

# CELEBRATING



สถาบันดนตรีที่กษัตริย์วัฒนา  
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

# THE

Princess Galyani Vadhana  
Institute of Music  
International Symposium

# NOW

22-26 August 2022



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สถาบันดนตรีกัลยาณีวัฒนา  
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC  
INTERNATIONAL SYMPOSIUM

การประชุมวิชาการนานาชาติสถาบันดนตรีกัลยาณีวัฒนา

CELEBRATING  
THE Princess Galyani Vadhana  
Institute of Music  
International Symposium  
NOW

22<sup>ND</sup> - 26<sup>TH</sup> AUGUST 2022

AT PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC



สถาบันดุริยางค์ราชภัฏวชิรญาณ  
PRINCESS SALYANI TADEHANA INSTITUTE OF MUSIC



สถาบันดนตรีกัลยาณีวัฒนา  
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

## Princess Galyani Vadhana Institute of Music

The Princess Galyani Vadhana Institute of Music, Thailand takes a contemporary approach to classical music education, scholarship and performance. The institute was initiated in 2007 as a royal project celebrating the occasion of the 84<sup>th</sup> birthday of Her Royal Highness Princess Galyani Vadhana Krom Luang Naradhiwas Rajanagarindra. The Princess graciously gave her name to the new endeavour, and thus the Princess Galyani Vadhana Institute of Music (PGVIM) was born.

Following her royal vision to develop Thai musicians to the highest standard and to educate new audiences, the Institute created its Education Populaire and Audience Development Projects for students, musicians, music scholars and the general public to share in musical experiences, engage in dialogues, and learn from one another.

PGVIM aims to be a leading international institute of music, with the following missions: 1) to support young Thai talents in their pursuit of musical excellence, 2) to promote a better understanding of music among the general public and expand the role of music within society, and 3) to develop new knowledge in music and through interdisciplinary research. Our undergraduate and masters curricula and Music for Society programs provide opportunities for students and the general public to learn the skills of music-making while developing their ability to use music as a tool for the advancement of humankind, both within their local communities and on the world stage.



สถาบันดนตรีกัลยาณีวadhana  
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

# CELEBRATING THE Princess Galyani Vadhana Institute of Music International Symposium NOW

The turbulence of the past two years is now easing. As our doors reopen, we find ourselves contemplating a new reality and our ability to reset and appreciate the world we left behind in 2020. We have a unique opportunity this year to re-adjust and perhaps even reinvent the world we live in. But what kind of world are we waking up to?

We live today in a now which is infused with all of our pasts—those remembered, recounted, and re-imagined. We also live in a now in which many possible futures are being realised. The now in which we find ourselves today contains a rich multiplicity of narratives, providing us with the opportunity to listen to new voices, raise awareness of new perspectives, and consider one another's experiences. This rich tapestry of narratives has deep significance in the musical world. Musicians now have unprecedented access to a wealth of ideas through which to explore new modes of expression. Listeners today are similarly exposed to a wider range of aesthetics than ever before. Technology is enabling completely novel modes of music production and communication, bringing us to an age of streaming and instant availability, in which we can all choose which now to exist in and even navigate between multiple nows. As we appreciate yesterday's sensibilities and the value of tomorrow's directions, the musical landscape of the now becomes as diverse as our collective imagination.

At this year's International Symposium, we will celebrate the multiplicity of narratives that characterise our time. We welcome presentations, workshops, and performances that investigate the musical landscape of today, looking at new paradigms of music creation, inventive distribution models, and the role of music education in promoting musical diversity and relevance.



MESSAGE FROM

## ASSISTANT PROFESSOR CHOOWIT YURAYONG

PRESIDENT OF PRINCESS GALYANI VADHANA  
INSTITUTE OF MUSIC

Welcome to the Princess Galyani Vadhana Institute of Music International Symposium 2022. For nine years now, this annual symposium has represented an important milestone in the realisation of HRH Princess Galyani Vadhana's inspiring vision of bringing people together through music.

The aim of this symposium is to foster communication and encourage new findings in the field of music. The last eight years of activities have given us opportunities to establish constructive discussions between academics and music experts from different parts of the world. We have also created beautiful musical dialogues in performance. These powerful and innovative concert events attest to the unique power that music has to foster friendships that reach beyond boundaries, especially at this time of change and reconnection.

During the coming days, we will examine different musical traditions and explore how they are being cultivated and adapted as societal norms and practices change. This year, the theme of "Celebrating the Now" encourages us to examine and celebrate the multiplicity of musical diversity.

On behalf of the Princess Galyani Vadhana Institute of Music, I would like to thank our invited speakers for sharing their knowledge, and all presenters whose works contribute to the development of music in all fields.

Welcome once again to the Princess Galyani Vadhana Institute of Music and thank you for being with us during this time of reconnection and renewal.

**Assistant Professor Choowit Yurayong**  
President of Princess Galyani Vadhana Institute of Music

# SYMPOSIUM INFORMATION

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## REGISTRATION

- The Opening Ceremony of the symposium will be at 09:30 hrs. on Monday 22<sup>nd</sup> August 2022 at PGVIM. You can register at the main foyer of the Galyanin Gitakara Building (C building) between 09.00 - 10.00 hrs.
- If you are joining us only on subsequent days, registration will be possible each morning from 09:00 to 10:00 hrs.
- All symposium participants are welcome to attend our evening performance without any ticket required.

## KEYNOTE SESSIONS

- Each Keynote & Invited Speaker session has a duration of 60 minutes, which is divided into 45 minutes of presentation and 15 minutes of Q&A.

## PANEL DISCUSSION SESSIONS

- Each Panel Discussion session has a duration of 60 minutes, which is divided into 45 minutes of discussion and 15 minutes of Q&A.

## PAPER PRESENTATION

- There are six breakout group sessions throughout the week. Presenters are each given 30 minutes (5 minutes to set up, 20 minutes for presentation, and 5 minutes for Q&A.)

## ONLINE PRESENTATION

- For those presenters joining us online, please log in to this Zoom link at least 30 minutes prior to your session: <https://pgvim-ac.zoom.us/my/postgrad.pgvim> or Zoom Meeting ID 216 216 2216

## EQUIPMENT

- The institute will provide an iMac with Keynote, PowerPoint, and PDF reader programs, as well as an AV system for all presentations. You are also welcome to bring your laptop, and we encourage you to do so especially if you have special requirements for your media files or presentation program.
- Please arrive at your presentation venue at least 30 minutes prior to your session in order to meet with your session moderator and set up your equipment.
- PGVIM will record your session for educational and archival purposes.
- If you have any other enquiries on technical requirements, please email [symposium@pgvim.ac.th](mailto:symposium@pgvim.ac.th)

## VENUE

Princess Galyani Vadhana Institute of Music

- 2010 Soi Arun Amarin 36, Arun Amarin Road  
Bang Yikhan, Bang Phlat, Bangkok 10700 Thailand  
T: +66 (0) 2447 8594 ext. 2105  
[www.pgvim.ac.th](http://www.pgvim.ac.th)

- Administration Building (A building)
  - Sangita Vadhana Hall (SVH)
  - Administration Office
- Galyanin Gitakara Building (C building)
  - Registration Desk
  - Thai-Asian Music Centre (C 312)
  - Rehearsal Room
  - Paper Presentation Room
  - Exhibition/Installation Room
- PGVIM Learning Centre (L Building)
  - Cafeteria
  - International Relations Centre (L104)



# KEYNOTE SPEAKERS



### TRADITION AND INNOVATION: PEOPLE, PLACES AND PRACTICES OF BAMBOO MUSIC IN THE PHILIPPINES

PROFESSOR DR. LAVERNE DAVID C. DE LA PEÑA

*University of the Philippines*

This presentation introduces a new publication from the UP Center for Ethnomusicology. Intended for general readers, the book is the culmination of 32 months of intensive work by the Bamboo Musical Instruments Documentation Team comprised of 8 music ethnographers working with 31 local experts, meticulously chronicled by essayist John Joseph Coronel and stunningly curated visually by artist John Cinco. In this publication, care was taken to present a whole picture of bamboo music in the country. Focus was given not just to bamboo sounding objects and products, but to the lives of the musicians and manufacturers, their communities, and the social and historical context of the music practice. Purposely produced as a popular research output, the book responds to a dearth of public knowledge on bamboo instruments in particular, and Philippine music in general.

Due to a lack of restrictions associated with other types of instruments, such as those made from brass, bamboo instruments easily lend themselves to innovation and creativity. This volume is replete with narratives of inventive individuals and communities that have discovered and devised novel ways of crafting bamboo and presenting it in performance adapted to various unique needs and contexts. Used both in the service of crafting a national musical identity and in the service of appropriating the colonizer's expressive forms as an act of resistance, bamboo musical instruments tell the story of the Philippine people.

#### **Biography**

LaVerne David C. de la Peña obtained his Ph.D. in Ethnomusicology from the University of Hawaii. Research areas include Benguet Kankana-ey, Tagalog, and Filipino hip-hop. He has presented papers and lectures on burial rites and prestige feasts in Buguias Benguet as well as repartee singing and drinking events in Sariaya Quezon.

He earned his Bachelor's and Master's degrees in composition from the University of the Philippines and has written music for various ensembles, including chamber, choral, dance and theater. His works have been published and performed in parts of Asia and America. His most recent work is *Putri Anak*, a theater piece premiered at the Cultural Center of the Philippines in April of 2017. The work fuses the Philippine Spanish colonial genre called komedya with Southeast Asian stylistic elements.

As a member of the faculty in the University of the Philippines College of Music, he handles graduate and undergraduate courses in world music as well as Philippine music and musicology. He has given lectures and seminars all over the country and internationally. He is also music director of *Tugma* (Tugtugang Musika Asyatika), a student ensemble specializing in Philippine and Asian music. Since 2011, he has been producer and host of the weekly program in the university radio station titled *Tunog at Tinig* featuring Philippine music. He is currently the Dean of the University of the Philippines College of Music as well as Director of the UP Center for Ethnomusicology.



## ABOUT CULTURAL APPROPRIATION AND CULTURAL IDENTITY

PROFESSOR DIETER MACK

*Musikhochschule Lübeck*

Cultural appropriation is a major issue “now”-adays, with the younger generation, especially in Europe. Among other purposes, attempts to stop cultural appropriation seem to be aimed at overcoming colonial legacies and similar injustices regarding domination and the suppression of cultures. Unfortunately, a primarily good intent has partly deviated towards an extreme essentialism that impedes cultural exchanges, especially in music. Cultural exchanges are an essential element of cultural development. This talk considers various facets of this complex issue, and illustrates various viewpoints with music examples.

### Biography

Dieter Mack was born in 1954 in Speyer. He studied composition, piano and music theory. After various lectureships he became professor for music theory in Freiburg in 1986. From 2003 until 2021 when he retired he was professor for composition at the MHS

Lübeck. Various study and research trips led him mainly to Indonesia where he studied Balinese gamelan music. In 1982 he founded his own gamelan ensemble. Since 1988 he has also worked in Indonesia’s music education system as a guest lecturer, and from 1992 to 1995 as a long term DAAD-guest lecturer at UPI Bandung. From 1996 to 2007 he was a consultant in an ethnomusicological-educational research project at UPI Bandung that was sponsored by the Ford Foundation. From 2007 to 2019 he was head of the DAAD music selection committee and from 2009 to 2015 head of Goethe Institute’s music advisory board. He continues to give regular masterclasses in composition mostly in East and Southeast Asia but also Canada and New Zealand. From 2008 to 2011 and 2015 to 2019 he was vice-president of the University of Music Lübeck. He composes mostly chamber music with a focus on percussion and wind instruments. As an author he writes mainly about intercultural issues. See [www.dieter-mack.de](http://www.dieter-mack.de) for further information.



## THE BODY AS INSTRUMENT

PROFESSOR JEAN GEOFFROY

*Conservatoire National Supérieur Musique et Danse de Lyon (CNSMDL)*

*“Playing sounds in the light as one might paint on a canvas with their hands...”*

LiSiLoG / Christophe Lebreton,  
design of the interactive device and Jean Geoffroy, educational design

## KEYNOTE SPEAKERS

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*Light Music* by Thierry de Mey, a work based on the movement of a performer in a wall of light, produced by Grame (Centre National de Création Musicale de Lyon), Charlerois Danse (Brussels) and the GMEM (Marseille), was created in 2004. Since then, Christophe Lebreton, designer of the device, and Jean Geoffroy, creator of the piece, have continued to develop the tool that made this work possible.

Both from the point of view of the design of computer and scenographic lutherie, and from the point of view of interpretation, *Light Music* has become a reference piece. In 2010, a film directed by Thierry de Mey capstoned these years of research, offering a final version of *Light Music*.

From these years of work and research, the Light Wall System was born, produced by Christophe Lebreton and Jean Geoffroy. A new interface allows for a scenographic composition, crossing different artistic expressions with movement: visual arts, sound design, music, dance. It is a multidisciplinary creation platform based on the potentialities of the gesture, and this makes it a creative and educational tool that is scalable.

Thanks to the Light Wall System, it is possible to create new scenic situations in which the performer, musician, dancer, actor or circus performer places him or herself in the middle of luminous spaces, creating an instrument scene, and allowing the artist to develop a new relationship to sound and space. The Light Wall System creates a new relationship to the stage in a disrupted creative process via instrumental scenography. It serves as a flexible interface evolving throughout the creative process and allows, among other things, the integration of one's own sounds, the ability to record live, to modulate sounds, and to change the acoustic / electronic balance. Thus this unique sound and scenic tool provides the artist with an experimental and exploratory space within which to work.

This interface aims to center a pedagogy of creation, so that young children and students, through this tool, can find their artistic voices using as a benchmark their

innate sense of the relationship between movements of the body and sounds. By extension, they will become aware of their relationship to space and the stage, as well as the sensitive border between sound-producing gestures and choreographic gestures.

This tool is also designed with teachers and pedagogues in mind (both of general and specialized education). Using it, they are able to create, with or without the accompaniment of external speakers, situations for students to experiment with based on different relationships between gesture and sound.

Since 2017, numerous workshops and residences have been organized around the Light Wall System all over the world. Residences have been given to student musicians, dancers, actors, composers, choreographers, directors, visual artists and scenographers.

