

**M** Manhattan  
School of Music  
**DISTANCE LEARNING  
AND RECORDING ARTS**

11<sup>TH</sup> ANNUAL

**INTERNATIONAL STUDENTS'  
CONCERT & LIVE WEBCAST**

[dl.msmnyc.edu/live](http://dl.msmnyc.edu/live)

WEDNESDAY, APRIL 6, 2016 | 7:30 PM  
THE WILLIAM R. AND IRENE D. MILLER RECITAL HALL

WEDNESDAY, APRIL 6, 2016 | 7:30 PM  
THE WILLIAM R. AND IRENE D. MILLER RECITAL HALL

# 11<sup>TH</sup> ANNUAL INTERNATIONAL STUDENTS' CONCERT & LIVE WEBCAST

Presented by International Student Services  
and the Distance Learning Program  
[dl.msmnyc.edu/live](http://dl.msmnyc.edu/live)

## PROGRAM

ISANG YUN  
(1917–1995)

### *Inventionen for two flutes*

- I. Triller
- II. Glissandi
- III. Vorschläge (ornament)
- IV. Harmonie.

**Min Hee Kim**, Flute (Korea)

**Esther Hyung Lee**, Flute

Isang Yun's primary musical idea was the development of Korean music by means of Western avant-garde music. *Inventionen* employed extended flute techniques associated with traditional Korean music, imitating the *Daegeum* which is the traditional Korean woodwind instrument. Included are glissandi, pizzicato, portamenti, vibrati and above all a very rich vocabulary of ornaments.

KAIJA SAARIAHO  
(b. 1952)

### Six Japanese Gardens

- I. Tenju—an Garden of Nanzen-ji Temple
- II. Many Pleasures (Garden of the Kinkaku-ji)
- III. Dry Mountain Stream

**Jerry Piipponen**, Percussion (Finland)

**Zak Argabrite**, Electronics

Finnish composer Kaija Saariaho has developed an intimate and dramatic musical language, creating dreamy images of our subconscious. Her music emerges from the natural sounds we so often ignore. Saariaho manages to meld *acoustic* and *electronic music* into a seamless unity of both worlds.

“Six Japanese Gardens is a collection of impressions of the gardens I saw Kyoto during my stay in Japan in the summer of 1993, and my reflection of rhythm at that time.”

“I love our culture, but in every domain there was always one wise old guy with a bald head—the male authority whose aesthetics or politics ruled. In music there was Sibelius, in architecture Alvar Aalto, and then there was President Kekkonen, who led the country for twenty–five years. I felt squeezed to be something that I’m not.”

–*Kaija Saariabo*

TOMAS VILLAFLORES

*Pobreng Alindahaw*

Arr. Lucio San Pedro (1913–2002)

**Ramon G. Tenefrancia**, Tenor (Philippines)

**Riko Higuma**, Piano

“Pobreng Alindahaw” is a Visayan folk song composed by Tomas Villaflores. There are multiple arrangements of this popular folk song, including this one by Philippine National Artist for Music Lucio San Pedro. “Pobreng Alindahaw,” or Poor dragonfly, is about a dragonfly being tossed in the wind, looking for a place to rest among the beautiful flowers.

ORIGINAL VISAYAN LYRICS

ENGLISH TRANSLATION

Ako’y pobreng alindahaw  
 Sa huyuhoy gianod–anod  
 Nangita ug kapanibaan, ahay,  
 Sa tanaman ug sa manga kabulakan.  
 Aruy, aruy, aruy, aruy...  
 Ania si bulak sa mga kahidlaw  
 Aruy, aroy, aruy, aruy...  
 Aruy, aruy, di ka maluoy  
 Ning pobreng alindahaw.  
 Aruy, aruy, aruy, aruy...

I’m a poor dragonfly  
 In the breeze being swept away  
 Searching for a place to rest, sigh,  
 In the garden among the flowers.  
 Ouch, ouch, ouch, ouch...  
 Like flowers for the one who yearns  
 Ouch, ow, ouch, ouch...  
 Ouch, ouch, don’t be sorry  
 For this poor dragonfly.  
 Ouch, ouch, ouch, ouch...

LUCIO SAN PEDRO  
 (1913–2002)

*Sa Ugoy Ng Duyan*

Arr. Redentor Romero

**Ramon G. Tenefrancia**, Tenor (Philippines)

**Jamie Charisse Sampana**, Soprano (Philippines)

**Riko Higuma**, Piano

“Sa Ugoy Ng Duyan” is a lullaby by Philippine National Artists Lucio San Pedro and Levi Celerio. The music for the song was composed by Lucio San Pedro during his trip to New York from Manila in 1946, and meant as an ode

to his mother. On his return trip back to Manila, which at the time took 27 days to complete, he met Levi Celerio who added text to the beautiful melody. Originally set for solo voice and piano, the song was arranged by Redentor Romero as a duet for soprano and tenor. The song speaks of one's longing to return to the cradle, when bliss was in the arms of one's mother.

