

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

10<sup>TH</sup> ANNUAL  
**INTERNATIONAL STUDENTS'  
CONCERT & LIVE WEBCAST**

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TUESDAY, APRIL 21, 2015 | 7:30 PM  
THE WILLIAM R. AND IRENE D. MILLER RECITAL HALL

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## PROGRAM

Aris Antoniadès  
(b. 1991)

*The Ritual: A Folk Fantasia*

**Aris Antoniadès**, Conductor (Cyprus)

**Ashley Hunter**, Flute (United States)

**Hila Zamir**, Clarinet (Israel)

**Nick Sakakeeny**, Bendir (United States)

**Anthony LaLena**, Guitar (United States)

**Violetta Maria-Norrie**, Harp (United States)

**Er-Hsuan Li**, Celesta (China)

**Alexandros Petrin**, Violin (Greece)

**Edward Kim**, Violincello (United States)

**Abraham Masso III**, Double Bass (United States)

*The Ritual* is a fantasia based on Greek folk rhythms and idioms. The piece tries to musically depict the experience of a traveler who witnesses a pagan ritual. The strange ceremony takes place around a bonfire at a cold and distant mountain settlement. Masked people burst into a frenzy of dance and ecstatic priests pray to their gods. As the ritual progresses, the traveler's mind becomes misty. Soon he transcends reality and enters a strange world—a world of dreams, a world of fantasy. There he discovers hidden spiritual treasures that will change his life forever. Finally, his spirit gets pulled back into his body while the natives continue their dance and end the ritual. The piece combines heterophonic dance elements (representing the secular part of the ritual) with strict contrapuntal writing, including a double canon (representing transcendence and the spiritual world).

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Alberto Ginastera/  
Fernán Silva Valdés

*Canción del Árbol del Olvido*

Carlos Guastavino/  
León Benarós

*¡Qué linda la Madreselva*

Gustavo Leguizamón

*Serenata del 900*

**Gonzalo Llanes Mena**, Tenor (Argentina)  
**Jorge Parodi**, Piano (Argentina)

These songs were created by three important composers from Argentina: Ginastera, who also wrote operas and ballets; Guastavino, known as the “Argentinean Schumann”; and Gustavo Leguizamón, one of the most important composers of popular music.

*Canción del Árbol del Olvido*

*The Song of the Tree of Forgetting*

En mis pagos hay un árbol  
Que del olvido se llama  
Al que van a despenarse, Vidalitay,  
Los moribundos del  
alma.

In my neighborhood there is a tree  
that's called the tree of forgetting,  
to which to lay down their troubles,  
Vidalitay, go those whose souls are  
dying.

Para no pensar en vos  
Bajo el árbol del olvido  
Me acosté una nocecita, Vidalitay,

So that I would no longer think of you  
under the tree of forgetting  
I lay down one evening, Vidalitay,

Y me quedé bien dormido.

And I fell fast asleep.

Al despertar de aquel sueño  
Pensaba en vos otra vez  
Pues me olvidé de olvidarte,  
Vidalitay,  
En quantito me acosté

When I awoke from that dream  
I thought of you once again,  
Because I forgot to forget you,  
Vidalitay,  
As soon as I lay down.

*¡Qué linda la Madreselva!*

*How Lovely Is the Honeysuckle!*

Qué linda la Madreselva!  
Parece un labio que besa.  
Pregona con sus dulzores,  
La primavera que empieza.

How lovely is the honeysuckle!  
It seems like lips kissing.  
With its sweetness it proclaims  
The beginning of spring.

¡Ay Madreselva!  
No creas promesas del  
picaflor  
Que ya olvidó tus amores,  
Que se llevó tus dulzores...

Oh Honeysuckle!  
Don't believe the promises of the  
hummingbird  
That forgot your love  
That took your sweetness...

Qué lindo cuando en las tardes!  
Difunde tanta dulzura  
Aroma de verde cerco  
De la madre selva pura...

*Serenata del 900*

Pregúntale a las estrellas  
Si por las noches me ven llorar.  
Pregúntale sí no busco  
Para quererte la soledad.

Pregúntale al manso río  
Si al llanto mío, lo ve correr.  
Pregúntale a todo el mundo  
Si no es profundo, mi padecer.

Nunca te olvides que yo te quiero  
Y que me muero de amor por ti.  
A nadie quieras en esta tierra  
A nadie quieras tan sólo  
a mí.

How lovely in the afternoon!  
It spreads so much sweetness.  
Scent of green halo  
Of the pure honeysuckle...

*Serenade of 900*

Ask the stars  
If at night they see me mourn.  
Ask them if I am not looking for  
The solitude to love you.

Ask the gentle river  
If my tears will make it race.  
Ask the whole world  
If my suffering is not deep.

Never forget that I love you  
And that I die of love for you.  
Don't love anyone else  
On this earth don't love anyone else  
But me.