### Biography

After completing his studies at the Paris Conservatory, Jean Geoffroy forged his own personal path in the world of percussion. He was Principal Timpanist of the Ensemble Orchestral de Paris from 1985 to 2000, soloist and founder of the contemporary music ensemble Court-Circuit in 1988, member of the Menuhin Foundation "Music Presence". Tireless performer when it comes to living a new work, Jean Geoffroy has participated as a soloist in more than thirty five CDs and DVDs; among them, six dedicated to Johann Sebastian Bach, gathering the complete suites, partitas and sonatas written for one instrument, Goldberg Variations, « Attacca » acclaimed and rewarded by music critics, « Monodrame », and new CDs that will come out in 2018-19 « Hors Jeu » an integrale of trio Sonatas by J.S Bach.

Dedicatee and first performer of many works for solo percussion, he has performed as a guest soloist at the most prestigious worldwide festivals. Aside from his soloist activities, Jean Geoffroy has given master-classes and lectures at major universities all over the world for more than 35 years. Passionate about teaching, author of several books on education including a book on

teaching percussion in the Point de vue Collection of the Cité de la musique Paris, he is editor of *10 Years with the Percussion*, published by the City of Music Paris. Director of different collections for Lemoine publisher, he created in 2005 « Regards », « Contemporary Perspectives », and « Transversal » new collections published by Alfonse publisher.

After teaching at the Conservatoire National Supérieur de Musique de Paris (1993 – 1998) Jean Geoffroy has taught at the Conservatoire National Supérieur de Musique de Lyon since 1999, and has been a didactic teacher in the Conservatoire National Supérieur de Musique de Paris since 2006.

From 1995 to 2004, he regularly participated in the pedagogical curriculum at IRCAM, creating a significant number of pieces for solo percussion with electronic and chamber music pieces. He is a member of the lecture committee at IRCAM.

In 2004 he created *Light Music* by Thierry de Mey for « solo conductor » and the interactive device at the Music Scene Festival in Lyon. This collaboration opened up new perspectives and allowed him to explore other directions in his solo career, including smartphone music development in collaboration with GRAME, Christophe Lebreton (National Musical Research Center).

Jean Geoffroy was Artistic Director of the Eklekto International Percussion Center in Geneva from 2006 to 2013, president and artistic director of the Giot International Competition (for vibraphone), president of the Geneva International Competition for Percussion in 2009, and he is a regularly invited as jury member in international competitions.

From 2015 to 2017, Jean Geoffroy was Artistic Director of the Percussions in Strasbourg and enabled the group to be renewed and perpetuated, from the 3<sup>rd</sup> to the 4<sup>th</sup> generation of musicians and widened their artistic proposals. His work with the ensemble was welcomed by critics and he obtained numerous awards including Victoire de la musique, Diapason d'Or, and Coup de Cœur Charles Cros.

For some years now, Jean Geoffroy has conducted various ensembles in France and South America, where he created the Instrumental ensemble of the National University of Bogota with which he played music by P. Boulez, K. Stochausen, and H. Vasquez. He also conducted the Namascae ensemble in the works of Eric Gaudibert.

Jean Geoffroy was guest conductor of Mésostics ensemble, with which he plays regularly and recorded a CD and DVD dedicated to Martin Matalon and Philippe Hurel. This recording was reviewed positively by musical critics.

In 2017 Jean Geoffroy developed the Light Wall System with Christophe Lebreton, a luminous interface for gesture capture, in collaboration with the Grame (national center of musical creation), and developed new interfaces linking sound and movement. In 2019, Jean Geoffroy and Christophe Lebreton founded LiSiLoG dedicated to Artistic innovation and transmission. See [www.lisilog.com](http://www.lisilog.com) for more information. Find all information on the personal website of Jean Geoffroy, [www.jeangeoffroy.wordpress.com](http://www.jeangeoffroy.wordpress.com).



### POSTCARD PROJECT 'NEW MUSIC AND I'

PROFESSOR MIEKO KANNO

*Sibelius Academy, Uniarts Helsinki*

This project brings to public attention personal narratives of musicians, composers, and other stakeholders around the festival Uuden Musiikin Lokakuu (UML / October New Music) in Oulu, Finland. Conceived as a companion initiative and artistic research in association with UML, the project explores the social process of value creation by examining the interaction between new music and the UML community. The project collects postcards from them under the theme of 'New Music and I', transforms them into musical narratives and interventions, and culminates in a series of short performances during UML in October 2022. I am both the violinist and researcher for the project, leading research and performance.

My hypothesis is that the people of the UML community have their own sense of history and ownership of new music, which influences the festival in its current and future states. I wish to find out: What is their experience of new music? What does new music mean to them? What kind of trends or values do we see in 'New Music and I' postcards? How might these values affect the future of new music at UML and within our larger society?

The purpose of this project is to gain insight into the sense of ownership that the UML community has over its music-making activities. While there are many other contemporary music festivals in Finland and abroad, UML is one of the very few festivals that has a strong connection to the local community. As cultural activities away from large cosmopolitan cities gain prominence and are used as evidence of diversity in culture,

I investigate the UML community as a case study, approaching it primarily through the act of my own music-making. It is also my intention to demonstrate that cultural activities such as those at UML and artistic research can form a symbiotic relationship.

#### Biography

Mieko Kanno is a violinist and Professor of Artistic Research in Music Performance at DocMus Doctoral School of Sibelius Academy at the University of the Arts Helsinki. She first came to international attention in the 1980s when she won prizes in violin competitions such as the Carl Flesch, Queen Elisabeth of Belgium and Hannover. Later she developed an interest in performing contemporary music and received the Kranichsteiner Musikpreis at the Darmstadt New Music Institute in 1994. Since then her work as performer and scholar has centered on the development of music-making as live performance practice. She is especially known for her pioneering work on notation-as-technology, and her research ranges from investigations of performing on the Violectra electric violin with live electronics and commissioning works for it, to a long-term project on John Cage's Freeman Etudes. After earning her doctorate in 2001, she worked at Durham University (2001-12, UK) and the Royal Conservatoire of Scotland (2013-16). In Finland she continues to promote artistic practice as means of knowledge production and dissemination.



## SHAPING THE FUTURE: CHALLENGES AND OPPORTUNITIES IN HIGHER MUSIC EDUCATION

PROFESSOR PETER TORNQUIST

*Yong Siew Toh Conservatory of Music, National University of Singapore*

The music industry is changing rapidly. Successful performers are moving beyond the stage, exploring multimedia, social media and other art forms. Being an excellent performer –while still critical – may no longer be sufficient to make a career. Music students also need to stay professionally relevant for longer, regardless of how the industry looks like in 50 years. A future-proof education must provide the skills and the mindset to help students renew and reinvent themselves.

### Biography

Composer Peter Tornquist grew up in Sweden, Switzerland, and Brazil, settling in Norway for studies with Lasse Thoresen and concluding his education at the Royal College of Music in London with George Benjamin. He is Dean of the Yong Siew Toh Conservatory of Music, National University of Singapore.

Tornquist has had major works performed by ensembles such as the Oslo Philharmonic Orchestra, the Tokyo Symphony Orchestra, and the London Sinfonietta. His work focuses on the interaction between composers and performers through live electronics and improvisation.

The theories and methods associated with this approach pioneered the development of artistic research in Norway.

His academic experience covers the fields of composition, electronic music, improvisation and music theory. He has also contributed extensively to the development of phenomenological approaches to music analysis based on the writings of Pierre Schaeffer.

Peter Tornquist has been an active voice in political and organisational aspects of the Norwegian society throughout his career, as president of Ny Musikk (ISCM), and as vice chairman of the Norwegian Composer's Association and of TONO (Norwegian Performing Rights Society). He has repeatedly been elected for public office at local and regional levels.

As Principal of the Norwegian Academy of Music since 2013, Tornquist has contributed to the development of higher music education through a widening network of strategic national and international partnerships. He has been awarded Honorary Fellowships by the Guildhall School of Music and Drama and the Royal Northern College of Music in recognition for his services to music.

## KEYNOTE SPEAKERS

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### THE POMPOSA PROJECT: WHERE ART AND TECHNOLOGIES MEET, TO SPARK CREATIVITY IN EVERYONE

DR. ENRICO BERTELLI & DR. YUI SHIKAKURA

*Conductive Music CIC, London*

The Pomposa Project draws on Conductive Music's existing experience to provide artists, disabled youth, the elderly, university students, conference delegates, and primary school students from challenging backgrounds with the chance to gain life-changing skills in music technology & wearable design. The educational services we are delivering help the Thai and UK teams reach participants who have limited or no access to arts experiences and soft-skill development. Using the STEAM approach, we generate, foster, and enhance the creative application of arts and new technologies in the widest reaching way.

Project delivery is based on our innovative 'blended learning playground' called DROP, which includes desk-side sessions, remote workshops, on-demand resources and professional development opportunities targeted at children from challenging backgrounds.

Throughout the Pomposa project, we closely observe how workshop participants from very different communities interact, design, and create an array of custom digital musical instruments. We witness how they absorb new soft and hard skills, and how they use them to create new music in unexpected ways. We present to you an analysis of our findings here in Bangkok, compared to our autobiographical experiences in England, to share best practices in STEAM education.

We stitched, translated, coded, learnt, composed, laughed, performed and shared. We re-used, re-cycled, re-thought what music making is, feels, looks and sounds like. We come before you today, to show you snippets of our experience, to pique your curiosity, spark your creativity, and share our enthusiasm.

#### **About Conductive Music**

Conductive Music (CM) has successfully delivered programmes of music-making & technology workshops to children from challenging backgrounds for almost a decade. In 2020/21, we partnered with 18 Music Education Hubs (MEH) to reach 9,000 students across 200 schools, with targets doubling annually. We aim to raise digital literacy through interdisciplinary, dynamic, and culturally relevant means, using new technologies to create a world of music makers that better reflects the diverse communities we work with.

CM inspires children to create their own digital instruments and find their musical voice through composition, collaboration, and performance in a supportive all-ability friendly learning environment. Through ongoing CPD provision, we also invest in upskilling teachers in new music technology & online learning techniques, boosting confidence in working within a blended learning model. Our latest funded project will:

- Showcase best practices for challenging behaviour engagement
- Engage public interest through free video content
- Continue our international partnerships in 20 countries
- Expand our reach outside of the education sector to arts organizations.

Our programmes operate at the intersection of music, technology, & STEM subjects using our skilled team's expertise. We craft positive, accessible experiences by using a wide range of freely available creative technology



tools, including Cubase for composition, Scratch for entry-level coding, and MS MakeCode for musical video game creation.

To meet changes across the pandemic and the digital divide, we've learned how to create, develop and maintain uninterrupted education provision in our field through a variety of online learning models in addition to live in-person sessions. Our new on-demand learning platform, STEAM Corner, promotes self-learning & development, building on live-taught (in person or online) sessions, to demystify technology in the classroom and encourage new projects that mix arts and technology.

We are Arts Awards Examiners & Artsmark Partners. With support from ACE and PRSF, British Council, Youth Music, SHINE, RaspberryPi, & Renishaw we are creating a strong legacy of STEAM learning in the UK, and regularly share findings with peers by giving lectures in Departments of Education, Psychology, Music and Engineering. We connect to CCI professionals & artists

nationwide with Jazz North for musicians and TCCE for 26 HEIs.

Since January 2021, we collected feedback and ratings from 7,278 students, teachers, and educational specialists. Teachers (who rated us 9.2/10) described workshops as 'fun', 'new', 'interesting', and 'inspirational.' One teacher in Rotherham said, "Really amazing experience, and the children loved it. I found the cross-curriculum approach of science, music, and IT brilliant and this challenged the children's thinking skills. Students (6,528 of them) rated us 9.3/10. A year 5 student said: "This experience was like nothing I've ever done. The teacher was great and funny and so far it was the most exciting thing I've ever done". Our tutors' competence was rated 9.4/10. A Peterborough parent said: "I just wanted to say a huge thank you. My daughter absolutely adored it. She said it was the best music lesson she'd ever had. It was really well run, clear, and good fun."



## MOZART NOW: THE \_MAGIC FLUTE\_ AT ANGKOR WAT

DR. MONIKA HENNAMANN

*Cardiff University*

Mozart's *\_Magic Flute\_*, as perhaps befits an allegory, has long been subject to adaptations and animations, to translations and transformations. In December 2022, it will reach a remarkable milestone in becoming the first Western opera ever to be staged in Cambodia. However, this will not be Mozart's *\_Singspiel\_* as might have been recognized by the Viennese in 1791, but rather, as acknowledged in the title, *\_A Cambodian Magic Flute\_*, incorporating traditional instruments, music and dance associated with the native 16/17<sup>th</sup>-century Reamker epic (the Cambodian version of the Indian Ramayana), and

with the German dialogue replaced by Khmer narration. The production has been planned for a number of years—with delays occurring owing to the pandemic, among other problems, after an initial semi-staged fundraising performance in Phnom Penh.

Among the questions to be raised in this presentation will be: How does one introduce Western opera to a region of the world that has had no prior exposure to it? Indeed, why should one do so in the first place? And why *\_Die Zauberflöte\_*, and for what audience?



## KEYNOTE SPEAKERS

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Why the adaptation of the musical score and the text?  
Basically, what's the point?

And then there is the bigger picture: How does this project relate to other "East meets West" intercultural endeavours? And how does the fluid creative processes associated with the production fit into the established concepts of 'Intercultural Theatre'? Finally, are we looking here at a curiosity of reception history, or at an emblem of post-colonial politics, of nationalism, of patronage, of marketing and of tourism?

### Biography

Dr. Monika Hennemann is Dean (International) of the College of Arts, Humanities and Social Sciences at Cardiff University, Co-Director of the Centre for Interdisciplinary Research into Opera and Drama (CIRO), and a Reader in Music. She is a musicologist, cultural historian, translator and linguist. She is especially interested in exploring cultural encounters, transfers and assimilations in the music and literature of the German- and English-speaking worlds from the 19<sup>th</sup> century onwards, and in the interface between Southeast Asian and Western cultures



## RECORDING THE REPERTOIRE IN THE 21<sup>ST</sup> CENTURY

PROFESSOR KENNETH HAMILTON

*Cardiff University*

After nearly 150 years of recordings of the standard repertoire, is our basic material exhausted? Is there anything new to say about, or any new ways to play, pieces that have been set down hundreds of times? Are we just producing pointless, and commercially unviable, "cover versions" of well-worn works? This presentation offers a historically-founded personally-inflected, approach to the problems of recording regular piano repertoire in the 21<sup>st</sup> century.