ORIGINAL TAGALOG LYRICS

ENGLISH TRANSLATION

Sa Ugoy ng Duyan	To The Cradle's Sway
Sana'y di magmaliw ang dati kong araw	I hope my former days don't fade away
Nang munti pang bata sa piling ni Nanay	When I was a young child in Mom's arms
Nais kong mauhit ang awit ni Inang Mahal	I want Beloved Mother's song to repeat
Awit ng pag-ibig habang ako'y nasa duyan	Song of love while I was in the cradle In my sleep
Sa aking pagtulog	that's very peaceful
na labis ang himbing	The planets guard me
Ang bantay ko'y tala	The stars watch over me
Ang tanod ko'y bituin	In Mom's arms
Sa piling ni Nanay	Life was like heaven
Langit ang buhay	My heart that's hurting
Puso kong may dusa	Yearns for the sway of the cradle by
Sabik sa ugoy ng duyan mo, Inay	you, Mom

MINGGOY LOPEZ  
(1912–1981)

*Rosas Pandan*  
Arr. Augusto "Agot" Espino

**Jamie Charisse Sampana**, Soprano (Philippines)  
**Nobuko Amemiya**, Piano

"Rosas Pandan" is a Cebuano folk song by Minggoy Lopez, to the lyrics of Levi Celerio. It tells about a pretty young girl who loves to dance balitaw. This version was arranged by Prof. Agot Espino.

## ROSAS PANDAN (IN CEBUANO)

Ania si Rosas Pandan

Gikan pa intawon sa kabukiran

Kaninyo makiguban-uban

Sa gisaulog nga kalingawan

Balitaw day akong puhunan

Maoy kabilin sa akong ginikanan

Awit nga labing karaan

Nga garbo ning atong kabungturan

Dika ding dika ding dika ding

Ayay sa atong balitaw

Manindot pa ug sayaw

Daw yamog ang kabugnaw

Dika dong dika dong dika dong

Ayay usab si Dodong

Nagtan-aw kang Inday

Nagtabisay ang laway

Ayayay ayayay ayayay

Aya-ay sa akong balitaw

Kanindot ba mosayaw

Daw yamog ang kabugnaw

Tigadong tigadong tigadong

Ayay usab si Dodong

Nagtan-aw kang Inday

Nagtabisay ang laway

Balitaw day akong puhunan

Maoy kabilin sa akong ginikanan

Awit nga labing karaan

Nga garbo ning atong kabungturan

Ayayay ayayay ayayay

Aya-ay sa akong balitaw

Kanindot ba mosayaw

Daw yamog ang kabugnaw

Tigadong tigadong tigadong

Ayay usab si Dodong

Nagtan-aw kang Inday

Nagtabisay ang laway

Ayayay ayayay ayayay

Aya-ay sa akong balitaw

Kanindot ba mosayaw

Daw yamog ang kabugnaw

Tigadong tigadong tigadong

Ayay usab si Dodong

Nagtan-aw kang Inday

Nagtabisay ang laway

Nagtan-aw kang Inday

Nagtabisay ang laway

ENGLISH TRANSLATION:

Here is Rosas Pandan  
Just arrived from the mountains  
To be with all of you  
To celebrate the fiesta

This song is my livelihood  
An inheritance from my parents  
A most ancient song  
The pride of our hill country

Dika ding dika ding dika ding  
Hey!, our song  
Is still nice to dance to  
Like fog on a cold day

Dika dong dika dong dika dong  
Hey!, also the young man  
He's looking at the young lady  
His drool is falling

Ayayay ayayay ayayay  
Hey!, my song  
Is it nice to dance to  
Like fog on a cold day

Tigadong tigadong tigadong  
Hey!, also the young man  
He's looking at the young lady  
His drool is falling

This song is my livelihood  
An inheritance from my parents  
A most ancient song  
The pride of our hill country

Ayayay ayayay ayayay  
Hey!, my song  
Is it nice to dance to  
Like fog on a cold day

Tigadong tigadong tigadong  
Hey!, also the young man  
He's looking at the young lady  
His drool is falling

Ayayay ayayay ayayay  
Hey!, my song  
Is it nice to dance to  
Like fog on a cold day

Tigadong tigadong tigadong  
Hey!, also the young man  
He's looking at the young lady  
His drool is falling  
He's looking at the young lady  
His drool is falling

HANS OTTE  
(1926–2007)

Book of Hours (Stundenbuch), No. 23, 26

JOHANNES BRAHMS  
(1833–1897)

Improvisation II on a Theme  
Arranged by Jakob Georg Ruderer (b. 1989)