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Ciarán Farrell  
(b. 1969)

*Lough Allen* from *The Shannon Suite*

**Damien Kelly**, Guitar (Ireland)

The *Shannon Suite* is one of the first pieces written by Irish composer Ciarán Farrell and was originally recorded by John Feeley. The Shannon is Ireland's longest river and has three lakes: Lough Allen, Lough Ree, and Lough Derg. The *Lough Allen* movement has distinct Irish features such as the rhythmic strumming and modal melodies. The flowing harmonics that feature prominently throughout the work represent the moving water.

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*Video Messages from Alumni Performers*

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R. E. Smith  
(b. 1989)

*Feast*  
(Text adapted from Dante's *Inferno*)

*Introduction*

*Dreamer*

*Moon*

*Weeds*

*Mastery*

**R. E. Smith**, Composer (Australia)

**Helena Brown**, Mezzo-Soprano (United States)

**Kelley Barnett**, Flute (United States)

**Caitlin Beare**, Clarinet (United States)

**Mariya Polishchuk**, Violin (United States)

**Valeriya Sholokhova**, Cello (United States)

**Jason White**, Piano (Canada)

**Tomasz Arnold**, Percussion (Poland)

**Melissa Panlasigui**, Conductor (United States)

*Feast* is a suite for Pierrot ensemble inspired by the sculpture *Ugolino and His Sons* by French artist Jean-Baptiste Carpeaux, currently at the Metropolitan Museum of Art in New York City. Pisan count Ugolino della Gherardesca, condemned to die of starvation, yields to the temptation to devour his children and grandchildren who cry out to him. This suite adapts the text from Dante Alighieri's *Inferno*, Canto 33, of *The Divine Comedy*, setting it in a way that plays with the idea of empathy in the face of horror.

## Text

A narrow puncture in the mew,  
whence from me is named the Famine Tower,  
and in which others will still be locked,  
Has shown me moon after moon after moon,  
when I dreamed the evil dream,  
when I slept the evil sleep,  
which rived the veil from my future.  
Before the morrow was awake,  
I heard my sons, for they were with me,  
weep as they slept and ask for bread  
to slake their hunger.  
Cruel you are, if grieve you not,  
thinking of what my heart forebode,  
and if you weep not now, then when?  
They did awake, as the hour drew nigh,

when the food was to be brought,  
but the dream of each misgave him.  
I heard them then enchain the door,  
of that wretched tower, whereat without a word  
I turned to gaze into the faces of my sons.  
I wept not, I within so turned to stone.  
As now a little glimmer made its way  
into the dolorous prison, and I saw  
upon four faces that mirrored my own.  
I bit upon my hands in grief.  
Thinking this came of savage appetite,  
forthwith they uprose and said  
'Father, we should grieve far less,  
if you would eat of us.  
I kept down my spirit in stillness,  
that I should spare them worse misery.  
That day we all fell silent, and the next.  
Ah, callous earth! Why did you not open?  
Thrown prostrate at my feet,  
my Gaddo cried, 'Father, why don't you help me?'  
And down he fell with deadened weight.  
I saw three more fall, one by one,  
and I, now blind, groped over their bodies.  
For two days after their death, I called.  
Then hunger got the mastery of grief.

—Adapted by R. E. Smith and Gianmarco E. Saretto  
from Dante's *Inferno*, Canto 33

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Huiran Wang  
(b. 1936)

*Dance of the Yi People*  
(arr. Yuda Deng)

**Yuda Deng**, Classical Guitar (China)

*Dance of the Yi People* is one of the most popular solo compositions for the pipa, a four-stringed pear-shaped fretted lute that is one of the primary traditional musical instruments of China. *Dance of the Yi People* was composed in the 1960s by Chinese composer Huiran Wang. Tonight's performance of the piece is of an arrangement by Yuda Deng. The composition is presumably based on the traditional music of the Yi people in southern China.

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Manuel De Falla  
(1876–1946)

*Siete Canciones Populares Españolas*  
(Seven Spanish Folksongs)  
(arr. Ana García, 2014)

*El paño moruno*  
*Sequidilla Murciana*  
*Asturiana*  
*Jota*  
*Nana*  
*Canción*  
*Polo*

**Ana García**, Alto Saxophone (Spain)  
**Hannah E. DeBlock**, Soprano (United States)  
**Enriqueta Somarriba**, Piano (Spain)  
**Irene Sivianes Fernández**, Dancer (Spain)

Manuel de Falla, born in 1876 in Cádiz, was one of Spain's leading musicians of the early twentieth century, along with Joaquín Turina, Joaquín Rodrigo, and Enrique Granados. Falla studied piano with José Trago at the Madrid Conservatory, winning first prize in piano in 1899, and composition with Felipe Pedrell, briefly trying his hand at zarzuela, guided by composer Amadeo Vives. From 1907 to 1914 he studied and worked in Paris, where he met and was influenced by the impressionism of French composers Claude Debussy and Maurice Ravel.