### Biography

Kenneth Hamilton is a concert pianist, writer and broadcaster, and Head of Cardiff University School of Music. He has concertised worldwide, and released numerous recordings, the most recent of which is the Liszt album "Death and Transfiguration", which was Record of the Week on BBC Radio 3, a Gramophone "Editor's Choice" and a MusicWebInternational Recommended Recording. His best-known book is *After the Golden Age: Romantic Pianism and Modern Performance*, which was a Daily Telegraph Book of the Year in the UK and a CHOICE "Outstanding Academic Title" in the US. It has been translated into Italian, Hungarian and Mandarin.



## HISTORICAL PERFORMANCE PRACTICE “ALWAYS ANEW”

PROFESSOR CLIVE BROWN  
& PROFESSOR STEFAN GOTTFRIED

*University of Music and Performing Arts Vienna*

Clive Brown, with his groundbreaking research on sources that document 19<sup>th</sup>-century performance styles and practices and with his new editions of works by Beethoven, Mendelssohn, and Brahms, raises questions about long-standing conventions in (historical) performance practice. The conductor, pianist, and harpsichordist Stefan Gottfried, who succeeded Nikolaus Harnoncourt as artistic leader of *Concentus Musicus Vienna*, is engaged in a continual search for new insights and sources of inspiration. In explorative workshop sessions questions of agogics, rubato, portamento, articulation, vibrato, etc. will be dealt with both in theory and in practice.

Repertoire focus: Piano sonatas, sonatas with piano, piano trios and string quartet from Joseph Haydn to Johannes Brahms (epoch: ca. 1780 to 1900).

### Biographies

Clive Brown was a lecturer at Oxford University from 1980 to 1991, then Professor of Applied Musicology (now Emeritus Professor) at the University of Leeds. Monographs include *Louis Spohr: A Critical Biography*, *Classical and Romantic Performing Practice*, and *A Portrait of Mendelssohn*. He has also published many articles on historical performing practice and, as a violinist, pursues practice-led research. In Oxford and Leeds he edited and conducted staged productions of rare operas by J. F. Lampe, J. C. Bach, Haydn, Salieri, Eberl, Spohr, Schubert, and Mendelssohn. His critical, performing-practice editions of music include Brahms' Violin Concerto and his complete Sonatas for one Instrument and Piano, together with a text volume: *Performing Practices in Johannes Brahms' Chamber Music* (Bärenreiter); Beethoven's 1<sup>st</sup>, 2<sup>nd</sup>, and 5<sup>th</sup> symphonies, Choral Fantasia, and Violin Concerto, as well as a performing edition of the *Fassung letzter Hand* of Mendelssohn's

*Die Hochzeit des Camacho* (Breitkopf und Härtel); Franz Clement's 1805 D major Violin Concerto (AR-Editions); and Elgar Music for Violin (Vol. 37 of the Complete Edition). He has just made a new critical/historically-informed performing edition of the solo part of Mendelssohn's Violin Concerto for Bärenreiter, and is working on an edition of Beethoven's Violin Sonatas, together with a text volume on performing practices in Viennese Classical Chamber music.

Stefan Gottfried was born in Vienna. He studied piano, harpsichord, composition and music pedagogy at the University of Music and Performing Arts Vienna, as well as basso continuo and historic keyboard instruments at the Schola Cantorum Basiliensis, French horn at the Vienna Conservatory, and mathematics at the Vienna University of Technology.

This was followed by a varied international concert career with harpsichord, fortepiano and piano as soloist, chamber music partner and continuo player in ensembles with historical instruments (eg *Concentus Musicus Vienna*, *Bach Consort Vienna*, *Wiener Akademie*) and modern orchestras (including *Wiener Philharmoniker* and *Berliner Philharmoniker* under conductors such as Zubin Mehta, Daniel Harding, Georges Prêtre or Kent Nagano).

Since 2004, Stefan Gottfried has worked regularly with Nikolaus Harnoncourt, among others, in his opera productions at the Styriarte (Mozart "Idomeneo", Smetana "The Bartered Bride", Offenbach "Barbe-Bleue"), at the Theater an der Wien (Handel "Rodelinda" Haydn's "Orlando paladino", "Il mondo della luna", Beethoven's "Fidelio", Strawinsky's "The Rake's Progress" and most recently the Mozart-Da Ponte Cycle) and the Salzburg Festival (Mozart's "Le nozze di Figaro", "Die Zauberflöte") and at many concerts (eg *Wiener Musikverein*, *Berlin Philharmonic*, *Lucerne Festival*).



### KNOWING NOW? - REFLECTING ON THE ONCE IN 'UPON A TIME'

PROFESSOR BERNARD LANSKEY

*Queensland Conservatorium, Griffith University*

Times are always changing; every next Now holds within it ever more past.

Building out from my virtual PGMIS presentations of the last two years in which an attempt has been to trace and reflect upon the pandemic Present, this presentation will explore dimensions of multi-dimensionality personally experienced over the past twelve months, with the ambition to be to energise equivalent reflection in you as fellow musicians, artists and music-lovers. At the centre will be an exploration of the term, "Subject to Change," with the journey drawing from a series of recent performances and productions in Queensland and Southeast Asia which have teased contemporary concepts of Fantasy, fusing place, time and genre from ancient times to the recent present.

Given each now is but a 'once in time', should we be questing to be 'knowing' in the performative Now? Or might it be better to find separate Nows in which to reflect on and celebrate our recent past as the giver of future seeds, leaving the performative Now simply to be experienced more simply as Flow? What might this mean for Listening, as a central element in the Art of Celebrating the Musical Now? How might we be moved to prioritise more reflective Nows? And how often – or how rarely - is our Performative Now be primarily focused on story-telling, reflections reforming in the ever-present.

Don't worry, there will be music – including Piazzolla, Schubert, and a mystery guest – recognising that Now is never entirely predictable.

I acknowledge here the extent to which I feel drawn to this way of exploring 'Now' as a reflection of time spent in Southeast Asia. Indeed, the richness offered over the past decade of PGMIS 'gatherings' (under Anothai's guidance) has been central in forming this perspective - thank you for the individual and collective mentorship and for so many Nows.

#### **Biography**

Active internationally for over 35 years as an administrator, collaborative pianist, scholar, recording producer and festival director, I have just begun my new role as Director and Professor of the Queensland Conservatorium Griffith University in Australia. For the previous fifteen years, I led the Yong Siew Toh Conservatory of Music, National University of Singapore, where I continue to hold a Visiting Professorship. I am currently President of the Southeast Asian Directors of Music Association, a co-opted Council member of the European Association of Conservatoires and a member of the International Advisory Board for the Tianjin-Juilliard School in China. A Founding Keynote speaker for PGMIS, it has been a true privilege to have watched this symposium evolve so distinctively over the past decade.

# PLENARY SPEAKERS



## FORARLYN: CREATION, COVID 19, LIMINALITY... AND THE AESTHETICS OF DISSOLUTION

PROFESSOR DR. JONAS BAES

*University of the Philippines*

The years following the coronavirus outbreak in 2019 have posed challenges to artistic production. Concert artists had to adapt to remote modes of performance; performing either virtually or in relative isolation. The impact on music production was matched by that on consumption. Both performers and audiences were subjected to the protocols of lockdowns and limited access; of facemasks and social distancing; not to mention material disadvantages and destitution with those limitations. This talk will present critical reflections on how this global reality impacted creation and aesthetics, and will explore the avenues of agency that artists and audiences employed in the processes of music composition and reception. The discussion springboards from a personal experience in fulfilling a musical commission entitled *forArlyn*. This talk examines the discourse of composition and performance in the face of a global pandemic, and the framing of a “new reality,” drawing on the philosophies and insights of Hegel, Walter Benjamin and Elissa Marder.

Begun in Vienna in October 2019 and completed in Manila in June 2020, *forArlyn* is a trio with aesthetics built on liminality and constant dissolution. This aesthetic framework is a reflection of the conditions of production and reception during the period of its inception and eventual completion. After a period of rehearsals and realization via the online platform Zoom, the piece was premiered to a live audience by the German ensemble hand werk at the Alte Feuerwache in Cologne on October 20, 2020.

### **Biography**

Jonas Baes, a composer, ethnomusicologist and cultural activist, studied with Jose Maceda at the University of the Philippines and with Mathias Spahlinger at the Musikhochschule in Freiburg, Germany. His research work on the Iraya-Mangyan of Mindoro and the Dumagat of Rizal Province in the Philippines have been published in numerous international peer-refereed journals. Research areas include cultural politics and the sociology of loss in music. His most important composition, *Patangis-Buwaya* is scored for four wind instruments from any culture, and since its premiere in 2003 has been performed annually in various parts of the world. In 2009, Baes founded the Manila Composers Lab, an international platform aimed at organizing annual workshops for young composers, particularly those in Southeast Asia.



## DIVERSITY, DIVERGENCE, AND DIRECTIONS

DR. ALEX DEA

*Independent ethnographer / composer / performer*

In recent years, cross-cultural collaborations have become more common, and still are important junctions between artists of different cultures. Exciting things happen. But, there are areas which need more attention in order to reach higher (or deeper) levels of art-making.

I will describe three of my compositions which use traditional and non-traditional (modern?) features: "Life...Elegante," a structured improvisation for four singing dancers; "In Pelog," a process-oriented gamelan composition; and "Siddhartha," a major dance-theater production involving artists of noh, Java, Bali, Bharata Natyam, and Makyong. All involve traditionally-trained dancers and musicians working on non-traditional contemporary-oriented works.

I am always looking for interesting combinations of sounds of the world, whether music of a culture or "noise" in the industrial world. In this talk, I discuss not the cultural, anthropologic or ethnomusicologic aspects of my work, but the diverse elements of sounds directly, and therefore, the diversity of culture, especially in Asia, and how I work with them as a composer and performer.

I will show, with many video and audio examples, the three compositions listed above which illustrate my inter-cultural approach. In working with the diversity of the world's vast sounds, with its concomitant and ethnic cultures, there will certainly be divergences of one style with or against another one. My goal is to give some directions which may help other composers and performers to engage in this floating environment.

### Biography

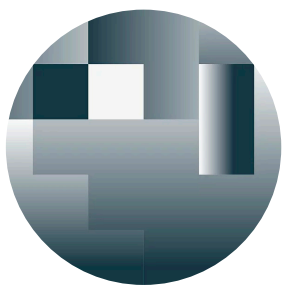
American-born Chinese Alex Dea trained in Western music, received Ethnomusicology Ph.D at Wesleyan University specializing in Javanese gamelan music, and studied composition with avant-garde minimalist "Bad Boys" La Monte Young, Terry Riley, and Robert Ashley. He learned voice culture in 1971 to 1975 with Pandit Pran Nath, master Hindustani singer. He was a member of Young's Theatre of Eternal Music, and was the first tuning assistant for his masterpiece "The Well-Tuned Piano".

Dedicated to full-time ethnography and research living in Surakarta and Yogyakarta, Java Indonesia since 1992, he has studied with many of the last remaining masters of music, dance, and theatre of the pre-Independence. These include Cokro Wasitodiningrat, Bu Bei Mardusari, Sastrotugiyono, Sri Hartono, Bu Yudonegoro, Mloyowidodo, and Suhardi.

As ethnographer-performer, he has documented over 1,000 hours of video, had permission to record in Yogyakarta Palace, and is the only non-Javanese to sing regularly in Surakarta Palace with title K.R.A.T Candradiningrat.

He performs and composes with both traditional classical and avant-garde approaches of inter-cultural musical work.

He makes new works with Asia's Didik Nini Thowok, the late Ben Suharto, Ramli Ibrahim, and others. In 2014, Maya Dance Theatre expanded his Angst Angel: Returns. He intertwines old classical and new avant-garde imagined histories and futures from the lush flower-bed of harmonic overtones.



# MORE THAN PERSPECTIVES: NURTURING GLOBAL MUSIC CITIZENS IN UNDERGRADUATE MUSIC COURSES AT THE YONG SIEW TOH CONSERVATORY OF MUSIC

DR. KHOO HUI LING & DR. ABIGAIL SIN

*Yong Siew Toh Conservatory of Music, National University of Singapore*

Studying history by observing nations in isolation from one another, or approaching world history from a Western-centric viewpoint will only render narrow perspectives. Global history hence emerged in the twentieth century as a pedagogical approach that embraces the multiple social narratives that abound across the globe and that explores the interconnectedness between them. It is important for undergraduate music students to adopt a global perspective in their music studies, especially because of the changing musical landscape around the world. Many undergraduate music programmes have an international mix of students, and there is a growing trend of reimagining and fusing musical traditions from various cultures with Western classical music. Furthermore, the COVID-19 outbreak catalyzed online music performances which have redefined how musicians reach out to audiences beyond physical boundaries.

When teaching music in higher education with a global perspective, teachers must take care to avoid creating yet another form of centrism. To cultivate a balanced global perspective in students, values and skills such as empathy and a sensitivity to biases, must be cultivated. This paper examines these values and skills in detail. By interviewing students in contextual and professional integration modules at the Yong Siew Toh Conservatory, I explore which values, skills and teaching approaches are most important in fostering a global perspective in the study of music. It is hoped that the insights gained will aid in redesigning higher education music curricula in order to create greater inclusivity.

### Biographies



#### Dr. Khoo Hui Ling

Dr. Khoo Hui Ling seeks and maintains diverse interests in life which nourish her artistic soul, for she is at once a pianist, music educator, researcher and entrepreneur. She believes that good music is sincere and vulnerable, an ideal she infuses into all her artistic endeavours.

Hui Ling's sensitivity to detail and ability to elicit the strengths of every student have helped students gain entry into prestigious music programmes, festivals and competitions. As a Lecturer at the Yong Siew Toh Conservatory of Music, she teaches major studies in piano, professional development, pedagogy and contextual studies. In 2018, she founded The Music Studios, a collective of private music teachers with a mission to help every music learner build a lifelong friendship with music. Having a strong conviction to positively impact the music teaching community, she serves as the Vice President of the Singapore Music Teachers' Association and secretary of the Southeast



Asian Directors of Music (SEADOM), and has been invited to present at various conferences such as the International Society of Music Education (ISME) World Conference, Associated Board of the Royal Schools of Music (ABRSM) Music Teacher Conferences, and the Australasian Piano Pedagogy Conference.