**Jakob Georg Ruderer**, Piano (Germany)

*Book of Hours* is a catalogue of 48 miniature piano pieces by the German composer and pianist Hans Otte composed between 1991 and 1998. Mostly in two voices, the pieces create complex harmonic sound spaces. Later in his life Otte's music became freer and more open regarding the use of sound inspired by Japanese Zen traditions, which the composer studied while developing a close friendship with John Cage during multiple visits to Japan. In the case of *Book of Hours* the composer's performance instruction say:

"Duration of sounds according to space notation, meaning the farther away the next note is, the longer the current one has to be held; the closer, the faster it has to be played." Also he asks the performer for a vivid use of the pedal based on the instrument, the space of performance and the style of the interpreter. The pieces are not related to each other as a cycle; it is a collection of 48 independent pieces which can be performed in a free selection by the performer.

The main motive of the Improvisation is taken from the fifth and final movement of Johannes Brahms' third piano sonata in f minor, op. 5. It is a simple melody and dominates the second half of the movement. Its first appearance is like a hymn with full chords which Brahms then develops. Among other forms, it appears as canon, as counterpoint and finally as an ecstatic presto figure. In this *Composed Improvisation* these musical methods are also used in addition to more recent and contemporary ways of creating sound spaces in relation to Otte's Book of Hours and what the performance situation brings.

BRETT DEAN  
(b. 1961)

*Demons* for solo flute

**Andrea White**, Flute (Australia)

"*Demons* was written in March 2004 for Sharon Bezaly specifically for her "From A to Z" recording project for BIS Records. As it was the "D" disc of the series, I initially approached the project from the starting point of alphabetic signage, the piece hence exploding on the scene with a hammering of high Ds which are to be played with a plethora of different tone colourings, attacks, multiphonics and inflections in a highly agitated and 'demonic' manner. The piece then takes

off in other directions and, as it unfolds, it reveals a brief but intense *rondo* movement structure. The opening D-dominated first section (highly agitated and impetuous) reappears between contrasting sections, firstly angular lyricism (suddenly slow and dreamy), then *scherzando*-inspired virtuosity (lightly flowing, buoyant) and finally spending its energy and slowing into a sense of uneasy calm in the *misterioso* final section with its brief, curious closing chorale of vocalized chords. *Demons* was premièred by Sharon Bezaly in a recital in Seoul, South Korea in May 2004.”

– Brett Dean

VICTOR BAEZ

(b. 1985)

*Apostrophos' Separationis*

**Victor Báez**, Composer (Mexico)

**Ruston Ropac**, Soprano

**Camille Brault**, Alto

**Yiqiao Zhou**, Tenor

**Hyung Joo Eom**, Bass

This piece explores the consequences of a single disruptive element set loose within an otherwise ordered system. This could be a reflection of life in Mexico City: a place where everything tends towards ever-increasing chaos, yet the countless currents of human activity, tumbling into one another in their incessant, revolving flow, appears to whirl together into a manic, endless, oddly rhythmic pattern. The pattern seems both current and timeless, shrill and soothing, universal, yet possessing a distinctively Mexican identity—orderly chaotic. This paradox of quiet explosion, of inward scream—a Labyrinth of Solitude, if you will—permeates and guides the work. The work could be a reflection of life in Mexico City, but it could also be almost anything else: a moment of complexity, and eye open in the dark, a litany of numbers echoing off the walls of an invisible church. Mexico City has many, many churches .

PANCHO VLADIGEROV *Pictures for Piano*, Op. 46

(1899-1978)

**Kaliya Kalcheva**, Piano (Bulgaria)

Pancho Vladigerov was a conductor, pedagogue and pianist as well as one of the most influential Bulgarian composers of all time. He composed in a wide variety of genres. The piece “Balkan Dance” is one of his many short piano pieces, often combined in cycles. It is based on Bulgarian folklore motifs and idioms, and uses asymmetrical meters, traditional for Bulgaria, which are a mixture of simple and compound pulses.

CHESTER DUNCAN  
(1913-2002)

*Dalia's Soliloquy*

**Emma Mansell**, Mezzo-soprano (Canada)  
**Jakob Georg Ruderer**, Piano

Chester Duncan and W.H Belyea (1917-2001) are Canadian artists from the 20th century who had extensive careers in both the performance and educational branches of music. Duncan composed more than 150 songs, many of which are housed in the Canadian Music Centre, while a large portion of Belyea's poetry can be found under the pseudonym "A.C. Darke." Both Duncan and Belyea were deeply involved in the classical music scene in Canada, and were regularly featured on the acclaimed national CBC Radio during their lifetimes.