Among his compositions are *Noches en los jardines de España* (*Nights in the Gardens of Spain*) for piano and orchestra; his opera *La vida breve*; the ballets *El amor brujo* and *The Three-Cornered Hat*; Concerto for harpsichord and 7 instruments; and music for guitar. He left unfinished his oratorio *Atlantis*, which was completed by his disciple Ernesto Halffter.

In 1939, after Franco's victory in the Spanish Civil War, Falla left Spain for Argentina in protest against the dictatorial regime. He refused to return and died on November 14, 1946 in Alta Gracia, Argentina.

*Siete Canciones Populares Españolas* (Seven Spanish Folksongs)

Falla originally wrote these songs for voice and piano in 1914, during the last months of his stay in Paris. In 1915, the soprano Luisa Vela gave the first performance of them in Madrid, with Falla as pianist. Though the premiere was a failure, the songs soon acquired enormous popularity.

Falla commented in an article on his use of elements of popular song:

*I have tried to extract from them the rhythm, modality, their characteristic lines and decorative motifs, their modulating cadences....I modestly think that in popular song, the*

*spirit matters more than the letter.... I will even say more: the rhythmic and harmonic accompaniment of a popular song is as important as the song itself. Therefore, the inspiration must be taken directly from the people.*

The seven songs are genuine art songs, exquisitely modulated, with deep roots in popular culture. With melodic lines drawn from folklore, and modified to a greater or lesser extent, the songs' apparent simplicity hides thorough and skillful harmonic and rhythmic textures. Inspired by the different regions of Spain, the songs are a balanced set, each one a piece in the mosaic. Dedicated to Ida Godovska, they were not published until 1922 but spread rapidly due to their enormous success.

*Siete canciones populares Españolas* is widely performed not only in its original version for voice and piano but also in other arrangements. It is available in versions for orchestra, violin and piano, violin and orchestra, cello and piano, and solo piano. The formats of solo voice or instrument with guitar accompaniment are widely performed as well. With its beautiful Spanish melodies, dynamic rhythms, and rich harmonies, this music is beloved not only by singers but by instrumentalists as well.

The version to be performed at this concert is a brand new transcription for voice, saxophone, piano, and flamenco dancer arranged by Ana García Caraballos in late 2014. This work will be published later this year.

1. *El paño moruno*

Al paño fino, en la tienda,  
una mancha le cayó;  
Por menos precio se vende,  
Porque perdió su valor.  
¡Ay!

1. *The Moorish Cloth*

The fine cloth in the shop,  
Became stained;  
It will be sold off cheaply,  
Because it has lost its value.  
Ah!

2. *Seguidilla Murciana*

Cualquiera que el tejado  
Tenga de vidrio,  
No debe tirar piedras  
Al del vecino.  
Arrieros semos;  
¡Puede que en el camino  
Nos encontremos!  
Por tu mucha inconstancia  
Yo te comparo

2. *Seguidilla of Murcia*

Whoever has a roof  
That is made of glass,  
Mustn't throw stones  
Near the house.  
Muleteers are we;  
Perhaps on the way  
We shall meet up!  
Because of your great fickleness  
I compare you

Con peseta que corre  
De mano en mano;  
Que al fin se borra,  
Y cr yendola falsa  
 Nadie la toma!

3. *Asturiana*

Por ver si me consolaba,  
Arrime a un pino verde,  
Por ver si me consolaba.  
Por verme llorar, lloraba.  
Y el pino como era verde,  
Por verme llorar, lloraba.

4. *Jota*

Dicen que no nos queremos  
Porque no nos ven hablar  
A tu coraz n y al mio

Se lo pueden preguntar.  
Ya me despido de t ,  
De tu casa y tu ventana,  
Y aunque no quiera  
tu madre,  
Adi s, ni a, hasta  
ma ana.  
Aunque no quiera tu  
madre....

5. *Nana*

Du rmete, ni o, duerme,  
Duerme, mi alma,  
Du rmete, lucerito  
De la ma ana.  
Naninta, nana,  
Naninta, nana.  
Du rmete, lucerito  
De la ma ana.

To a peseta that passes  
From hand to hand;  
Finally, it wears away,  
And, thinking it false  
No-one accepts it!

3. *Asturiana*

In search of consolation,  
I leant against a green pine tree,  
In search of consolation,  
It wept to see me weeping,  
And how green was the pine!  
It wept to see me weeping.

4. *Jota*

They say we do not love each other  
Because they do not see us speaking;  
To your heart and mine

They can address that question.  
And now I bid you farewell,  
At your window in your house,  
And although your mother wishes  
otherwise  
Goodbye, my treasure, until  
tomorrow  
Although your mother wishes  
otherwise...