Constant musing on the interconnectivity between art and the world around us has inspired Hui Ling's eclectic array of musical projects. Her artistry at the piano has been heard in creatively programmed recitals in the United States, Europe and Singapore. Forays into multidisciplinary performance have led to the production of *Walking in the Wild*. In 2016, she produced short documentaries on the confluence of Chinese traditional music and painting in Tan Dun's *8 Memories in Watercolour*, culminating in a multimedia performance that premiered in the United States and Singapore. In her spare time, Hui Ling fiddles around on the erhu, which she picked up as a teenager. She likens playing the erhu after a busy day to drinking a cup of fragrant Chinese tea with an old friend.



**Dr. Abigail Sin**

Abigail Sin is a prize-winning Singaporean pianist who has performed in venues across Asia, Europe and North America as a concerto soloist, collaborative musician and solo recitalist. She is the co-founder of the More Than Music concert series, which has won acclaim for its engaging, innovative presentation of classical chamber music. In 2020, More Than Music recorded the complete Beethoven Violin Sonatas, along with educational outreach content.

Abigail studied with Prof Thomas Hecht at the Yong Siew Toh Conservatory of Music and Joan Havill at the Guildhall School of Music and Drama, where she won the Guildhall School's Romantic Piano Prize. She won top prizes at the Lagny-sur-Marne International Piano Competition (France), the Norah Sande Award (UK), the Royal Over-Seas League Competition (UK), and was a quarter-finalist in the Honens International Piano Competition (Canada). As a chamber musician, Abigail won the Guildhall School's Ivan Sutton Chamber Music Award and was a finalist in the St Martin's-in-the-Fields chamber music competition and the Royal Academy of Music's Patrons Award.

Abigail is an alumna of the prestigious Verbier Festival Academy and Yellow Barn Festival. Her artistic outlook has also been shaped by masterclasses with Leon Fleisher and coachings with composers including Thomas Adès, Jörg Widmann and Brett Dean.

A recipient of the Lee Kuan Yew Scholarship, Abigail completed a PhD at the Royal Academy of Music, under the supervision of Dr Briony Cox-Williams and Prof Christopher Elton. In 2018, Abigail joined the faculty of the Yong Siew Toh Conservatory of Music. Recent research projects include her doctoral work on Charles Griffes, explorations of transcription and performer agency in Ravel and Kirchner, and a multimedia collaboration confronting and reconceptualizing the Orientalist fantasy of Ravel's *Asie*.

[www.abigailsin.com](http://www.abigailsin.com)



### PRACTICUM TEACHING THIS YEAR: EXPECT THE UNEXPECTED FOR BOTH NOVICE AND EXPERIENCED MUSIC TEACHERS

ASST. PROF. DR. DNEYA B. UDTAISUK

*Chulalongkorn University*

The academic year of 2021-2022 marks a special year for teacher training in Thailand in many ways. First, there are twice the number of student teachers in the school system. This is because student teachers from both previous and current curriculums are now in the school system for their practicum training. Class of year 2018 is now in their last year of the 5-year curriculum, and class of year 2019 is now in their last year of the 4-year curriculum. Second, given that today is a post-pandemic year, these two batches of student teachers had been trained mostly in an online setting for almost two years. They had to observe and learn how to become music teachers from online lectures through computer screens instead of hands-on activities. Third, they are assigned to teach in new normal classroom instruction modes, which refer to online, onsite, and hybrid classes, due to the current uncertainty of the COVID-19 situation. Despite the unique circumstances, new normal classroom settings also require music teachers to be adaptive and flexible to learn new online teaching skills, IT skills, and executive function skills. In Bangkok, there are many types of schools including international schools, private schools, lab schools, and governmental schools. While in well-equipped online music classrooms, novice teachers need to be good at software and music programs to best facilitate the class, in under-staffed or under-equipped schools, they need to adjust learning activities to suit the limitations. Accordingly, teacher training programs need to facilitate and prepare preservice teachers to expect the unexpected. In this paper, recommendations and suggestions are provided as a result of data analysis from participative observations and feedback from student teachers.

#### **Biography**

Dneya Udtaisuk is currently a Chair of Doctoral Program in Music Education, Division of Music Education, Faculty of Education, Chulalongkorn University, Thailand. She teaches undergraduate and graduate courses in Innovation in Music Education, Issues and Trends in Music Education Research in Music Education, and Thesis. Her research interests include teacher training, music learning and teaching, collaborative learning, problem-based learning.



## CHANG: LIVE MUSIC FOR A 1927 SILENT FILM BY BRUCE GASTON AND FONGNAAM

ANANT NARKKONG

*Fongnaam / Silpakorn University*

The silent movie *Chang: A Drama of the Wilderness* was filmed in Thailand (Siam) in 1925 by Ernest B. Schordsack (1893-1979) and Merian Coldwell Cooper (1893-1973). Bruce Gaston and the Fongnaam ensemble wrote a soundtrack for the film, which premiered in 1983. Gaston's work transcends the definition and methodology of the traditional movie soundtrack by exploring relationships between the past, present and future. In recent years, a wide variety of live music for silent films has been created through experiments with fusions of traditional Thai and modern Western music. Artists freely combine Thai theatrical music and voice, primitive music from the jungle, computer generated sound effects, imaginary soundscape, and newly created musical instruments to realize their artistic visions.

The old pictures on the screen, the live performance of the musicians in front of the screen, and the experience of the audience participating in this theatrical event carry on simultaneously. In this presentation, we will discuss this novel integration of art and science, particularly with respect to the live music performance used to accompany the silent film *Chang: A Drama of the Wilderness*. The screening of a historical film accompanied by a live musical performance is today a relatively rare and special occurrence.

### Biography

Anant Narkkong is an active ethnomusicologist and theater composer. He holds an M.Phil in Ethnomusicology from SOAS, U.K. Anant has published a large number of articles in musicology as well as fieldwork recordings. At present he teaches at Silpakorn University and is the Music Director of C ASEAN Consonant ensemble. He was named Silpathorn Artist in 2019.



## TRANSFERRING VOICES: CAN A BASSOON SOUND SOUTHEAST ASIAN?

CHRISTOPH KARL WICHERT

*University of Music and Performing Arts, Vienna*

Can one hear Singapore in the sound of a Bassoon? Singapore has for centuries been a unique multicultural place, where different cultures influence each other constantly, and where new cultures emerge through cross-marriages. Likewise, some composers and musicians in this area have two or more traditions in their background and are influenced by even more. Many non-western music practices, however, require different approaches to almost all parameters of music making. This poses unique challenges to foreign performers, and undoubtedly to foreign audiences as well.

As a classically trained bassoonist who moved to Singapore in 2008, I am engaged in a study of how various regional music traditions inspire local composers and musicians in their work, and what classically trained bassoon players can learn from these traditions and their different performance practices and philosophies. Two principal questions are: What skills are transferable from regional Singaporean music traditions to the bassoon? And how can one learn to play Singaporean regional contemporary art music well?

To answer these questions, I am exploring the traditional aesthetics, musical parameters, composition practices, and performance practices that contemporary composers in the region are drawing on, and am examining how these relate to newly created works for the bassoon. I am also developing models of practice-led research to determine how to best present this music to diverse audiences. My ultimate aim with this project is to foster greater understanding of a unique and vibrant intercultural space.

### **Biography**

Christoph Wichert joined the Singapore Symphony Orchestra in 2008. He is a graduate of the Conservatory Vienna where he studied Performance with Michael Werba (Principal Bassoon, Vienna Philharmonic Orchestra) and Music Education. In addition to his role in the orchestra, he is an active performer of contemporary music, a faculty member of the Yong Siew Toh Conservatory of Music in Singapore, and visiting guest artist at the Princess Galyani Vadhana Institute of Music in Bangkok. In 2015 he founded SETTS, Singapore's first fully professional Ensemble for contemporary music, with Dr. Ruth Rodrigues and other like-minded musicians.



## IMPROVISATION AND COLLABORATIVE MUSIC CREATION

KARST DE JONG

*Royal Conservatoire of Den Haag / YST Conservatory Singapore*

This presentation examines my experience leading university music students in projects involving improvisation and collaborative music creation, with a particular focus on my working methods. At the heart of this research project are five selected creative projects that I have led over the past four years involving classical music performance students. This presentation will begin with a short overview of the projects, followed by a 'backstage' look at the creation processes and a critical analysis of the outcomes. Finally, I will discuss the roles one can play when coaching these projects. This research project is published online in the Society for Artistic Research's Research Catalogue (2021).

### Biography

Karst de Jong studied classical piano and music theory in the Netherlands and is currently affiliated with the Royal Conservatoire of The Hague and The Escola Superior de Música de Catalunya (ESMUC), teaching improvisation, music theory and composition techniques. He is active as a performer, music theorist, improviser, teacher and researcher. He has taught many masterclasses in improvisation at international festivals, and has been invited as a guest teacher and visiting artist at renowned institutions all over the world.

He was one of the founders of the European METRIC project, a collaboration between 14 major European institutes of Higher Music Education, with the aim to promote the integration and development of improvisation in the curricula of classical performance programs.

In 2019 Karst de Jong was appointed recurring visiting professor at the Yong Siew Toh Conservatory of Music in Singapore, where he leads creative collaborative projects and is occupied with the development of improvisation in the curriculum. He has released two CD's with solo piano improvisations: *Improdisiac I & II*.

# PANEL DISCUSSION

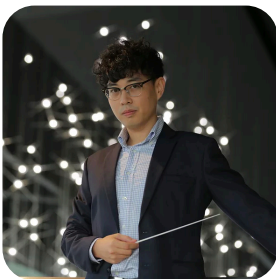


## “KLANG.KUNST” THE STORAGE OF ARTS

WANTANA TANCHAROENPOL,  
SANOOK BOONPAN,  
TANYARAT LIMPAWUTIWARANONT,  
THANIDA IAMSIRIKULMITR,  
& PRAEWA CHUMSILPSIRI

“klang.kunst” aims to expand a community of new generations musicians and artists of Thai nationality living in Europe and help them gain more recognition through the staging of unique musical and artistic works that have never been seen or heard before. “klang.kunst” originated from a German word that can be understood in various ways. “Klang” in German means the sound that occurs in the surrounding environment with a consistent frequency. “Klang” is a homonym of

the word “klang” in Thai, which means a place to store a lot of things. “Kunst” in German means art that is created by artists and that does not occur naturally. Therefore, “klang.kunst” can be interpreted as both “The Sound of Arts” and “The Store of Arts.” “The Sound of Arts” represents musicians’ artistic interpretation of their work to the audiences while “The Store of Arts” refers to the stores activities and information of music and performances.



## CONDUCTOR'S CONTEMPLATION: A CONVERSATION

ASST. PROF. DR. THANAPOL SETABRAHMANA, *CONDUCTOR*  
CHRISTOPH WICHERT, *COLLOQUIST*

In their music-making life, conductors usually contemplate many things. The topics can range from programming, trying to memorize the score, “interpreting” the music, planning rehearsals, and the list goes on infinitely. In this session, our conductor will contemplate on “now”, a mode of temporality, which, curiously, intricately relates to his creative process. The process that happens before a public performance includes at least three steps: learning the score, crafting the musical design (or the so-called “interpretation”), and conducting the ensemble in rehearsals. It is in these procedures that the idea of “now” or the “present time” is pervasive. It is there disguising in the form of ontological interrogation of the status and existence of a musical work. It can be in the form of an epistemological question such as how

one can get to know and understand this music. It also can be of phenomenology when the conductor works with the sound produced by live musicians. Moreover, as music, in one definition, is a series of sonic events occurring on time, “now” arguably becomes the most decisive factor in the battleground of temporalities in music performance.

This session will be a conversation between Thanapol Setabrahmana, the “conductor” who will present his contemplation on many aspects of music making, and the “colloquist” Christoph Wichert, bassoonist of Singapore Symphony Orchestra, who will share his perspective on the presented subjects.



## CELEBRATING MUSICAL COLLABORATIONS ACROSS BORDERS AND BOUNDARIES

GABRIEL LEE, *MODERATOR*

SULWYN LOK,  
HTET ARKAR,  
NIRANJAN PANDIAN,  
& CALISTA LIAW,  
*PANELISTS*

The SEADOM 30 Under 30 Project is an ongoing initiative housed under the Southeast Asian Directors of Music (SEADOM), and brings together 30 outstanding Southeast Asian music leaders under the age of 30. They creatively fuse tradition and innovation, and are passionate about cultivating the next generation of musicians and audiences in their respective countries and across the region.

This session features the projects of four SEADOM 30 Under 30 leaders, celebrating the spirit of collaboration across borders, musical genres and traditions.



# PERFORMANCES & SHOWCASES

MONDAY 22<sup>ND</sup> AUGUST 2022

6 PM

CHANG: LIVE MUSIC FOR A 1927  
SILENT FILM BY BRUCE GASTON  
AND FONGNAAM



FONGNAAM ENSEMBLE

The silent movie Chang: A Drama of the Wilderness was filmed in Thailand (Siam) in 1925 by Ernest B. Schordsack (1893-1979) and Merian Coldwell Cooper (1893-1973). Bruce Gaston and the Fongnaam ensemble wrote a soundtrack for the film, which premiered in 1983. Gaston's work transcends the definition and methodology of the traditional movie soundtrack by exploring relationships between the past, present and future. In recent years, a wide variety of live music for silent films has been created through experiments with

fusions of traditional Thai and modern Western music. Artists freely combine Thai theatrical music and voice, primitive music from the jungle, computer generated sound effects, imaginary soundscape, and newly created musical instruments to realize their artistic visions.

The old pictures on the screen, the live performance of the musicians in front of the screen, and the experience of the audience participating in this theatrical event carry on simultaneously in this unique audio-visual event.

TUESDAY 23<sup>RD</sup> AUGUST 2022

1 PM

ELECTONE ~ MUSIC INSTRUMENT  
THAT HAS NO SOUND OF ITS OWN!



DR. YUTTAPONG SAENG SOMBOON

*YAMAHA MUSIC ACADEMY (Bangkok), Siam Music Yamaha Co.,Ltd.*

The electone is not only a musical instrument to be performed but a device that allows people to develop their own process of learning music and improve their creative thinking skills. Everyone can play it for fun from early childhood onward because the keyboard is so light. Harmony can be played by one person. It can be used to improve comprehensive musical abilities using the sounds of 1,000 music instruments, rhythms, and rendition styles. A great variety of musical styles can be performed on it by one player using both hands and

even the side of thigh and feet. In the world of electone, people can enjoy unlimited joy from music as they build their individual capability. Even if you are not studying complicated or difficult techniques, all you need to do is to master the techniques of harmony and you will be able to enjoy music in all kinds by working out your own devices. This presentation will show how the electone player can balance the techniques of performing and music creation through the utilization of the instrument.