ALBERTO GINASTERA  
(1916-1983)

*Danzas Argentinas*, Op. 2

Arranged by Federico Diaz (b. 1986)

**Federico Diaz**, Guitar (Argentina)  
**Jeremías Sergiani Velázquez**, Violin I  
**Yoon Sang Timothy Cho**, Violin II  
**Alison Comerford**, Viola  
**Roland Gjernes**, Cello

The commemoration of Ginastera's 100th anniversary motivated me to do a guitar and string quartet arrangement of one of his best known pieces, the *Danzas Argentinas* op. 2 for piano. This work is inspired not only by the music of the Pampa in habitants, but also by their social and cultural life. In order to incorporate the character of dance into the piece, Ginastera uses specific elements from typical Argentinian folkloric rhythms such as chacarera, zamba, huella, gato and malambo; however none of them is completely stated in its original form. Each piece depicts a distinct character of life in the Pampas. The first one portrays the old man in charge of the oxen and cows, "el Viejo boyero." The second piece, which is extremely lyrical, is dedicated to the graceful woman, "la moza donosa." Lastly, the third piece is a musical description of the most important and vigorous character in the Pampas, the "gaucho" who in this case is represented as a fugitive, a "matrero," and therefore the composer creates a furiously rhythmic and energetic movement. The entire piece seems to call for the guitar, which is the instrument of the gauchos. Due to the complexity of the original music I decided to do the arrangement for string quartet and guitar. This combination of instruments gave me the right palette to color this particular musical world.

# ABOUT THE ARTISTS

## Victor Báez

Born in Mexico City, Victor Báez earned his bachelor's and master's degrees in composition (both with honors) at the Vienna Conservatory and the University for Music and Performing Arts, Vienna, respectively. After honing his craft in master classes with Brian Ferneyhough, Klaus Lang, Marco Stroppa and others, he is now a doctoral candidate and teaching fellow at Manhattan School of Music. A Fulbright Scholar, his other awards include four consecutive yearly composition grants from the Austrian Federal Ministry for Education, Arts and Culture; a start scholarship for young artists from the Austrian government and a scholarship for study abroad from the Mexican National Fund for Culture and the Arts (FONCA). His music has been performed across North and South America and in Europe at festivals such as the Klangspuren Schwaz Festival for New Music, the Composer's Marathon in Vienna, and the International Forum for New Music in Mexico City. His works are broadcast regularly by Mexican and Austrian radio (Or) and his film music has been heard by audiences at film festivals across the globe.

## Federico Diaz

Born in Mendoza, Argentina, Federico Diaz is an upcoming versatile musician of the new generation of guitarists with a multi-faceted career and as a performing artist, arranger and composer in the Classical and Argentinian music world. His performances have taken him to distinguished festivals and concert halls across the US, Europe and Latin America, including Wiener Saal (Salzburg), Otto Braun Saal (Berlin), Clara Schumann Saal (Frankfurt am Main), Lisner Auditorium (Washington DC), Teatro Solis (Montevideo) and Centro Cultural Kirchner (Buenos Aires). He has appeared as soloist with the National University of Cuyo Symphony Orchestra, the Mozarteum University Chamber Orchestra and the Polish Chamber Philharmonic Orchestra Sopot. Federico is an avid chamber musician concertizing regularly with Lionel Cottet (cello), Emilio Argento (viola), Ada Meinich (viola), and a variety of string quartets and ensembles. Mr. Diaz received his bachelor's degree from the National University of Cuyo and his Master of Arts Degree (*Summa Cum Laude*) from the University Mozarteum Salzburg. His former teachers include Cristina Cuitiño in Argentina and Eliot Fisk and Ricardo Gallén in Austria. In 2015, he moved to New York City to continue his studies with David Starobin at the Manhattan School of Music.

## Jerry Piipponen

The relationship between Jerry Piipponen and the musical arts can most accurately be described as curious, expansive and fine textured. Born in Tampere, Finland in 1989, Piipponen began studies at the Sibelius Academy in 2012. Upon finishing his bachelor's degree in 2015, he enrolled in an exchange program at the Manhattan School of Music, where he currently studies with Christopher Lamb, She-e Wu and Duncan Patton.

## Min Hee Kim

Korean Flutist Min Hee Kim was a winner of competitions, including the young artist division of the Atlanta Flute Society, the South Carolina Flute Society, and the Seattle Flute Society Competitions; the NFA Master-class Performance Competition, the Joongang Music Competition, the Busan Munhwa Broadcasting Corporation Competition, and the Korean Flute Association Competition. In addition, she has performed as a soloist with the MSM Symphony and the Mannes Symphony. Ms. Kim is currently a leader of Bloomingdale Flute Ensemble, a faculty member of the Gracias Music Conservatory, and an educator of the New York Classical Youth Orchestra. Ms. Kim received a Bachelor of Music degree from the Korea National University of Arts with merit Scholarship for all four years. She earned a Professional Studies Certificate on Scholarship at Manhattan School of Music and is currently a Doctoral degree candidate under the tutelage of Linda Chesis.