5. *Lullaby*

Go to sleep, darling, sleep,  
Sleep, my soul,  
Go to sleep, little ray  
Of morning light.  
Lulla, lullaby.  
Lulla, lullaby.  
Go to sleep, little ray  
Of morning light.

6. *Canción*

Por traidores, tus ojos,  
voy a enterrarlos;  
No sabes lo que cuesta,  
»Del aire«  
Niña, el mirarlos.  
»Madre a la orilla  
Madre«  
Dicen que no me quieres,  
Y a me has querido...  
Váyase lo ganado,  
»Del aire«  
Por lo perdido,  
»Madre a la orilla  
Madre«

7. *Polo*

¡Ay! Guardo una, ¡Ay!  
Guardo una, ¡Ay!  
¡Guardo una pena en mi pecho,  
¡Guardo una pena en mi pecho, ¡Ay!  
Que a nadie se la diré!  
Malhaya el amor, malhaya,  
Malhaya el amor, malhaya,  
¡Ay! ¡Y quien me lo dió a entender!  
¡Ay!

6. *Song*

As traitors, your eyes,  
I shall bury them;  
You don't know what it costs,  
"From the breeze"  
Darling, to look at them.  
"Mother at the shore  
Mother"  
They say you no longer love me  
That your love is past...  
Let what is won,  
"From the breeze"  
Follow what is lost,  
"Mother, at the shore  
Mother"

7. *Polo*

Ah! I have one, Ah!  
I have one, Ah!  
I have a pain in my heart,  
I have a pain in my heart, Ah!  
That I will tell no-one!  
Let Love be damned, be damned,  
Let Love be damned, be damned,  
Ah! And who taught me to  
understand this!  
Ah!

—Gregorio Martinez

# ABOUT THE ARTISTS

## Aris Antoniadēs

Born in Limassol, Cyprus in 1991, Aris Antoniadēs began piano lessons at age five and began composing his own music by age twelve. Becoming a composer has been his dream and life goal. In 2010, Aris received an award from the international examining body Edexcel for attaining the highest international subject mark in GCE Advanced-Level Music for the June 2010 examination. Aris is currently pursuing his Bachelor of Music degree in classical composition at Manhattan School of Music, studying with Dr. J. Mark Stambaugh.

## Tomasz Arnold

Percussionist and composer Tomasz Arnold was born in Krakow, Poland in 1990. He started his musical education on violin at the age of seven and after four years switched to percussion. He has won numerous prizes in all-Polish and international competitions, both as a percussionist and composer, including, most recently, first prize at the Percussive Arts Society 50th Anniversary International Solo Percussion Competition in Indianapolis. Tomasz Arnold has given solo marimba and percussion recitals throughout Europe and the United States. He graduated from Eastman School of Music in 2013, with a Bachelor's degree in percussion performance and composition, and is currently pursuing graduate studies in classical percussion at Manhattan School of Music.

## Kelley Barnett

A world-traveled flutist, Kelley Barnett has performed in Singapore, Vietnam, and Thailand, Italy, and throughout the United States. She has participated in many varied instrumental ensembles and genres from baroque and classical to jazz and cabaret. Based out of New York, Ms. Barnett has performed in various venues, including 54 Below, Joe's Pub, and Birdland. Kelley's passion for music lies in forwarding musical composition, not only as a performer but as a composer. She and cellist Maria Hadge form the duo STARK RAVING, an ensemble which seeks to grow the repertoire through new commissions and dedicates itself to bringing new and challenging music to life. As a composer, Kelly Barnett dabbles in electronically manipulated sound and noise sound worlds. On February 21, 2015 she premiered her first work titled *Bolt from the Blue* for flute and tape. Currently working toward a Master of Music degree in contemporary performance with Dr. Tara O'Connor at Manhattan School of Music, she received her Bachelor's degree from Lynn University Conservatory of Music, studying with Jeffrey Khaner and Renee Siebert. Kelley is a member of MSM's contemporary ensemble, Tactus;

cofounded the Lynn University New Music Ensemble; and participated in Cortona Sessions for New Music in Cortona, Italy, and the 2012 Vanguard Contemporary Music Festival, an intimate contemporary festival based in Miami, Florida. In addition Ms. Barnett has performed with the Palm Beach Symphony, Symphony of the Americas, and the Bozeman Symphony Orchestra.

## Caitlin Beare

A native of the Washington, D.C. area, clarinetist Caitlin Beare has won prizes for solo and chamber music performances in the Music Teachers National Association Young Artist Competition, the Yamaha Young Performing Artists Competition, and Shenandoah Conservatory's Student Soloists Competition. She received her Bachelor of Music degree *summa cum laude* from Shenandoah Conservatory in Winchester, Virginia, where she studied with Garrick Zoeter. Ms. Beare is currently pursuing her Master of Music degree at Manhattan School of Music as a student of Anthony McGill.