TUESDAY 23<sup>RD</sup> AUGUST 2022

6 PM

## MUSICAL TAPESTRY

KOREAN MUSIC PROJECT  
 PGVIM PERCUSSION ENSEMBLE  
 STUDIO MUSIKFABRIK  
 MUSIKHOCHSCHULE LÜBECK  
 PGVIM & YST CONSERVATORY OF MUSIC STUDENTS

Sukhi Kang

**LYÉ-BUHL (1968) Edition 2022 - Thailand**Yiho Ahn, *Actor & Solo Voice*Minjung Kim, *Percussion*Kornvit Anoontakaroon, *Percussion*Pinploy Punya, *Percussion*Channarong Phetphrom, *Percussion*SNU & PGVIM Students, *Choir*Sangyun Park, *Director*Sangman Kim, *Film Director*Yongjin Kim, *Music Director*Soohyun Suh, *Technical Director*Yool Lee, *Production Director*Jaejun Lee, *Choir Mixing Engineer*Sooyoung Im, *Performance Sound Recording Engineer*Yulim Lee, *Dramaturge*Daon Jin, *Assistant Director*Hajin Kim(K-Music Makers), *Photographer*Donghyeok Noh, *Percussion Organiser*Tuntun Taratawan Krue-On & Sarah Kim, *Coordinator*Younjee Park & Sngkn Kim, *Producers***Supported by ARKO (Arts Council Korea)**

Tanasit Siripanichwattana

**Vertabra**

PGVIM Percussion Ensemble

Franz Schubert

**Klavierstück in E-flat minor, D.946, no. 1**Phoom Santipornvit, *Piano*

Toshio Hosokawa

**Duo (1998) for Violin and Violoncello**Chelsea Bauer, *Violin*Ina Wietheger, *Violoncello*

Franz Schubert

**Die lieber hat gelogen D.751**Jirut Khamlanghan, *Soprano*Tayana Tavibunyakon, *Piano*

Isang Yun

**OstWest-Miniaturen (1994) for oboe und violoncello**Ina Wietheger, *Violoncello*Soniya Rakhmatullina, *Oboe***Rastlose liber op.5 no.1**Jirut Khamlanghan, *Soprano*Tayana Tavibunyakon, *Piano*

Dieter Mack

**Salihara**Peter Veale, *Oboe*Max Riefer, *Percussion***Chang - Recollection - Improvisation**Karst de Jong, *Piano*

Younghi Pagh-Paan

**Im Sternenlicht (2019)**Peter Veale, *Conductor*Chelsea Bauer, *Violin*Tapanatt Kiatpaibulkit, *Viola*Ina Wietheger, *Violoncello*Heli Vaalamo, *Flute*Soniya Rakhmatullina, *Oboe*Clara Wigger, *Clarinet*

## PERFORMANCES & SHOWCASES

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WEDNESDAY 24<sup>TH</sup> AUGUST 2022

1 PM

### MUSIC IN THE NOW

KARST DE JONG  
NOPPAKORN AUESIRINUCROCH  
SIRAVITH KONGBANDALSUK  
PISOL MANATCHINAPISIT

#### **Improvisation & Collaborative Music Creation, Workshop Performance**

Karst de Jong, *Director*

#### **String: Unplucked, Workshop Performance**

Noppakorn Auesirinucroch, *Director*

#### **Hellraiser (2022) for Two Guitar Strings and Four Buckets**

Siravith Kongbandalsuk

Noppakorn Auesirinucroch

#### **P(I)ay your Sin in Hell (2018) for Sax Neck with Tube and Prepared Guitar**

Piyawat Louilarpprasert, *Composer*

Pisol Manatchinapisit, *Saxophone*

Noppakorn Auesirinucroch, *Guitar*

WEDNESDAY 24<sup>TH</sup> AUGUST 2022

6 PM

### MUSIC OF OUR TIME

ASEAN YOUTH ENSEMBLE (AYE)  
STUDIO MUSIKFABRIK  
MUSIKHOCHSCHULE LÜBECK  
PGVIM & YST CONSERVATORY OF MUSIC STUDENTS

Ryle Nicole Q. Custodio

**Sapagkat ang Isipang Mulat ay Hindi Kailanman Pasisiil**

**Maging sa Inyong mga Baril at Bomba (For the Conscious Mind Shall Never Succumb even to Your Guns and Bombs)**

- Kulintang and 11 Percussionists

Violeta Dinescu

**Trio d'anches**

Vinko Globokar

**Dos à dos (1988)**

Roman Haubenstock-Ramati

**Multiple 6 (1965) for one brass and one string musician**

Toshio Hosakawa

**Im Nebel (2015)**

Richard Barrett

**News from nowhere 2011**

Panagiotis Botzios

**There's something in the Woods**

Songklod Nunthakasem

**The Burning Candles**

Jonathan Domingo

**Drift**

Marie Fides DC Topico, **Banduria & Octavina**

Kathleen Nicole Cahis, **Kulintang**

Nicholas Foo, **Sheng**

Tontrakul Kaewyong, **Khaen**

Chelsea Bauer, **Violin**

Natapat Pisutwong, **Violin**

Ina Wietheger, **Violoncello**

Jirayut Thaolipo, **Double Bass**

Heli Vaalamo, **Flute**

Soniya Rakhmatullina, **Oboe**

Clara Wigger, **Clarinet**

Timon Kaiser, **Saxophone**

Richard Winkler, **Bassoon**

Holger Roese, **Percussion**

Christopher Seggelke, **Trumpet**

Simon Cavell, French **Horn**

Prachaya Srisukkho, **Bass Trombone**

Ricarda Kreutz, **Harp**

Holger Roese, **Percussion**

Nadis Boonrod, **Percussion**

Channarong Phetphrom, **Percussion**

Panagiotis Botzios, Electric **Guitar**

Thanabodi Thoopvichit, **Piano**

Max Riefer, **Conductor**

Peter Veale, **Conductor**

.....  
 WEDNESDAY 24<sup>TH</sup> AUGUST 2022

8.30 PM  
 .....

## MORTON FELDMAN: FOR JOHN CAGE (1982)

PROFESSOR MIEKO KANNO, *VIOLIN*

DHORN TAKSINWARAJAN, *PIANO*



THURSDAY 25<sup>TH</sup> AUGUST 2022

1 PM

SNU X PGVIM :  
CONTEMPORARY MUSIC PROGRAM  
WITH KOREA-THAILAND MUSICIANS

SEOUL NATIONAL UNIVERSITY, COLLEGE OF MUSIC

**SNUSR** 

 한국문화원  
ศูนย์วัฒนธรรมเกาหลี

**Program**

**Korean Traditional Music Program**

Prof. KIM Kyung A, *Director & Taepyeongso Solo*  
YEONGSANHOESANG, PANSORI, SANJO, ARIRANG etc.

**Contemporary Music Program with Korea-Thailand Musicians**

Prof. KIM Sngkn, *Director & Composer*

**Convergence Project TAO in CAGE**

**MUSIC for ENSEMBLE (2022) – World Premiere**

**Musicians**

PARK Subin - *Daegeum*

KIM Minjeong - *Janggu*

LEE Hyejin - *Pansori*

KIM Daeho - *Piri*

KIM Jieun - *Haegeum*

PARK Sohhee - *Gayageum*

KIM Sarah - *Piano*

KIM HaeSoo - *Production Manager*

Support by SNUSR

THURSDAY 25<sup>TH</sup> AUGUST 2022

6 PM

## MUSIC MAKES CHANGES

PGVIM MMC MEMBERS



*" The man that hath no music in himself, Nor is not moved with concord of sweet sounds,  
Is fit for treasons, stratagems, and spoils; The motions of his spirit are dull as night,  
And his affections dark as Erebus. Let no such man be trusted. Mark the music. "*

— Shakespeare, The Merchant of Venice —

Growing up in Thailand, we often heard these phrases from King Rama VI's translation of Shakespeare's *The Merchant of Venice*. As a result, music has always been embraced with open arms, and the joy of sharing music has always been a part of our culture.

But how far are we willing to go with music? Can the audience's role evolve into something more active than simply listening? Can we infuse our love of music into our daily endeavours, and can we use music to enhance the way a person understands and perceives the world?

"Music Makes Changes" is an initiative of the Princess Galyani Vadhana Institute of Music in which we encourage volunteers to discover ways they can engage with the world through music. Tonight, we will give the stage to our amateur but passionate audiences to tell the story of how music brought them together and inspired them to engage with the world around them.

From musical performances to poetry, improvisation, puppetry, and songs, our MMC members, Seoul National University and PGVIM students will share their musical journey, going beyond the passive act of listener and becoming a change maker.

The performance will be finished by a performance from the workshop of *The ' Pomposa Project '* led by Dr. Enrico Bertelli and Dr. Yui Shikakura.

*We stitched, translated, coded, learnt, composed,  
laughed, performed and shared.*

*We re-used, re-cycled, re-thought what music  
making is, feels, looks and sounds like.*

*We come before you today, to show you snippets  
of our experience, to entice your curiosity, spark  
your creativity, and share our enthusiasm.*

FRIDAY 26<sup>TH</sup> AUGUST 2022

1 PM

## TO CLARA AND THE COUNT: CHAMBER MUSIC CONCERT

HAYNE KIM, *VIOLIN*

OMPORN KOWINTHA, *VIOLIN*

MITI WISUTHUMPORN, *VIOLA*

NOA CHORIN, *VIOLONCELLO*

AKKRA YEUNYONGHATTAPORN, *PIANO*

Chamber music continues to play a vital role in our musical communities today. As the world continues to recover from the periods of lockdown in recent years, chamber music has been quick to get back on its feet. Few experiences can replace the comforting nature of sharing music in intimate spaces. Chamber music has been inviting audiences back into communal spaces little by little, one restriction less at a time. Luckily, many great composers have contributed works of immense value to the chamber music genre over time. Some of the most lasting and evergreen music comes from the nineteenth century, which is when chamber music transformed into an art form of its own standing. Performing music from this period in the modern day brings us closer to the source, invoking the spirit of discovery that birthed innovations and the discovery of new dimensions. Through the seemingly simple act of bringing a small group of musicians together, a moment of grand scope can be created. The intimate chamber ensemble is capable of projecting artistic ambitions of cosmic proportions.

Both Schumann's Piano Quintet in E-flat Major, dedicated to his wife Clara, and Beethoven's String Quartet Op. 59 no. 2, dedicated to Count Razumovsky, embody the power and potential of chamber music. The Piano Quintet was a groundbreaking piece, adding a new combination of instruments to the chamber music repertoire, and the Razumovsky quartets contain some of Beethoven's finest and most inventive writing from his middle period.

This pairing of Beethoven's second Razumovsky quartet and Schumann's perennial Piano Quintet marks the eleventh concert of "Om and Friends," a Bangkok-based chamber music series founded in 2018 by Thai violinist, violist, and educator Omporn Kowintha. With this series, Omporn and her friends aim to create more performance opportunities for classical musicians in Thailand, inspire the next generation of musicians and audiences, and broaden the local audience's exposure to live performances of classical music.



FRIDAY 26<sup>TH</sup> AUGUST 2022

6 PM

## CELEBRATING THE NOW

CHRISTOPH WICHERT, *BASSOON*  
 STUDIO MUSIKFABRIK  
 MUSIKHOCHSCHULE LÜBECK  
 PGVIM STUDENTS  
 JEAN GEOFFROY, *LIGHT WALL SYSTEM LISILOG*  
 KLAKUL AGRADECHANAT  
 YUTTHANA AGRADECHANAT  
 KID BUAKE SIPP

Karlheinz Stockhausen

**Oberlippentanz (1983) for trumpet solo + Electronics**Christopher Seggelke, *Trumpet*

Jo Kondo

**Aquarelle for percussion and piano**Holger Roese, *Percussion*Jedsada Saephu, *Piano*

Stevie J Sutanto

**a Sketch of Two for bassoon and Laptop**Christoph Wichert, *Bassoon*

Toru Takemitsu

**And then i knew'twas wind**Heli Vaalamo, *Flute*Miti Wisuthumporn, *Viola*Ricarda Kreutz, *Harp*

Tanja Brüggemann

**Wallace Line for bassoon and 4 channel soundscape**Christoph Wichert, *Bassoon*

Dieter Mack

**Those were the days (2021)**Heli Vaalamo, *Flute*Jirapat Krutniyom, *Bass Clarinet*Timon Kaiser, *Saxophone*Christopher Seggelke, *Trumpet*Prachaya Srisukkho, *Bass Trombone*Holger Roese, *Percussion*Channarong Phetphrom, *Percussion*Panagiotis Botzios, *Electric Guitar*Supparang Sujarit, *Keyboard*Dhorn Taksinwarajan, *Piano*Max Riefer, *Conductor*

Intermission

Jean Geoffroy, *Light Wall System LiSiLoG*

# SYMPOSIUM ARTISTS

The background of the page is a solid dark teal color. Overlaid on this are several overlapping rectangular shapes in various shades of blue and teal, creating a stepped, architectural effect. The rectangles are positioned in the upper right and middle sections of the page, with some extending towards the left and bottom edges.

## ASEAN YOUTH ENSEMBLE (AYE)



The ASEAN Youth Ensemble (AYE) project is a partnership project between the Ministry of Culture, Thailand and the Princess Galyani Vadhana Institute of Music. Initiated in parallel to the International Symposium ‘Classical Music in ASEAN Context’ in 2014, AYE aims

at promoting collaborations between young musicians in South East Asia through joint performances and also to encourage music experts and composers from each country to research ways in which to combine their respective musical traditions.

## FONGNAAM SIAMESE MUSIC ENSEMBLE



The Siamese Music ensemble, was formed in the mid 1950’s by Boonyong Ketekong who was considered to be the greatest master of Piphat (the Thai percussion orchestra) repertoire. Together with his younger brother Boonyang Ketekong, they formed the “Katekongdamrongsilp” orchestra with an aim to maintain the highest standard of performance of the greatest masterpiece of Thai music, as well as performing Boonyong’s own compositions.

broadening the appeal of Thai music through modern instruments and techniques.

In 1982, the ensemble expanded its horizons by beginning experiments with combinations of Thai and Western instruments. These experiments brought in a new member of the group, Bruce Gaston, an American musician who had extensive experience with modern music as well as having studied Thai music with Boonyong for many years. The ensemble later changed its name to “Fongnaam” and subsequently, the English title of “Siamese Music Ensemble” was adopted because of increasing performance outside Thailand.