## Esther Hyung Lee

Flutist Esther Hyung Lee, age 28, was born in Texas, but moved to Korea at the age of 7 when her parents moved their family there. She started her flute studies when she was 14, entering Kay Won Arts High school and studying with Eun Kyung Kim, Young Ok Kim and YeonHwa Song. After earning a bachelor's degree from SookMyung Women's University under the guidance of MiSook Kim, she returned to the United States to study with Sook-Kyung Park in preparation for graduate studies at Manhattan School of Music. She earned her master's degree at MSM studying with Linda Chesis, and went on to a full scholarship at Carnegie Mellon University, earning an artist diploma studying with Jeanne Baxstresser and Alberto Almarza. Ms. Lee is currently maintaining a career as a freelance flutist.

## Kaliya Kalcheva

Born in Dobrich, Bulgaria in 1996, Kaliyah Kalcheva started her musical education at age 5 and won her first international piano competition only a year later. Since then she has won more than 15 First prizes and a Grand Prix in competitions worldwide, including a special prize by EMCY (European Union of Music Competitions for Youth) at the international “Young Virtuosos” competition in Bulgaria. Kaliya performed her first solo piano recital at the age of 9; that was followed by many others throughout Europe. In 2009, she was granted a full scholarship to participate in The Hotchkiss School’s summer chamber music programs in Connecticut, USA. Every summer since then, she has taken part in prestigious courses and master classes such as the International Music Academy “Orpheus” Vienna, and Musica Mundi, an international chamber music course and festival in Brussels. She was also invited to participate several times in the festival “Moscow Meets Friends”, hosted by the Vladimir Spivakov International Charity Foundation. Kaliya regularly performs with orchestras such as the Bulgarian National Radio Symphonic Orchestra and the Sofia Philharmonic. After graduating from the Lyubomir Pipkov National Music School in Sofia, in the class of Professor Milena Mollova, Ms. Kalcheva returned to the US and is currently pursuing her Bachelor of Music degree at Manhattan School of Music under the guidance of Dr. Solomon Milkowsky.

## Emma Mansell

Mezzo-soprano Emma Mansell is currently a second-year master’s student at Manhattan School of Music, studying with soprano Ashley Putnam. Known for her captivating performances, passionate musicality, and arresting stage presence, Emma has performed in several oratorios and operatic roles, both classical and modern, including the lovable Cherubino in Mozart’s *Le Nozze di Figaro*; Noodin-Kwe in the Canadian opera *Giwedjin*, by Spy Dénommé-Welch and Catherine Magowan; and most recently, Nancy in Britten’s *Albert Herring*. Other notable appearances include excerpts from Mark Adamo’s *Little Women*, Mozart’s *Così Fan Tutte* and *La Clemenza di Tito*, Humperdinck’s *Hänsel und Gretel*, Britten’s *A Midsummer Night’s Dream*, Jeffery Ryan’s *Ruth*, and Glenn James’ *One Lump or Two?* This spring, Emma will sing the role of La Tasse Chinoise in MSM’s production of Ravel’s *Lenfant et les sortilèges*.

## Jakob Georg Ruderer

Pianist and performing artist Jakob Georg Ruderer's repertoire ranges from Baroque, Wiener Klassik and Romantic periods to contemporary, experimental and electronic music. Composition and improvisation also play an important part in his concerts. He maintains contact with living composers such as Werner Heider and Peter Michael Hamel, and specialists in the field of contemporary music like Roger Woodward and Vicki Ray. Mr. Ruderer was born in Munich and had his first piano lesson at the age of seven. His public debut followed the next year. Later he studied with Bernd Zack at the Rostock University of Music and Theatre, graduating with top marks in piano and chamber music performance. He has worked with Hans Leygraf, Peter Feuchtwanger, Bernd Glemser, Ragna Schirmer, members of the Morgenstern Trio, Trio Image and conductor Christopher Moulds, performing widely in Europe and the United States. He was a frequent performer in live broadcasts as well as studio and live recordings at BR-Klassik (Bavarian Broadcasting) and NDR Kultur (North German Broadcasting). His honors and awards include an Egerland Culture Award "Johannes von Tepl" for outstanding achievement in music. Mr. Ruderer is currently a student of Anthony de Mare, Margaret Kampmeier and Christopher Oldfather in the graduate program in Contemporary Performance at Manhattan School of Music, with scholarships from the Fulbright Program and MSM.

## Rusto Ropac

Rusto Ropac is a dynamic vocalist specializing in contemporary repertoire for both soprano and mezzo-soprano. She is a regular performer of chamber music, contemporary opera, electro-acoustic music, songs for voice and piano, and works for unaccompanied voice, including several pieces of her own composition. Miss Ropac is currently studying for a Master of Music degree in Contemporary Voice at Manhattan School of Music, where she is a member of the contemporary ensemble Tactus. She studies with Lucy Shelton.

