Where he will hide.

Iyo Kailan Pa Man

I recall days of our love
When our life was a dream
Your sweet lips held the promise of heaven...
I devoted myself to you in joy and in sorrow.

But the days went by and you drifted away;
My heart waits in sadness, my dear.
Where is our love?
Why did it end so soon?
When will I feel your warmth again?

My life that lingers in sorrow wants to fade away;
If you are not with me my heaven has no light.
If you return to me,
If you come to me...
My heart that I gave
I give again forever.

PROGRAM NOTES

Radetzky Waltz

Johann Strauss, Sr., arr. Stephen Hough

The *Radetzky March* for orchestra by Johann Strauss, Sr., is an imperial march traditionally performed every year at the Vienna Philharmonic's New Year's Concert. In *Radetzky Waltz*, pianist Stephen Hough (who recently acquired Australian citizenship) takes Strauss's march and turns it into a waltz. In this delicious new creation, Hough adds one beat to every bar of Strauss's march along with some Poulenc and a little Gershwin.

Concert Caprice on Norwegian Melodies

Johan Halvorsen

The concert caprices are based on Norwegian folk music traditions. The piece includes a typical dance called "halling", which was danced as a way for young men to show off, and was often seen at weddings and similar events. Johan Halvorsen was one of Norway's national romantic composers, along with Edvard Grieg. Besides being a composer, Halvorsen was a conductor and a master at violin. Among his most famous compositions is the *Passacaglia and Sarabande based on a theme by Handel* for violin and viola.

Thoughts on a Still Night (Jing Ye Si)

Qin Xi Xuan (music) / Li Bai (lyrics)

This 20th century Chinese art song is based on a poem by Tang Dynasty poet Li Bai, regarded as one of the most famous poets in Chinese literature. His poetry has been set to music by composers like Mahler (in *Das Lied von der Erde*) and Harry Partch. Although this selection is not Singaporean in origin, it is a reflection of one of the many musical styles that make up the musical landscape of modern-day Singapore, a confluence of many cultures including Chinese, Malay and Indian.

Cockroach

Americ Goh (music) / Cyril Wong (lyrics)

Based on a poem written by Singapore's leading contemporary gay poet, Cyril Wong, the song *Cockroach* by Singaporean composer Americ Goh is one of the first examples of original Singaporean, contemporary classical, solo vocal literature. The playfulness of the music juxtaposes starkly with the sense of paternal alienation pervasive in the text, in which the poet likens his father to a cockroach. The song is unique in its use of contemporary vocal techniques and theatrical elements and also reflects the influence of a multicultural Singaporean landscape on the composer with its suggestion of Indian musical sequences within the composition.

Balla.de

Eugène Ysaÿe, arr. Carolin Pook

This is an arrangement of Eugene Ysaÿe's 3rd solo sonata for violin, *Ballade*. German jazz violinist Carolin Pook has added interesting free improvisations and grooves to this famous piece, so it transforms into a contemporary trio.

Iyo Kailan Pa Man

Angel Peña

Iyo Kailan Pa Man is a song about unrequited love. Written by one of the Philippines' most notable pioneers of jazz music, the work belongs to the genre of Philippine Romantic Music known as the Kundiman. The song consists of a haunting melody that serves to reinforce its text which is a paradox of lament and hope.

Navarra

Pablo de Sarasate

Sarasate is known as one of the violin's virtuosos. His reputation as a composer is mainly of showpieces and encores or miniatures, although as a performer he also enjoyed playing chamber music works, especially the Brahms string quartets. Among his 50 published works lies *Navarra*, his only violin duet, written as a tribute to his birthplace, which was published in Berlin in 1889 and later orchestrated. In *Navarra*, Sarasate uses melodies that might have been used in Spanish bagpipes, blending and contrasting them with more flamenco-like character and rhythms.

“Adagio of Spartacus and Phrygia” from *Spartacus*

“Sabre Dance” from *Gayaneh*

Aram Khachaturian, arr. W. Sarkissian

Aram Khachaturian was the first composer to place Armenian music within an international context. By synthesizing the musical achievements of his age with Armenian traditions such as peasant song, urban instrumental folklore, the art of the ashugh, the ornamental style of medieval monody and the purism of national idioms of Komitas, he created a new aesthetic. He was also the first composer in the country to write music for films with sound. Between 1950 and 1954, he wrote the ballets *Gayane* and *Spartacus*, the latter being first performed at the Kirov Theatre in Leningrad in 1956 and in a revised form at the Bol'shoy in Moscow in 1968. Khachaturian's music was one of the bridges that most effectively connected European and Eastern traditions during the 20th century.

Modern Passage #2

Jean-Olivier Begin

Modern Passages is a multimedia work written for Canadian clarinetist Christine Carter by recent MSM graduate composer Jean-Olivier Begin. This four-movement piece is a reflection on how rites of passage are experienced among ancient and modern societies. Using black and white pictures from Christine's family and footage from different African and South-American tribes, the second movement represents the passage from childhood to adulthood.