The Siamese Musical Ensemble’s philosophy is not just to present rare treasures of the past, but to create a bridge between the past and the present. The open-ended nature of the Thai music system invites a type of composition which strives for continuity rather than conflict with heritage.

The ensemble has since achieved wide acclaim, not only because of its unique ability to maintain the highest standard of performance of ancient Thai music, but also for its bold efforts in recreating a world of sound which had almost been forgotten and at the same time

We say “strives for the continuity” because it is not always the case that we achieve such continuity. Herein lies the interest in our programs: to create experiences that express the evolution of Thai music and sometimes eruptions out of ancient Asian mists, safe and exotic though they may be, into the present “real world”. We present in our programs music in which digital instruments (computers, sequencers) combine with analogue instruments (tape recorders, synthesizers) to expand the Thai orchestra repertoire and create new forms which confront the problem of man making music with machines. Not only do we develop a more flexible and subtle relationship between “real time” and “out of time” structures, but more importantly explore ways in which the ancient Thai ethos can be used to humanize the modern technology we feel ourselves compelled to experiment with.

## SYMPOSIUM ARTISTS

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### Musicians

Anant Narkkong	<i>Drums, Bamboo Instruments, Seung</i>
Prasarn Wongwirojuk	<i>Ranad-thum</i>
Kaiwan Kulavadhanonthai	<i>Keyboard, Gong, Moon-shaped bell</i>
Lerkiat Mahavinijchaimontri	<i>Vocalist, Saw sam sai, Saw U, Saloh</i>
Somneuk Sang-arun	<i>Pii Java, Pii Nai, Pii Jum, Khlui</i>
Kriangkrai Wareewat	<i>Drums</i>
Tossaporn Tassana	<i>Ranad-ek</i>
Theodore Gaston	<i>Sound System</i>

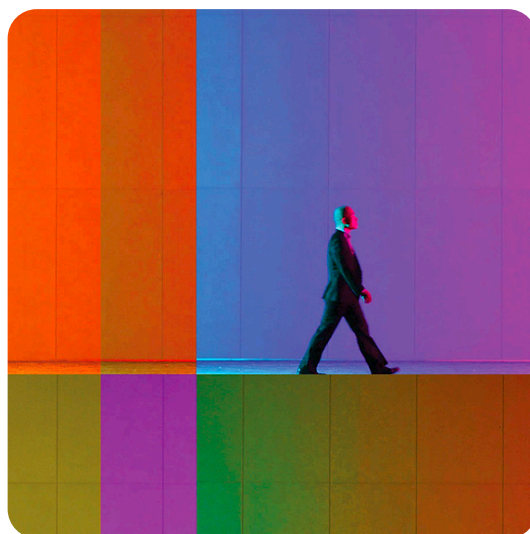
## LYÉ-BUHL(1968)

LYÉ-BUHL(1968) (2022 Edition in Thailand)

Sukhi KANG's LYÉ-BUHL was composed in 1968 and premiered by the College of Music, Seoul national university. In August, LYÉ-BUHL in the 2022 Thailand edition will premiere for PGVIS. Thai and Korean performers will play this hybrid stage together.

A Buddhist ceremonial service for male singers and percussionists, LYÉ-BUHL borrows an idea from the legend that one elder monk preached Buddhist teachings from the Memorabilia of the Three Kingdoms. Here, the temple bell is symbolic of worship. The male choir sings the Buddhist hymn. The 30 percussionists express the impact of the bell on all nature.

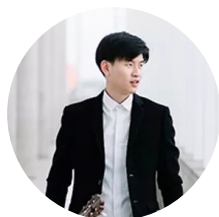
In the new edition of LYÉ-BUHL, a hybrid performance, the percussion part will perform by two Thai and one Korean student with fourteen instruments from each country. At the same time, the rest of the 17 percussions will play with recorded sound. Also, Yiho AHN, a vocalist and an actor, will play and sing on stage with the recorded choir composed of Thai and Korean students. The LYÉ-BUHL film, directed by Sangman Kim, in the 2020 Edition, comes together on stage.



## NEW MUSIC ENSEMBLE LÜBECK

The New Music Ensemble Lübeck consists of students of the Lübeck Music University. Under its Director Maximilian Riefer, the ensemble does not only work closely with the school's composition studio but also explores modes of production beyond the regular concert setting. In January 2022, the group's mini-festival with new music by Southeast Asian composers has been broadcasted by the German National Radio Deutschlandfunk.

Max Riefer, *Director*



## NOPPAKORN AUESIRINUCROCH

Bangkok-born guitarist Noppakorn Auesirinucroch, an award-winning guitarist, has participated and performed in many prestigious competitions and music festivals in European and Asian countries, namely The Netherlands, Belgium, Indonesia, Malaysia, Japan, and Thailand. Noppakorn has won numerous awards, including 1<sup>st</sup> prize Thailand International Guitar Competition 2012, 1<sup>st</sup> prize Asia International Guitar Festival 2013, 1<sup>st</sup> prize Indonesia International Guitar Festival 2013, 1<sup>st</sup> prize Tarrega International Guitar Festival 2014 and among others.

He obtained his B.M. and M.M. in the major of classical guitar performance at Koninklijk Conservatorium, The Hague, The Netherlands, with Professor Enno Voorhorst. He was selected for “Fund for Excellence”, the full scholarship for the best Master’s candidates for his M.M. in classical guitar performance at Koninklijk Conservatorium, The Hague, with Professor Zoran Dukic

and received the absolute highest mark with distinction for his final presentation.

As a multidisciplinary performer, Noppakorn interests and dedicates himself to contemporary music, in which he explores several musical ideas for his performance, such as sound, time, space, multi-sonic cultures, and cross-modal relations. Recently, Noppakorn conducted research on the topic of “Multi-sensory sonic experiences” in cooperating with the external mentor, Charles Michel, a former chef in residence at the Experimental Psychology Department, Oxford University.

Currently, he works as a classical guitar instructor at the College of Music, Mahidol University, a guitarist/director in Tacet(i) ensemble, and a music director of the Int-Act Festival.

### OM AND FRIENDS



Korean-American violinist **Hayne Kim** made her solo Carnegie Hall debut at the age of 16 and has since performed internationally as a soloist and chamber musician. She has been a soloist with the Lansing Symphony Orchestra and Tuscia Operafestival orchestra, and has performed as a chamber musician in some of New York City's most beloved halls, such as Merkin Hall and Stern Auditorium.

Taking a special interest in contemporary music, she is the violinist and co-founder of *Círculo Trio*, an ensemble dedicated to exploring and presenting new and/or underperformed works alongside standard repertoire. Projects that the trio has commissioned include *The Triumph of Time*, an adaptation of Shakespeare's play *The Winter's Tale* for actor and trio with original music, and a collaboration with Bangkok City Ballet for Thea Musgrave's theatrical chamber work, "*Pierrot*."

Hayne holds degrees from the Manhattan School of Music and Michigan State University. Her past mentors include Lyman Bodman, Grigory Kalinovsky, and Dmitri Berlinsky. She joined the faculty of Princess Galyani Vadhana Institute of Music in July 2017.

**Omporn Kowintha** began her violin lessons with Prof. Choochart Pitaksakorn at the age of thirteen. She earned her Bachelor's Degree with Honors in Music Education from Chulalongkorn University. In 1998, she received a scholarship from the Hong Kong Academy for Performing Arts, which enabled her to study with Michael Ma. In 2000, Omporn went to the U.S.A, and studied violin with Kathryn Lucktenberg and Fritz Gearhart at the University of Oregon. She also studied Suzuki Violin Pedagogy with Shelley Rich and was a

violin instructor at the Suzuki Program of Community Music Institute at University of Oregon during the time she was there. Omporn received her Master's Degree in Violin Performance and Pedagogy in 2003.

Playing both violin and viola, Omporn participates in many chamber music ensembles and orchestras in Thailand, including the Glom Piano Quartet, Bangkok String Quartet, the Artist Ensemble of Bangkok, and Pro Musica Orchestra. She also has her own chamber music series called "Om and Friends", which has been giving chamber music concerts regularly since 2018.

Omporn is one of the most sought-after violin instructors in Thailand. She founded the first Suzuki Studio in Thailand called "Albyrd Violin Studio" in 2008. She is also a founding board member of Thailand Association for Talent Education.

**Miti Wisuthumporn** has forged a career as one of the leading violists of his generation in Thailand. Currently the principal violist of the Royal Bangkok Symphony Orchestra, his appearances as concert soloist have included the Royal Bangkok Symphony Orchestra, the Pro Musica and the Chulalongkorn University String Orchestra. As a chamber musician, he has collaborated with the members of the Pro Musica, Bangkok String Quartet, as well as Andres Cardenes, Thomas Hampson, Clive Greensmith, Roeland Hendrixx and many others.

Dedicated to introducing classical music to a broader audience in Thailand, Miti worked with five fellow musicians to form the JEEB Ensemble. The ensemble sought to present core classical music repertoire in funky ways that reached a wider audience. It proved to be popular. The

JEEB Ensemble held sold-out music festivals in 2013 and 2017, went on a China tour in 2018, launched Thailand's first digitally-streamed classical music album distributed by Universal Music amidst the COVID-19 pandemic, and will soon launch its third festival.

Miti is currently a viola lecturer at Chulalongkorn University, Kasetsart University, and Princess Galyani Vadhana Institute of Music.

Israeli cellist **Noa Chorin** holds the position of principal cellist of the Israel Chamber Orchestra. Noa started playing the cello at the age of 9 with Mr. Uri Chen and later on with Mr. Hillel Zori, with whom she studied her Bachelor of Music at the Buchman-Mehta School of Music. She furthered her studies with Mr. Zvi Plessner and Prof. Josef Schwab, and later graduated with the highest honour with her master's degree with Prof. Stefan Forck at the Musikhochschule "Hanns Eisler," Berlin.

Since 2005, she has been a member of the "West-Eastern Divan" Orchestra directed by Daniel Barenboim, who also granted her a scholarship. There, she also holds the positions of assistant principal and principal cellist.

As an active chamber music performer, she has participated in many music festivals in Israel and Europe such as The Voice of Music in the Upper Galilee Chamber Music Festival (Israel), "Serenata Berlin" festival (Spain), "Vareler Hafen" music festival and Wiesel music festival (Germany). Noa also appeared as a soloist with "The Israel Chamber Orchestra."

Currently, Noa is based in Bangkok, Thailand, where she performs regularly with various chamber music groups and festivals. She is also a guest lecturer at the Princess Galayani Institute of Music.

Hailed as a musician with "sensitive pianism" by The Straits Times Singapore, award-winning pianist **Akkra Yeunyonghattaporn** is one of Thailand's most

sought-after classical musicians. He has worked in masterclasses and coaching sessions with internationally acclaimed artists such as Leon Fleisher, Fou Ts'ong, Richard Goode, Dina Yoffe, Leslie Howard, Ronan O'Hara, and Jiří Hlinka.

As an accomplished chamber musician, Akkra has collaborated with members of leading orchestras, such as London Symphony Orchestra, Orchestre Symphonique de Montréal, Baltimore Symphony Orchestra, Israel Chamber Orchestra, Royal Bangkok Symphony Orchestra, and Thailand Philharmonic Orchestra. He is also a founding member of the piano trio, Trio Phoenix, which brought him the Grace Claggett Ranney Prize in Chamber Music in 2015. Their live performances aired on USA public radio stations such as WBJC 91.5 FM and WWFM 89.1 FM.

Akkra completed his undergraduate studies at the Yong Siew Toh Conservatory of Music, National University of Singapore. He subsequently earned his Master's degree in Piano Performance and Graduate Performance Diploma in Chamber Music from the Peabody Conservatory of the Johns Hopkins University. He recently completed his Doctor of Music degree at Schulich School of Music, McGill University.

Akkra currently resides in Bangkok, Thailand, where he works with talented pianists of the next generation, lectures on music, and performs in solo recitals and chamber concerts with Bangkok's leading musicians.

### STUDIO MUSIKFABRIK

In 2006 the State Music Council of North-Rhine Westphalia brought to life the State Youth Ensemble for New Music. In 2009, Ensemble Musikfabrik took over the artistic direction of the group, under the new name of "Studio Musikfabrik". The working position of the group side by side with a professional ensemble offers a plethora of opportunities in which they can grow: they are tutored in interpreting new music and its labyrinth of extended techniques, but also receive insight into the day to day life of an ensemble professionally engaged in new music.

Studio Musikfabrik sports a core of 15 musicians that can augment depending on the type of project at hand. This vibrant young group consists of talented musicians from 14 to 25 years of age that have been successful in the "Jugend musiziert" competition, or have been able to gather experience in chamber music and perform at a high level with other youth ensembles.

Within the framework of RUHR.2012 and the Ruhrtriennale, Studio Musikfabrik enjoyed great success in presenting the world premiere of Hans Werner Henze's music theatre work Gisela! Oder: Die merk- und denkwürdigen Wege des Glücks. Studio Musikfabrik was also the first youth ensemble to perform at the 2012 International Summer Courses for New Music in Darmstadt. Together with composition lecturers, the young musicians workshoped and presented works by Rebecca Saunders, Earle Brown, James Tenney and the premiere of a new work by Dieter Mack.



Touring for concerts and workshops takes the Youth Ensemble for New Music through many parts of Europe and further. 2013 was Studio Musikfabrik touring in Southeast Asia and played in Singapore, Malaysia and Bangkok. In fall 2015 did the ensemble travel to the USA in order to cooperate with the DePaul University School of Music and the Youth Ensemble of Chicago Arts Initiative. Those cooperations lasted beyond the journeys so they could present their results at the International Summer Courses for New Music in Darmstadt twice yet.

With classics of modernism and a lot more world premieres is Studio Musikfabrik continuing to play at renowned festivals, international concert halls and well-known organisers.





## DR. YUTTAPONG SAENG SOMBOONK

Award-Winning, Concert Artist and Composer from Thailand, Yuttapong Saengsomboon originally studied in Yamaha Music School. More than 25 years of experience in music competitions and concerts around the world, he won many awards from Asia & Oceania Electone Festival 1994, 1995 and 2000. Only one representative from South-East Asia who participated in International Electone Concour 2000 in Tokyo, Japan. He also performed his composition in International Youth Electone Showcase 1995. His arrangement pieces are published in Yamaha Music Textbook as a part of Yamaha World-

Wide Curriculum. Moreover, He has been invited to be a special lecturer for Yamaha Teachers around the world and also many music conservatories and universities. He composed the music for both European and Asian short films. One of his works was premiered in London Fashion Week 2021 in Vauxhalls together with a Fashion Video. Not only musical outcome, some of accompanying papers and his written journal were recently presented at many symposiums and were published in International Music Journals.