## Camille Brault

After 13 years of cello studies and intensive choral singing at the Nadia and Lili Boulanger Municipal conservatory in Paris, Camille Brault finally decided to move towards a singing career. She was accepted into the voice class at the same conservatory and studied with Anne-Marguerite Werster. At the same time, passionate about choral and ensemble work, Camille performed both as a chorister and as a soloist in such prestigious Parvenues as the Théâtre du Châtelet with the Boston Camerata, the Chapelle du Val-de-Grâce and the

Cathédorale Notre-Dame. Last year, Camille also sang the role of Marguerite in *Marguerite d'après Fraust*, an adaptation of Goeth's Faust, in Paris and at the famous Avignon Festival. She is now studying with Mignon Dunn at Manhattan School of Music and has been accepted into this summer's International Vocal Arts Institute in New York City.

## Andrea White

Australian flutist Andrea White has musical interests ranging widely from early to contemporary music, to improvisation and folk music. With funding from the Australia Council for the Arts, she is currently undertaking graduate studies at Manhattan School of Music in the Contemporary Performance Program, studying with Tara Helen O'Connor. She earned her bachelor's degree at the Melbourne Conservatorium of Music, where she studied with Mardi McCullea. As an Australian Music Foundation Award finalist in 2015 she performed in Wigmore Hall, London. In 2014 she attended the Banff Centre's Master Classes for Strings and Winds, and in the same year won first prize in the Leslie Barklamb Scholarship competition and the Open Recital section of the Fremantle Eisteddford in Australia. Andrea is a keen advocate of new music and has worked with composers and premiered numerous works in Melbourne and New York City. In addition to her passion for music, Andrea has a strong commitment to social and environmental justice, and is dedicated to finding ways to engage with these issues through music-making.

## Ramon Gabriel Tenefrancia

Ramon is currently a student at Manhattan School of Music pursuing his bachelor of music degree under the tutelage of Neil Rosenshein. He began his musical training at the University of Philippines College of Music where he appeared in several operas and recitals including Rorem's *Three Sisters Who are not Sisters*, Donizetti's *L'elisir d'amore*, Nicolai's *Die Lustigen Weiber von Windsor* and Mozart's *Die Zauberflöte*. While at the University of the Philippines, he was also a member of the University of the Philippines Voice and Music Theater Guild, where he performed regularly in concerts such as Tayo, a concert showcasing Philippine Art Songs. While in the Philippines, Ramon also participated in numerous competitions such as the National Music Competition for Young Artists (NAMCYA), where he qualified for the finals in 2010; and the Jovita Fuentes vocal Competition, in where he was first runner-up in 2009.

## Jamie Sampana

Jamie completed her Bachelor of Music in Voice at the University of Santo Tomas under the guidance of Prof. Irma P.E. Potenciano. She is currently a first-year master's student at Manhattan School of Music, pursuing a degree in voice. A Filipina-born soprano, Jamie is a student of Ruth Golden. She began studying classical voice at age 13 and since then has worked with a group of diverse musicians: Nelly Miricioiu-Kirk, Edgardo Simondac, Arthur Espiritu, Noel Espiritu-Velasco, Abdul Candao, Josefina Garlit-Bailen, Agnes Barredo-Fenoli, Ronan Ferrer, Victoria Rapanan, Camille Lopez Molina and Pablo Molina. She joined three classical voice competitions: "Mga Awiting Pilipino, Isang Kompetisyon sa Tinig Para sa mga Kabataang Mang-Aawit" sponsored by Miriam College for Applied Music, where she placed second in 2007; the Jovita Fuentes Vocal Competition, sponsored by Santa Isabel College Music Department, where she won the Grand Prize in 2009; Musika at Sining: Diwang Sangkatauhan where she won the prize for Best in Atria.

## Yiqiao Zhou

A recent honors graduate of the Walnut Hill School for the Arts, the younger tenor Yiqiao Zhou has already delighted audiences in Asia and in New York, and has collaborated with artists such as the musician and lyricists, Richard Perlmutter. Mr. Zhou is currently pursuing a bachelor's degree in classical voice at Manhattan School of Music.

## Hyung Joo Eom

Korean-born singer Hyung Joo Eom is one of the most exciting voices of his generation, with a career spanning eight countries on three continents. He has stirred audiences in roles such as The Count in *Le nozze di Figaro*, Papageno in *Die Zauberflöte*, Baron Scarpia in *Tosca*, and the title role in *Don Giovanni*. He is currently pursuing a master's degree in classical voice at Manhattan School of Music.