## Helena Brown

Mezzo-soprano Helena Brown has been recognized as “a big girl with a big voice making a big impression” (*Voce di meche*) and acclaimed for her “stunningly large round sound.” Helena recently made her European debut as Serena and Strawberry Woman in *Porgy and Bess* with New York Harlem Productions, appearing in theaters such as Le Grand Théâtre de Genève, Chassé Theater, and Amsterdam RAI. Last season she performed Mrs. Herring in *Albert Herring* with Bronx Opera and joined Chautauqua Opera as a Studio Artist, performing the Aunt in an English translation of *Madama Butterfly* and covering Mama McCourt in *The Ballad of Baby Doe* and Ježibaba in scenes from *Rusalka*. This summer, Helena will cover Grandmother Buryjovka in *Jenůfa* with Des Moines Metro Opera. As a Master's student at Manhattan School of Music Helena Brown performed the roles of the Witch in *Hänsel und Gretel*, Klementia in Hindemith's *Sancta Susanna*, Madame Halitière in *Cendrillon*, and Queen Jezebel and Angel in *Elijah*, and in scenes concerts played Martha in *Faust*, Leonora in *La Favorita*, and Erste Magd in *Elektra*. She also appeared at Crittenden Opera Festival as La Zia Principessa in *Suor Angelica* and as Marcellina in scenes from *Le nozze di Figaro*. Helena was an alternate winner in Manhattan School of Music's Eisenberg–Fried Concerto Competition for Mahler's *Lieder eines fahrenden Gesellen* and a finalist in Opera Ebony's Benjamin Matthews Competition.

## Ana García Caraballos

Spanish musician Ana García Caraballos received Bachelor of Music degrees with honors in piano performance, saxophone performance, and pedagogy in both piano and saxophone from the Conservatorio Superior de Música de Navarra in Pamplona, Spain. She also received a degree in chemistry from the Universidad de Navarra. In 2013 she received her Master of Music degree in classical saxophone performance at Manhattan School of Music under the tutelage of Paul Cohen, with whom she is currently pursuing DMA studies in classical saxophone. A founding member of Symphony Z, a New York City-based ensemble, she has also widely performed and recorded around the New York area as part of the MSM Saxophone Quartet. She has performed solo recitals and as a soloist with various orchestras in numerous venues in Spain and the U.S. In November 2013 she debuted with the Juilliard Orchestra in Alice Tully Hall at Lincoln Center under the baton of Vladimir Jurowski. Moreover, she has extensively worked with emerging composers, having premiered and recorded numerous works. As a teacher, she has extensive experience teaching piano, saxophone, music theory, and ear training. In 2012 she coached a Precollege saxophone quartet at MSM and she is currently teaching saxophone at KIPP Infinity High School as part of MSM's Outreach Program.

## Hannah E. DeBlock

Hannah Elizabeth DeBlock, soprano, received her Professional Studies Certificate and Master of Music degree from Manhattan School of Music studying with Joan Patenaude-Yarnell. While at MSM, she appeared with the Contemporary Opera Ensemble, the Baroque Aria Ensemble, and the Summer Voice Festival, as well as participating in Mignon Dunn's Opera Workshop and Warren Jones's Singers' and Pianists' Seminar. She has performed in various productions with the University of North Carolina Opera, such as Mozart's *Die Zauberflöte* as the Erste Dame. With the Baltimore Opera Workshop in 2011, she performed the lead role of Mary in William Grant Still's *Highway One, USA*. Since moving to New York, she has performed numerous roles with companies throughout the city, such as The Witch in Engelbert Humperdink's *Hansel and Gretel*, the title role of Massenet's *Cendrillon*, Pamina in *Die Zauberflöte*, and Micaëla in Bizet's *Carmen*. Ms. DeBlock has appeared in several productions at MSM, from Jenny in *Three sisters who are not sisters* by Ned Rorem to the Fox in Janáček's *Cunning Little Vixen* to Guido's Mother in the musical *Nine*.

## Yuda Deng

Yuda Deng began studying the classical guitar at the age of nine with Professor Zibiao Wu, one of the three greatest classical guitar educators in China. In 2006, he continued his education with Professor Chen Zhi at the Central Conservatory of Music. Two years later, Yuda had the honor of performing in China's National Grand Theater. Yuda is a second-year Master's degree candidate at Manhattan School of Music under the tutelage of David Leisner. In his first year, he performed in many master classes with such artists as David Russell, Xuefei Yang, Eduardo Fernandez, Mark Delpriora, Michael Newman, and Frederic Hand.