# PAPER PRESENTATIONS

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MONDAY 22<sup>ND</sup> AUGUST 2022

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## SORN-PRASIDH-LADDA SILAPABANLENG: PHAKAVALI THEATRICAL SONGS

ASST. PROF. DR. CHANYAPONG THONGSAWANG

*Princess Galyani Vadhana Institute of Music*

Prasidh Silapabanleng composed theatrical plays in a fruitful period between 1946 and 1951 with his wife, Ladda (Saratayon) and his father, Luang Praditpairoh (Sorn Silapabanleng), for the Phakavali theatrical troupe, which included singers, dancers and around 14 musicians with western instruments. Phakavali is the first musical play conducted by the Silapabanleng family. The libretto, consisting of 6 scenes, was written by “Sangthong” (Arun Boonyamanop). The story depicts a lovelorn relationship between the goddess Phakavali and Prince Stanonda. The play presumably premiered in 1945 with great success, followed by the second performance probably in May 1946, presided over by H. M. King Ananda Mahidol and his younger brother Prince Bhumibol Adulyadej (later H. M. King Rama 9).

The plays created by the Silapabanleng family are valuable artistic works depicting cultural heritage and social aspects of that period. The music of the play Phakavali includes both Thai traditional music and compositions combining the unique characteristics of Thai music with western harmony. The latter consists of five airs, analyzed, transcribed and performed in the online concert Sorn-Prasidh-Ladda Silapabanleng: Phakavali Theatrical Songs.



## THE REHARMONIZATION OF PRASIDH SILAPABANLENG'S MELODY

WARIT TECHAKANONT

*Conservatory of Music, Rangsit University*

Prasidh Silapabanleng was a prominent Thai musician, whose compositions had been published in several categories, ranging from small compositions for theatrical production to symphony orchestra. From the 1940s, his works were distinctively advanced

compared to that of others in Thai music society in that period because of the combination of Thai and Western music. Some of his compositions have been arranged into orchestra or music ensemble, while such arrangements in Jazz are limited. Hence, in this paper,

## PAPER PRESENTATIONS

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this author aims to contribute to this line of work by presenting Prasadh's works in a form of lead sheets with new reharmonizations. Combining traditional and Jazz harmony, it is a challenge to choose the appropriate tension for each chord. In total, 37 pieces of Prasadh's works were chosen. Reharmonizations were

accomplished using chromatic chords, slash chords, as well as functional and non-functional harmonies. This author hopes that the reharmonization in these lead sheets will provide a new perspective on this great original work for Jazz and Pop musicians.



### THE INTEGRATION OF MUSIC WITH ARCHEOLOGY, LINGUISTICS, HISTORY, AND GEOGRAPHY: UPGRADING CULTURAL HERITAGE FOR CREATIVE TOURISM IN MAE HONG SON PROVINCE

DR. PONGTHEP JITDUANGPREM

*Princess Galyani Vadhana Institute of Music*

This research project is about upgrading tourism with the cultural heritage of Mae Hong Son province. In 2021-2022, after information about nature and cultural research materials were gathered, the team journeyed to survey, study and talk with people around Mae Hong Son province. The project focused on music in addition to other subjects in the sciences and humanities, including archeology, linguistics, and historic sciences. The integration between these elements required researchers to exchange knowledge and methods of implementation with one another. For example, the geographer may question how the river or land formation happened while a musician may talk about melody and rhythm, aesthetics and performing skills. A historian will look for how the people establish their culture of how they belong in the society. The results of the research

were used to create a workshop to be a guide with the art of communication in English. The gained knowledge of nature and from the culture research were shared, and a participatory creative music performance was included at the end of the workshop.

This project made a new exchange of knowledge possible, as mentioned before, and involved communication with people in the community through verbal, nonverbal, and musical languages, engaging their hearts and soul even if it is a reproduction of musical elements. Performing music supported the workshop and allowed it to end with an artistic display of the beauty of the cultural heritage of Mae Hong Son for people in the community.



## UPLIFTING TUNES, VIVID REMINISCENCE AND MISTY TOWN: A MUSICAL PORTION OF INTERDISCIPLINARY RESEARCH IN ARCHAEOLOGY, ART HISTORY AND HISTORY, AND MUSIC

DR. SUPPABHORN SUWANPAKDEE

*Princess Galyani Vadhana Institute of Music*

Mae Hong Son province in northern Thailand, framed for rich cultural and natural heritage, shows a diversity of folk tunes that reflects the ways that people live, including such aspects as farming, customs, and traditions. Stories are recorded in many art forms, especially in music, which is passed on and bequeathed to the next generation, allowing future generations to comprehend and remember the roots of their ancient culture.

Four selected districts from Mae Hong Son, Pang Ma Pha, Mae Sariang, Mueang Mae Hong Son, and Khun Yuam, provided materials for creating music. The approach taken was that of cross-cultural research and

included interviewing, notating, and making music while working together with folk musicians. This fieldwork was complementary to the interdisciplinary research “Upgrading Cultural Heritage for Creative Tourism in Mae Hong Son Province.” The creative output of this project was four pieces for string quartet, all of which, through composing and arranging practices, kept the essence of the original musical spirit intact. The music was shared online and through live performance.

Through a discussion of this project, this presentation will demonstrate the symbiotic relationship between the knowledge of archaeology, art history and history, and music.



## ADAPTATION OF KHAEN’ LAI-YAI: CASE STUDY OF SOMBAT SIMLA

NUTTHAPOL DEEKUM

*Srinakharinwirot University*

The khaen solo “Lai-Yai” by Sombat Simla, well-known Khaen player, is a focus of the doctoral dissertation entitled, “The Paradigm of Prototypical Khaen Pattern by Sombat Simla.” This study aims to investigate the process of composition and paradigm in music through Sombat Simla’s practical Khaen

musical repertoire. Case study methodology, with data collected through observation, was used in this qualitative research project. Data sets were analyzed in the pattern of mix methods. Thai classic music patterns, social hierarchy concepts, musicology, and anthropology were all important to this study. The

## PAPER PRESENTATIONS

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results show that “Lai-Yai” of Sombat’s performance has been adapted through performance, and has been made habitually more complex, including with added improvisatory ideas. It shows the expertise of

his performing, and his regard for the way of life in his society, duty and responsibility, incentive, and attitude.



### THE RECORDING OF THAI CONTEMPORARY MUSIC FOR THE FLUTES

KALAYA PHONGSATHORN

*Princess Galyani Vadhana Institute of Music*

Over the years, I have been commissioning and performing contemporary music compositions by Thai composers to both audiences in Thailand and abroad, with an ambition to present Thai traditional music idioms to the western music world through the classical-style compositions for the flutes.

This music collection is intended to be the archive of major classical flute compositions by Thai composers of the 21<sup>st</sup> century. It is the first-ever recorded collection of its kind. The composers were able to aesthetically involve Thai traditional musical elements in their classical-style compositions, creating the enjoyable, yet profound pieces of music in this collection. Performance requires both established techniques of the players as well as a deep understanding of the characteristics of Thai musical heritage. The cultural crossover in this collection makes it unique and interesting. It is designed to be widely enjoyed by international audiences.

The compositions in this collection are as follows: M.Cherdchoo-ngarm’s Sonata for Piccolo and Piano, M.Cherdchoo-ngarm’s Sonatine for Flute and Piano, A. Jantarawirote’s Seeda for Flute and Piano, C. Mekara’s Rachapruck for flute solo, and K. Dilokkunanant’s Rumwong for flute ensemble. The musicians who took

part in this project were Kalaya Phongsathorn (Flute, piccolo), Usa Napawan (Piano), Sumida Ansvananda (Piano), Morakot Cherdchoo-ngarm (piano), and the Million Wind Philharmonic flute section. Most of the compositions in this collection are the commissions of Kalaya Phongsathorn. The Sonatine and Sonata by M. Cherdchoo-ngarm both involve Thai traditional tunes such as Lao Kruan and Lao Krang. The composition of C. Mekara depicts the image of the Rachapruck flower and atmospheric scene in Chiang Mai with extensive use of extended techniques on the flute. Seeda was inspired by the scene from Ramayanawhen where Seeda proves her chastity by ordeal. Rumwong presents well-known traditional dance tunes by using six flutes to replicate the effects of Thai northeastern traditional musical instruments and ensembles.

This album is scheduled for release on online platforms, including Spotify, Apple Music, Deezer, and Tidal in August 2022. To promote the album further, live performances and collaborations with art exhibitions have also been planned, including for example, a recital at Thailand International Composition Festival 2022 at College of Music Mahidol University on August 5, 2022, as well as the Songs of My Soul Tapestries of Kachamas Perez Art Exhibition at ATT19 Gallery in October 2022.



## INSIDE THE KALEIDOSCOPE OF THE BEATLES

THANAKARN SCHOFIELD

*Graduate Center, City University of New York*

This paper explores the context of compositional practice and the duality in cultural aesthetics that are demonstrated in the Beatles' album *Revolver*. The paper also examines and analyzes the Beatles' approaches to avant-garde recording practice and Hindustani tradition, and the influences of both on the Beatles' songwriting. This will include an analysis of the recording process

and techniques that are employed in "Strawberry Fields Forever," and an examination of cultural appropriation and raga ontology in "Love You To" and "Lucy In The Sky With Diamonds." This will lead to a consideration of how the Beatles adapted non-Western musical practices and its connotations in their songs.



## GALERNA – A COMPOSITION BASED ON THE LIVING EXPERIENCE IN DONOSTIA

PONGTORN TECHABOONAKHO

*University of Birmingham / Musikene*

Back in November 2021, an abnormal phenomenon occurred during the season change in the Bay of Biscay area called "Galerna". Galerna is a natural phenomenon of sudden violent storms and strong winds in the coastal area.

From my first impression, I could feel the powerful wind pushing my body and see objects moving around me. So, my interpretation of music is based on the first impression of phenomena using the sudden storm movement, wind and water, and gestures of sound

intensity. In terms of sound, I mainly focus on the techniques that represent the sound of Galerna by playing around the instrument to imitate the natural sonic experience.

Through music, I can express my deep feelings of depression and sense of the unknown that follows a sudden environmental change through sound spectrum and saturation. The piece is dedicated to the extraordinary life in Donostia-San Sebastian, Spain.



## ARTISTIC RESEARCH IN 21<sup>ST</sup> CENTURY THAILAND: CONTEMPORARY APPROACHES TO MUSICAL EXPRESSION

PROFESSOR JACQUES MOREAU, *PROVOCATEUR*  
DR. CHANYAPONG THONGSAWANG, *MODERATOR*

### **Artistic Research and Music in the 21<sup>st</sup> Century: Contemporary Approaches from the Thai Perspective**

The third generation of students on the PGVIM Master program present and discuss their research-in-progress with Prof. Dr. Jacques Moreau and Asst. Prof. Dr. Chanyapong Thongsawang. Their projects cover a wide range of research areas which include the re-contextualisation of Gustav Mahler's music for local young performers, adapting the construction of percussion

instruments to local materials, interdisciplinary studies in audio synthesis and biology, innovative approaches to Euphonium repertoire through the use of electronics or the musical interpretation of Tibetan Buddhist concepts. Through this eclectic repertoire of artistic explorations, those young researchers propose innovative approaches to the production of artistic expressions resonating with the current perceptions and needs of today's world. Please join us for this open discussion.



#### **Innovative designs: Re-inventing the Concert Snare Drum for Thailand**

Nithit Rujikajordej



#### **Re-contextualising the music of Gustav Mahler in 21<sup>st</sup> Century Thailand**

Prachaya Srisukkho



#### **New Compositions for Euphonium with Loop and Electronic Music**

Nawamongkol Nawachaisupasri



#### **Studies and Applications of Electromyography for Audio Synthesis**

Thanapat Ogaslert



#### **Journey to new realms of consciousness:**

**A musical exploration of Timothy Leary's psychedelic experience.**

Thanapol Anantakrittayathorn



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 TUESDAY 23<sup>RD</sup> AUGUST 2022
 

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## ARTISTIC RESEARCH IN SOUTHEAST ASIA: THE ARTIST RESEARCHER

INGOLV HAALAND

*University of Agder, Norway and Mahidol University, Thailand*

During the last decade, Artistic research (AR) has gradually been incorporated into the curriculums of music departments at many universities. This brought about demands for an increasing knowledge base to provide insight into the complexities of the artistic processes -researching in and through the arts – as an expansion of musicology. AR, both as method and

theory, provides an interesting framework for critical thinking as it is often innovative, interdisciplinary and has a multi-method approach. But how do we organize and disseminate this research to meet the standard IMRAD structure from other sciences? Which possibilities are there for future artist researchers in the SEA institutions?



## LISTEN TO YOUR MIND: <TAO IN CAGE> AN EXPERIMENTAL CONVERGENCE PROJECT

SOOHYUN SUH

*Seoul National University*

<TAO in CAGE>, a convergence arts project, includes 3 different genres: exhibition, showcase, and video art.

Celebrating the 111<sup>th</sup> anniversary of John Cage's birth, the boundary between East and West is resolved with sensuous Korean traditional music. Tao Yuanming's (365-427) philosophy on the stringless Zither, that "the inaudible sound is more beautiful than the audible sound" is spatially constructed, and John Cage's (1912-1992) artistic philosophy that "Every sound that exists is Art" is presented on stage.

The reason why "the inaudible sound of the stringless zither is more beautiful" is that, when the "sound" is

inaudible, other imaginary senses fill in the silence. Like John Cage's famous <4'33">, which captures the audience's unique sound and the passage of time as a work of art, <TAO in CAGE> becomes a complete piece of work in itself with questions and thoughts. In the filled space of 'NOTHING', no forms or rules exist. Therefore, it is different from any other performances.

Creators and producers should not be constrained or limited in embodying the Creative Arts. <TAO in CAGE>, supported by Seoul National University, is an ambitious challenge to make a new, innovative art project for the future of this Pandemic era.





## HOW INNOVATION KEEPS MUSIC ALIVE

HAE SOO KIM

*Seoul National University*

Sukhi Kang, born in 1934, was a composer and professor at Seoul National University who remarkably incorporated digital music into his compositions. He continuously strived to reach new horizons, exploring the boundaries of music with his innovative ideas.