## Riko Higuma

A versatile pianist, Riko Higuma has performed with the world's leading artists throughout North and South America, Europe and Asia. As a soloist, she was a top-prize winner at the Jacob Flier International Piano Competition and the Santa Fe International Piano Competition, and one of the Young Artists for the Van Cliburn Piano Institute in Fort Worth, where she appeared as a soloist with the Fort Worth Symphony. Ms. Higuma's collaborations on the recital and concert stage have included violinist Albert Markov, tenor Neil

Rosenshein, violinist/conductor Alan Gilbert and cellist Suren Bagratuni. Appearances in music festivals include the Lidal North International Opera Workshop in Norway, the International Academy of Music in Italy, La Jolla Chamberfest in California, the New International Music Festival in Argentina, the New Music on the Point Festival in Vermont as a member of the American Modern Ensemble and the Summit Music Festival in New York, where she performed a gala recital with the legendary violinist Aaron Rosand. As a founding member of the Zodiac Trio, Ms. Higuma has claimed top prizes at numerous international competitions and appeared at the Festival Radio France Montpellier, the Ottawa Chamberfest, the Edinburgh Festival, the National Performing Arts Center in Beijing, and Le Poisson Rouge and Lincoln Center's Bruno Walter Auditorium in New York City. The Trio's performances have been broadcast by France 3 Television, Beijing's CCTV News, Canada's CBC Radio and Television, and WQXR, including an hour-long in-studio feature on the Young Artist Showcase. It was also featured on WGBH's "Live from Frasier" in Boston, and has made multiple recordings with Radio France in Paris.

## Nobuko Amemiya

Pianist Nobuko Amemiya has built a reputation as a dynamic and versatile collaborator. Her playing has been described as "soaring with a thrilling panache, and then with great warmth and suppleness." (Valley News, VT) Equally committed to vocal and instrumental chamber music, she toured three continents giving recitals and concerts with numerous renowned conductors and soloists such as Seiji Ozawa, James Dunahm, Colin Carr and Lucy Shelton. An enthusiastic advocate of new music, Ms. Amemiya has worked with and performed music by many of today's leading composers, including John Harbison, George Crumb, Bright Sheng and Oliver Knussen. Ms. Amemiya has participated in various music festivals throughout the world, including the Festival de Musica da Figueira da Foz in Portugal, the Britten-Pears Young Artist Program at the Aldeburgh Festival, the Festival de Musique Lausanne in Switzerland, and Tanglewood Music Center, where she was awarded the Tanglewood Hooton Prize acknowledging her "extraordinary commitment of talent and energy." She earned other prizes and awards at the International Chamber Music Competition Premio Vittoria Gui in Florence, the Munich International Music Competition, Manhattan School of Music and OperaNorth. Ms. Amemiya studied at the New England Conservatory, the University of Kansas and the Toho School of Music in Tokyo, and holds Doctor of Musical Arts degrees in both solo and collaborative piano. Her teachers and coaches included such distinguished pianists as Claude Frank,

Margo Garrett, Abbey Simon and Emanuel Ax. Also active as a coach and educator, she has worked at the Garden State Opera, the International Institute of Vocal Arts in Italy, New England Conservatory and the Aspen Music Festival and School. She currently works for Manhattan School of Music, Bronx Opera, and the American Institute of Musical Studies in Graz, Austria, and is Artistic Director of the enCANTA Collective in New York City.

## Jeremías Sergiani Velázquez

Hailed as being “accomplished in mechanism and style” (Buenos Aires Herald), Argentinean Violinist Jeremías Sergiani Velázquez was awarded First Prize at the Argentinian Hebrew Foundation Competition and has performed with the renowned Orpheus Chamber Orchestra at Carnegie Hall and at the Dresden Frauenkirche in Germany. More performances are coming up throughout the US and Canada in March 2016. Mr. Sergiani Velázquez has attended several summer programs including the Aspen Music Festival, Perlman Music Program, the Taos School of Music, Kneisel Hall Chamber Music Festival, Mannes College of Music’s the New York String Orchestra Seminar and the Schleswig-Holstein Music Festival. Jeremías started playing the violin at the age of 3 and made his first solo appearances at the age of 10. He went on to study at New England Conservatory with Miriam Fried, where he received his Bachelor of Music degree, and is currently pursuing his Master of Music degree at the Julliard School with Sylvia Rosenberg and Ronald Copes

## Yoon Sang Timothy Cho

Originally from Seoul, South Korea, Yoon Sang Timothy Cho is a dedicated conductor and violinist in New York City. His current posts are Music Director/Conductor of Manhattan Music Festival, Music Director of Broken Builders United Methodist Church, and Director/Conductor of Amadeo Symphony Orchestra. Mr. Cho will make an appearance as guest conductor with Bergen Philharmonic Orchestra in this season. He has served as assistant conductor with New York Classical Symphony Orchestra for two seasons. As a violinist, Tim has seasonal performances with the Berkshire Bach Society, *Ensemble du Monde*, and The Element Band, making appearances in renowned venues such as Carnegie Hall, the Forrest Theatre, Smetana Hall and Dvorak Concert Hall and etc. Outside the classical scene, Tim Collaborates with several rising producers’ bands. He performed with Young the Giant and Grouplove [Universal Records] for their 2012 East-coast tour a venues such as House of Blues, Electric Factory, Terminal 5, 9:30 Club.