## Irene Sivianes Fernández

Irene Sivianes Fernández, from Seville, Spain, received her Bachelor's degree in classical dance pedagogy from the Instituto Universitario de Danza "Alicia Alonso" in Madrid. In 2012, she received a Master's degree in Leadership and Management of Cultural Projects from Universidad Rey Juan Carlos, Madrid. Currently, she is pursuing advanced studies at the Contemporary Martha Graham School in New York City. As a professional dancer, between 2007 and 2011 she was a member of the Ballet de Cámara de Madrid, under General Director Alicia Alonso and CEO Alberto García. She has collaborated in several music videos, including one with the band "The Refrescos" at the Palacio de los Deportes of Madrid in 2014. In June 2014, she also debuted as an actress in the short film *Ella*, directed by David Hebrero. She has performed in shows of diverse genres— neoclassical, contemporary, flamenco, Latino, and musical theater—and at cultural events such as the Expo Zaragoza in 2008. As an educator, she has extensive experience in music education, classical dance, and contemporary dance. In the course of her teaching in schools, she created and choreographed the First Festival of Dance Arts in 2013. In May 2014, she presented her first cultural project, as director, coordinator, and dancer, "The Marvelous Tale's Machine," which premiered at the Teatro Joan Manuel Serrat in Madrid. This year she has been selected as the choreographer of a project on flamenco and contemporary dance fusion at the Contemporary Martha Graham School.

## Damien Kelly

Irish guitarist Damien Kelly began his guitar studies with Marion Hyland at the Royal Irish Academy of Music. He completed a BA in applied music at Dundalk Institute of Technology in 2009 and a Master of Music in

performance in 2010, studying with Dr. John Feeley at the Dublin Institute of Technology Conservatory of Music. He was awarded a scholarship by Manhattan School of Music in 2014 to take part in its Professional Studies program and is currently studying with Mark Delpriora. He has won numerous national competitions in Ireland and has also won numerous awards and scholarships from the Royal Irish Academy of Music. Damien has given solo recitals in Kings College, Cambridge; the Irish Embassy, London; and the American Irish Historical Society in New York City. He has participated in master classes given by Fabio Zanon, Manuel Barrueco, David Russell, Berta Rojas, and the LA Guitar Quartet. In 2008 he played support to James Galway in the National Concert Hall, Dublin, as part of the Royal Irish Academy of Music platform series. Damien has taught at the National University of Ireland, Maynooth; Dundalk Institute of Technology; Kiltiernan School of Music; and Newpark Music Centre, as well as privately. His debut EP *Jolt* in collaboration with Irish composer Ciaran Farrell went to number one in the iTunes classical charts in 2011. In 2012 they released a full album, *New Frontiers*, which is frequently played on the radio. Damien also plays in Redbrick Duo with American flautist Jessica Lipstone.

## Anthony LaLena

Anthony LaLena began studying the classical guitar on Long Island, New York, with guitarist and lutenist William Zito. He continued his studies at SUNY Fredonia with Evan Drummond and James Piorkowski where he received a Bachelor of Music with a Performance Certificate in 2013. In the spring of 2010, Anthony was chosen to take part in an exchange program and studied under Jose Luis Montesinos at the Conservatorio de Manuel Castillo de Musica in Seville, Spain. He is currently pursuing a Master of Music degree at Manhattan School of Music under the direction of guitarist and composer Mark Delpriora. Anthony has participated in master classes with internationally recognized artists such as Manuel Barrueco, David Russell, and Eduardo Fernandez. He has performed in Germany, France, Spain, and the United States. He was also a member of the Fredonia Guitar Quartet, an internationally touring ensemble. While he was a member of the Quartet, they were the dedicatee of a piece by the critically acclaimed guitarist and composer Roland Dyens. Recently, Anthony has signed with the publishing house Seconda Practica for his arrangements of Domenico Scarlatti's Sonata K. 466 for solo guitar and *Cants mágics* by Federico Mompou for guitar duo.

## Er-Hsuan Li

Er-Hsuan Li, a native of Taiwan, is a pianist of eclectic musical tastes and a wide range of repertoire. Mr. Li is active in contemporary as well as traditional music and has been premiering new works by young composers. Next season, he is performing new works for prepared piano at the Taipei Economic and Culture Office in New York City. He made his first Carnegie Hall appearance as a winner of the 2015 Rondo Forma Competition. Mr. Li is currently pursuing a Bachelor's degree in classical piano performance at Manhattan School of Music, studying with Professor Alexandre Moutouzkine.

## Gonzalo Llanes Mena

Tenor Gonzalo Llanes Mena is a first-year Master of Music degree candidate at Manhattan School of Music under the tutelage of Ashley Putnam. He has a law degree from the Universidad Nacional de Tucuman, Argentina. He has performed at the Argentine Consulate, Davis Hall, and Temple Sharaay in New York; the Roma Theater in Buenos Aires; and the Alberdi Theater and Centro Cultural Virla in Tucuman, in masses (*Misa Criolla*), opera (*Le Rondine*, *Rigoletto*), zarzuela (*Luisa Fernanda*), and musical theater (*Man of la Mancha*). He has also arranged and conducted the Choir of Basilica Nuestra Señora de la Merced in Tucuman. He was first oboe soloist for the Juvenile Orchestra contest, Universidad Nacional de Tucuman. He has participated in several lessons with tenor Luis Lima; vocal coach and conductor Enrique Ricci; and conductor Jorge Parodi, Music Director of MSM's Senior Opera Theater.

## Melissa Panlasigui

Melissa Panlasigui's conducting interests span Western musical history, but she has a particular fascination with twentieth-century and more recent repertoire. She is currently based in New York City, where she has performed with the Contemporary Opera Ensemble and the Wind Ensemble at Manhattan School of Music. Previously, she served as co-director of the UC Berkeley Summer Symphony and Chamber Orchestra and as assistant director and violist for the UC Berkeley Symphony Orchestra. She currently studies with George Manahan and David Gilbert. She completed her undergraduate studies at the University of California, Berkeley, earning a dual Bachelor's degree in music and physics. While there, she did solid state research and biological microscopy during the day and studied orchestral conducting with David Milnes and choral conducting with Marika Kuzma at night. She has also participated in workshops around the world with Marin Alsop, Daniel Lewis, John Farrer, Donald Thulean, Neil Thompson, Kirk Trevor, Don Schleicher, and Tomáš Netopil.

## Jorge Parodi

Argentinean conductor Jorge Parodi has worked at the Teatro Colón (Buenos Aires), Buenos Aires Lírica, Volgograd Opera (Russia), the Banff Centre (Canada), Encuentros Internacionales de Opera (Mexico), Opera Tampa, Connecticut Grand Opera, Lake George Opera Festival, Hofstra University, and New York University. He has collaborated with such artists as Tito Capobianco, Sherrill Milnes, and Rufus Wainwright; and he has assisted conductors of the caliber of Julius Rudel and Lorin Maazel. Music Director of the Senior Opera Theater at Manhattan School of Music, he has conducted its productions to critical acclaim. He is also the Artistic Director of New York City's Opera Hispánica and the Music Director of Opera in Williamsburg (VA).

Mr. Parodi has been a faculty member at the Juilliard School for more than a decade and is Vocal Coach of its Pre-College Division. He spends his summers as a faculty member of Artescenica (Mexico) and of VOICE Experience, a vocal workshop under the direction of Sherrill Milnes. He has offered master classes at the Teatro Colón, Manhattan School of Music (as co-teacher with opera legend Martina Arroyo), and the Escuela Superior de Canto de Madrid.

## Alexandros Petrin

Greek-Russian violinist Alexandros Martinos Petrin, born in Thessaloniki, was recently invited to participate with his chamber music group in Kurt Muroki's master class at the Chamber Music Society of Lincoln Center. Last year he joined the New Jersey-based orchestra Symphony in C, directed by Rossen Milanov. In Greece, he participated in Leonidas Kavakos's first master class and workshop in Athens and Zakhar Bron's master classes in Ouranoupolli. He is a two-time winner of the Panhellenic Violin Competition (2003, 2007) and a first-prize winner of the competition organized by the North Greece College in 2009. He won a diploma at the 5th Nutcracker International Television Competition for Violins "Prof. Nedjalka Simeonova" in Haskovo, Bulgaria (2006). He has performed with the Thessaloniki State Symphony Orchestra and, in 2012, toured Turkey performing the Brahms Double Concerto with his brother, Timotheos Petrin, and the Greek Turkish Youth Orchestra, conducted by Maestro Orhun Orhon. Mr. Petrin began studying the violin at the age of four under the tutelage of Stefanos Simonidis, with whom he continued his musical studies at the State Conservatory of Thessaloniki, graduating with a Gold Medal and distinction in 2009. He studied with Nina Patrikidou until 2010. He has appeared at the Burgos International Music Festival in Spain, the Grachen Music Festival

in Switzerland, the Euro Arts Music Festival in Leipzig and Wuppertal, Germany, and the Aftos Festival and Doumpeia Music Seminars in Greece, studying with such notable teachers as Almita and Roland Vamos; Max Zorin; Georgos Demertzis; Christos Galileas; Irimi Dragneva; Isaac Malkin; and Simos Papan, concertmaster of the Thessalonkiki State Symphony Orchestra. He is currently a Master of Music degree candidate at Manhattan School of Music studying with Isaac Malkin.