## Alison Comerford

Alison Comerford is an Irish violist who is studying for her Master of Music degree at Manhattan School of Music with Patinka Kopec. After studying violin at the Guildhall School of Music and Drama and the Royal College of Music in London, Allison decided to refocus her studies on the viola and moved to New York. In 2015 she was made a Clandeboye Young Musician and participated in master-classes with top artists such as Paul Neubauer and Barry Douglas. Alison has a great love of chamber music and has performed with the Cassia String Quartet in Wigmore Hall, Queen Elizabeth Hall and the Royal Albert Hall. She also appeared as soloist with the Murray Ensemble in the Edinburgh Fringe Festival. She recently began playing with the Leadarra Ensemble, touring Ireland playing in such venues as Christchurch Cathedral in Dublin and Castalia Hall in Kilkenny. Alison has won prizes such as the Ireland Fund of France Award, the ArtLinks Bursary and the Irish Arts Council Award for Travel and Training. She has traveled and also performed under the batons of Bernard Haitink, Vladimir Ashkenazy, Sir Rodger Norrington and John Wilson.

## Roland Gjernes

Roland began studying the cello at the age of six with Harold Birston in White Rock, BC. Inspired by his parents and teachers, Roland decided to pursue a career in music. He received his bachelor's degree under the direction of cello professor Paul Marelyn at the University of Ottawa. Roland has appeared as soloist with orchestras including the Semiahmoo Strings, the University of Ottawa Orchestra, and the Fraser Valley Symphony. He has had the pleasure of participating in master-classes with many cellists, including Aldo Parisot, Laurence Lesser, and Johannes Moser. Roland was the recipient of the Piccolo Prix in Canada's 2014 National Arts Center Bursary Competition. In August of 2013 and 2014, he participated in master-classes with Xenia Jankovic in the International Summer Academy in Austria. He was also thrilled to participate in the 2014 Tafelmusik Baroque Summer Institute. That same summer, Roland was invited to perform at the 2014 International Cello Festival of Canada where he was honored to play alongside many great cellists. Currently based in New York, Roland is studying with cellist Philippe Muller at Manhattan School of Music.

## ABOUT THE DISTANCE LEARNING PROGRAM

In 1996, under the pioneering influence of Maestro Pinchas Zukerman and President Marta Istomin, Manhattan School of Music instituted a groundbreaking distance learning program—the first of its kind at a major conservatory—devoted to exploring the use of state-of-the-art videoconference technology for music education and performance. MSM has since become a proud leader in the field, recognizing the vast potential for the creative use of broadband videoconferencing and its related instructional technologies in the arts as a whole. Led by Christianne Orto, Dean of Distance Learning and Recording Arts, the program provides access to artistic and academic resources that enhance students' education in musical performance while heightening the global community's awareness of and participation in the musical arts.

The program has become a leading provider of distance learning content for higher education, K–12 schools, and community organizations, including master classes and coachings, clinics, lessons, audition preparation, professional development, and academic seminars. Teaching and learning partnerships have been established with students, educators, and distinguished artists in 39 states and 23 countries, including Australia, China, and Europe, reaching an average of 7,500 students each year.

MSM presented its first webcast in 2003, featuring Pinchas Zukerman conducting a student chamber orchestra in Elgar's String Serenade. In 2004, the School inaugurated live web streaming of student concerts from the William R. and Irene D. Miller Recital Hall. In 2007, MSM hosted Manhattan Connects: An Internet2 Conference for New York's Cultural Institutions in collaboration with Internet2, Columbia University, and Nysernet, which celebrated the potential of advanced broadband networking for the arts.

In the first live video stream of a classical music event to an iPhone/iPod touch application, the Distance Learning Program partnered with InstantEncore in 2010 to present a master class with renowned baritone Thomas Hampson. In 2011, MSM created an online digital library to give viewers access to the Program's extensive video archive of past classes and events. In 2012, the Virtual Music Studio pilot program was launched to reach home-based learners via desktop videoconferencing for music. And

in 2013, the Program created a special distance learning collaboration with schools throughout Nebraska, in which students received credit for weekly applied music instruction from Manhattan School of Music. In 2013–14, over 800 music lessons to Nebraska were delivered.

Most recently, MSM Distance Learning is pleased to announce the creation of an endowed fund, The Melos Fund for Distance Learning Innovation at Manhattan School of Music, established to support, cultivate and expand leading-edge music distance learning initiatives and programs at the School. For further information, please visit [www.dl.msmnyc.edu](http://www.dl.msmnyc.edu).