## Valeriya Sholokhova

Valeriya Sholokhova, born in Kyiv, Ukraine, is a graduate student at Manhattan School of Music, where she studies under the guidance of David Geber. She earned her Bachelor's degree at the Juilliard School, where she was a full-scholarship student of Bonnie Hampton. Valeriya is a laureate of a number of international competitions, including the Liezen International Cello Competition in Austria and the Antonio Janigro Cello Competition for Young Artists in Croatia. She has participated in several summer music festivals, such as the Perlman Music Program, the Aspen Music Festival, the Music Academy of the West, the Kronberg Academy, and the Spoleto Festival USA, where she had the opportunity to serve as principal cellist. She has recorded with Albany Records and GPR Records and was admitted into the Civic Orchestra of Chicago. In the summer of 2009, she served on the faculty of the SummerTrios Music Festival in Chambersburg, Pennsylvania. Ms. Sholokhova plays on a cello loaned to her by the Carlsen Cello Foundation.

## Rebecca Erin Smith

Fulbright Scholar R. E. Smith is a young Australian composer who is currently a Master's degree candidate at Manhattan School of Music. She specializes in collaborative media and concert pieces, working primarily with larger ensembles of acoustic instruments, at times electronically manipulated and set alight with found sounds. Most recently her work has been exhibited in master classes held by Dr. Lewis Nielson (Oberlin College) and Dr. Robert Cuckson (Mannes College: The New School). In addition to the Fulbright grant, in the past two years Rebecca has been awarded the Deolus Husband Scholarship for Composition from Manhattan School of Music; a Young People and the Arts International Scholarship from the Department of Culture and the Arts, Australia; the Barbara MacLeod Scholarship from the Western Australian Academy of Performing Arts; the Dr. Harold Schenberg Music Prize from the University of Western Australia; and the Marvin Hamlich Scholarship in Composition from the Juilliard School. Her choral works have been

shortlisted for NYC-based ensemble C4's 2014 commissioning competition and the Paula and David Tunley Awards. In 2013 she was shortlisted for the APRA professional development awards and named runner-up in 2011. Rebecca has worked in a compositional capacity with the Western Australian Symphony Orchestra, Western Australian Youth Orchestras, the Australian Youth Orchestra, and LiNK Dance Company, alongside numerous bands and contemporary new music ensembles both in Australia and the U.S.

## Enriqueta Somarriba

Pianist Enriqueta Somarriba has performed in Europe and the United States, both as a soloist and chamber musician. Performances include appearances in Carnegie Hall in New York, Unity Temple of Chicago, Castle d'Ursel in Antwerp (Belgium), and the National Auditorium of Madrid (Spain), among others. She appeared as a soloist with the Andrés Segovia Orchestra in the presence of the Queen Sofia of Spain, among other orchestras in her native Spain. In addition, Ms. Somarriba has made recordings for the Spanish National Radio and 98.7 WFMT Chicago and been awarded first prizes in national and international competitions. She has taken part in master classes with Andrei Gavrilov, Dina Yoffé, Joaquín Soriano, Akiko Ebi, Jorge Federico Osorio, and Gilbert Kalish, among others, and has participated in music festivals such as the Euro Music Festival in Leipzig and International Piano Festival in Spain. Enriqueta Somarriba studied with Solomon Mikowsky at the Chicago College of Performing Arts and Manhattan School of Music. She is currently pursuing her doctoral degree with Min Kwon at Mason Gross School of the Arts at Rutgers University.

## Jason White

As the founder of the improvisation group Digital Prowess, the artistic director for the K-W Arts Awards show, a project manager for the Open Ears Festival, and a board member for NUMUS and the Grand River Jazz Society, Jason White is active at the forefront of musical and interdisciplinary art-making in Canada. He performs regularly with several orchestras and is in high demand on the creative jazz scene. His original work blurs the boundaries between composer and performer, artist and activist.

## Feifei Yang and Jiaju Shen (FJ Music Fusion)

FJ Music Fusion was founded by Feifei Yang and Jiaju Shen to revitalize traditional Chinese music and redefine traditional Chinese instruments. This duo of Chinese musicians is dedicated to bringing China's traditional music

to contemporary audiences through modern interpretations of classical pieces and integration with other musical genres. Their collaborations to date have included works with pop music, rock bands, electronic music, vocalists, and dance improvisation.

## Hila Zamir

Hila Zamir, from Rishon LeZion, Israel, earned her Bachelor's degree in clarinet performance at the Buchman-Mehta School of Music at Tel Aviv University. She is currently a Master's degree candidate at Manhattan School of Music, studying with Mark Nuccio. In 2014, Hila performed as a soloist with the Israel Philharmonic Orchestra under the baton of Maestro Zubin Mehta. She won third prize at the International Clarinet Association Young Artist Competition, special prize at the European Clarinet Association Competition, and second prize at the Ruth Lewis International Clarinet Competition. A contemporary music fan, Hila has collaborated with musicians in the Contemporary Performance Program at Manhattan school of Music. Since 2007, she has been a recipient of America-Israel Cultural Foundation Scholarships.