Lyé-Buhl (1968), the title of one of his main works, describes Buddhist chants within Buddhist music and notably includes Korea's unique traditional sounds. This interesting song, however, only resurfaced after being forgotten for over 50 years when Seoul National University revived the song in the form of a music video in 2020.

Although performing the song during the pandemic was difficult, new mediums were explored as new challenges – a continuation of Sukhi Kang's legacy. In

this way, Lyé-Buhl paradoxically serves as an example of how the pandemic introduces us to a new paradigm of music, including the hybrid mixture of online and in-person performance and the strange intermix of the past, present and the future within music.

Through innovation and change, Lyé-Buhl continues to live on through various performances in different mediums. Finally, today in 2022, the song will be performed as a collaborative work between Seoul National University and Princess Galyani Vadhana Institute of Music.

This presentation will examine how Lyé-Buhl is an example of hope for the future of music, and how it is being kept alive through innovation.

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## WEDNESDAY 24<sup>TH</sup> AUGUST 2022

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## TEACHING DALCROZE ONLINE

JERISON HARPER LEE

*Chulalongkorn University*

For many centuries, music educators have been inquisitive about the development of music pedagogy. As such, many great music pedagogical methods have been inaugurated and music educators seek to refine

these methods. When the covid-19 pandemic hit globally in 2020, many professions, including music education, were adversely affected, leading to a shift towards the online realm. This signified a journey into uncharted

territory for many music educators. Music teaching focuses on the synergy between the teacher and the student. The exchange of physical energy and emotions expressed through personal interaction forms the core of an effective music lesson. Eliminating this important element makes one wonder if online music lessons can be as effective and if online lessons can entirely replace in-person lessons as we move on to the digitized era. For this study, a group of participants was selected to complete a survey on how learning music online, in particular, the Dalcroze method, during the pandemic

affected them. These students had been learning music before the pandemic and, during the pandemic, they attended online music lessons over a period of more than 12 months. The results collected for this study provide useful data for the transition of music education to the digital world. Educators can learn about the negative effects of online learning and develop solutions to counter them, in addition to understanding the needs of the students in online learning platforms.



## OUR JOBS AS MUSIC TEACHERS

DR. JOSEPH BOWMAN

*College of Music, Mahidol University*

On my last day as a doctoral student, before leaving to start my first college teaching job, my trumpet mentor David Hickman (Regents Professor of Trumpet, Arizona State University, USA) took me out to dinner and we had a conversation that has stayed with me for many years. He told me “You will be very surprised, as you spend time teaching at the university level, at how many teachers are not doing enough for their students.” I found this to be a surprising statement, but he continued, “Most college applied lesson teachers feel that their only job is to teach a student how to play

[or sing]. But I feel that we need to be giving more to students. We need to teach them how to play, how to get a job, and how to keep a job.”

I spent the past decade thinking about this statement and its implications, and have used the ideas it evokes to direct my teaching and give my students a foundation that will enable them to succeed. Let’s take a careful look at this statement and how applied lesson teachers can make their time with students count!



## A SURVEY OF SYMPTOMS AND CAUSES OF INJURY IN PROFESSIONAL ORCHESTRA MUSICIANS IN BANGKOK, THAILAND: A PILOT STUDY

SITTIPORN WISUTTIPAET

*Faculty of Education, Chulalongkorn University*

Professional musicians are frequently at risk of physical injury, which can hinder their work and routine during rehearsals and performances. Sometimes professional musicians choose to neglect the early signs of injury or the symptoms and end up suffering from chronic pain throughout their careers. More studies about musicians' well-being and health in Thailand could

provide informative details about injury and treatments. In this study, 75 professional orchestra musicians in Bangkok, aged 19 to 60 identified the cause and symptoms of their injury over the last twelve months. The results of this study can be a useful resource to design and develop health and well-being instruction for musicians, and to raise awareness and prevent injury.



## PIANO BEGINNERS' MUSICAL DEVELOPMENT THROUGH MUSIC VARIATION THINKING ACTIVITIES IN ONLINE MUSIC LESSONS.

TARUDEE ASSAVANOP

*Chulalongkorn University*

Teaching young children to be musically creative requires both free time of direct experiences as well as well-organized and well-designed music activities. Through steps of interacting and thinking with visual cues in a flower card game, young piano students were able to explore their creative thinking ability and make progress by expressing their ideas in music variation based on the given themes. This study found that by providing proper guidance and experiences using interactive visual aids, young students can develop their musical creativity. Flower card game activities allow young music learners to express their own melodic and rhythmic variations while fitting with the original given theme. According to Swanwick and Tillman (1986), there are four sequences

of musical development, namely: 1) Mastery (divided into Sensory Mastery and Manipulative Mastery levels) 2) Imitation (divided into Personal Expressiveness and Musical Vernacular levels) 3) Imaginative Play (divided into Musical Speculation and Idiomatic levels) 4) Metacognition (divided into Symbolic and Systematic levels). Findings from this study suggest that when interactive and visual teaching tools are used properly in private lessons, piano beginners as young as 7 to 8 years old can develop music variation thinking using Imitation (Music Vernacular) to Imaginative Play (Musical Speculation), and piano beginners aged 11 to 12 years old can develop music variation thinking from Imitation (Music Vernacular) to Imaginative Play (Idiomatic).

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 THURSDAY 25<sup>TH</sup> AUGUST 2022
 

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## DECEPTIVE VIRTUOSITY: UNRAVELING THE MESSAGES BEHIND VIRTUOSIC WORKS

PINGKA SIRISUJINTE

*Princess Galyani Vadhana Institute of Music*

Deceptive Virtuosity is a guide for listening to classical music. What things can one listen for in pieces? What do they mean? And how can we understand them? Challenging the idea that classical music is difficult to listen to, the goal of this project was to create a guided listening approach using curated repertoire as case studies. The intention was to reveal the magic of the music together with the genius ideas of the greatest and most well-known composers in the world of classical music, and to combine historical facts and anecdotes in an engaging narrative.

Deceptive Virtuosity is a book meant to accompany a performance. The book is written as a conversation between a piano student and his professor. The student has many questions while learning and practicing his pieces and turns to his teacher in hopes of receiving answers. As the conversation unfolds, new ideas and new approaches to the music start to develop, showing a continuous thread of innovations from the past and throughout the ages.



## MUSIC AND LOVE

ASST. PROF. DR. RAMASOON SITALAYAN

*Chulalongkorn University*

The research project “Music and love” is a part of “Creative Musical Art for White Society,” which is a large framework consisting of five individual projects. Each project represents different social issues and uses different musical instruments and media to convey a message. Music and Love is a collection of 10 pieces for piano representing different interpretations of love. These include love of a family, love between individual persons, love of nature, and love of religion and national heritage. The titles of the 10 pieces are as follows: Home, Jasmine, Sibling, Soulmate, Oceans, Spirit of

the Forest, Blue Sky Rag, Night Falls, Pagoda, and Blue Moon.

The researcher composed 10 pieces for piano solo and invited 4 distinguished Thai pianists to perform them. These pianists are Pornphan Banterngansa, Tarin Supprakorn, Akkra Yuenyonghattaporn, and Mintra Rungruengsorakarn. The project was successfully presented as audio recordings, music videos, and an online conference on different social media platforms.





## THE MAJOR CHALLENGES IN ORGANIZING PERFORMING ARTS EVENTS IN THAILAND

DR. TAWANRAT MEEWONGKOTE

*Princess Galyani Vadhana Institute of Music*

Performing Arts organizations and communities in Thailand have been facing challenges for a long time. The enormous scale of the pandemic and its impact are causing a lot of difficulties in the performing arts industry.

Lack of audiences, poor financial support, and a rapidly changing technological environment often problematize the management strategy. Without solving these core problems, organizing performance events will continue to be a struggle and could become even worse as technology improves.

Most performing arts organizations in Thailand are operated by private companies without support from the government, especially in terms of finances. It would be advantageous for the music and arts community to look to alternative approaches to organizational management to more effectively manage internal complexities as well as the challenges and changes that manifest externally.

NOW, whatever roles you have, how will you keep the performing arts ALIVE?



## MUSIC MAKES CHANGES

ASST. PROF. DR. ANOTHAI NITIBHON

*Princess Galyani Vadhana Institute of Music*

The audience's role in music was not always as one-dimensional as we currently believe. The audience's involvement in different musical traditions can vary: vocal response, bodily engagement such as dance, or even singing echo can illustrate how music engages us in the pleasure of the sound-making world.

'Music Makes Changes' is one of the Princess Galyani Vadhana Institute of Music's projects that aims to

investigate new ways to engage audiences with classical music. With previous projects such as "Children's Opera," in which children from the community participated in the composition process, or "PGVIM Singers," in which participants of various age groups collaborated in the creation of short theatrical pieces. MMC's goal is to inspire a group of participating audiences to experiment with music as a tool for engaging with the world around them, both as music lovers and as music makers.

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FRIDAY 26<sup>TH</sup> AUGUST 2022

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## THE RETURN OF THE COMPOSER-PERFORMER: A CHANGING PRACTICE OF COLLABORATION, INTERACTION, AND IMPROVISATION SINCE 2020

DR. JERRY YUE ZHUO

*Cardiff University*

This presentation offers insights into the ongoing trend of revitalising composer-performer practice since 2020, focusing on my own experience in creating a composition called *'Dream: Pavilion by the Water'* (2020-2, hereafter *'Pavilion'*) for piano and mezzo-soprano. The piece was inspired by a poem by the Chinese poet Qingzhao Li (1084–1155) which offered an autobiographical and nostalgic tone ideally suited for my research on identity; looking at how a composition can reflect a multi-layered, ever-changing identity construct. *'Pavilion'* aims to simultaneously present the composer, performer, and the poet's multiple identities in a 'poetic' way, allowing free interpretations from the audience.

My role as the composer changed as the creation and realization of *Pavilion* was affected by the recent pandemic. The piece features collaborative stage actions as its primary structuring device. I initially thought

purely from a composer's perspective, so I planned the activities with rather specific instructions. However, the arrival of the pandemic obliged me to step in as the pianist for the recording of the first performance of the piece. My subsequent collaboration with the mezzo-soprano singer resulted in more improvised elements and interactions being included in the final work. At least three important questions arose from this process: 1. How to notate collaborative actions effectively and systematically? 2. How to balance my two roles when working with the other performer who actively contributed to the creative process? 3. What does it mean to be a composer-performer in 2022 and beyond? Following a discussion on these questions, the presentation will end with a screening of the premiere of the work.

Video: [https://www.youtube.com/watch?v=L\\_Gq0UANBN4](https://www.youtube.com/watch?v=L_Gq0UANBN4)



### VIRTUAL REHEARSAL SUITE FOR SINGERS

ASST. PROF. DR. MUNHUM PARK

*Institute of Music, Science and Engineering,  
King Mongkut's Institute of Technology Ladkrabang*

It is important for musicians to have sufficient opportunities to rehearse their repertoire at the actual concert venue. During a rehearsal, for example, students or junior musicians should get visually and aurally accustomed to the environment in the hall, which unquestionably helps improve their confidence levels in the concert. For more skilled or professional musicians, the rehearsal time may be indispensable, as they effectively adjust their performance to the acoustics of the hall, so that the vocal or instrumental sounds they create from the stage reach the audience as they intend. Unfortunately, the rehearsal time at the performance venue is often very limited and expensive, especially when the concerts are to be held at renowned halls with busy schedules. In the current project, a prototype

of virtual rehearsal suite was developed for singers, of which the video part consists of a head-mounted display (HMD) that renders the 360-degree images of several venues. In the audio part of the system, the singer's own voice is captured by a miniature microphone placed near the lips, digitally processed by the audio filters that were created from the recordings in the halls, and presented to the singer over the headphones so that, when combined with the visual presentation by the HMD, the singers can perceive that they are performing on the stage of the selected concert venue. In this presentation, a short technical description of the virtual rehearsal suite will be provided together with a few demonstration videos. This will be followed by some discussions on the potential uses of the system.



### LOST IN SOUND: SOUTHEAST ASIA - JAPAN SOUNDSCAPE RESEARCH

GARDIKA GIGIH PRADIPTA

*Composer - Soundscape Researcher*

This research proposes a study of the soundscapes of Southeast Asia and Japan, initiated by the composer Gardika Gigih Pradipta with the support of The Japan Foundation Asia Center Fellowship 2019. During five months, he recorded many sounds across Thailand, Vietnam, Malaysia, Singapore and Japan. The collected sounds include traffic, market, rituals and religious activities, street vendors, children's sounds, etc. The

selected recordings were analyzed and treated as cultural narratives through a process which can be described as an ethnography of sounds. This research proposes an alternative way of perceiving the current worlds of Southeast Asia and Japan through the medium of sound. Soundscapes reflect our reality, our life and our cultures.





## “GROWLING, COOING AND RUMBLING WITH DINO-BONE” - THE DOMINATION OF DINOSAUR’S VOCALIZATION BEYOND PERFORMER’S EXPECTATIONS

SIRAVITH KONGBANDALSUK

*Princess Galyani Vadhana Institute of Music*

Dino (2022) for Dino-Bone, 3 percussions and prepared strings by Piyawat Louilarpprasert combines the sonorities of several extended acoustic instruments to recreate and re-imagine the vocality of dinosaurs through acoustic sounds. The structure of the “Dino-Bone”, an instrument created for the project, comprises a metal pipe and plastic tube attached to a trombone with a total length of 1.5 meters. The mouthpiece of the trombone is also replaced with an alternative which lies in between a bassoon reed and a saxophone mouthpiece. Due to the methodology which reforms the mechanism of a trombone – the acoustics of the instrument are augmented to enable the creation of a series of complex spectrums, timbres, and several frequencies that cannot usually be achieved with a regular trombone. This presentation explores the following aspects:

1) The sonic possibilities that were discovered (expectedly and unexpectedly) during the rehearsal and performance of Dino (2022).

2) The interpretation of the performer to recreate and reanimate the sound of dinosaurs through compositional notations and extended instruments.

The discussion also explores the new possibilities in recreating the sound – vocalization of both living and extinct animals through acoustic instruments.



## THE STUDY OF 'A SKETCH OF TWO': RELATION BETWEEN IMPROVISATION, NOTATED SCORE, AND INTERACTIVE MUSIC SYSTEM

STEVIE J. SUTANTO

*Universitas Pelita Harapan Conservatory of Music*

This paper describes the creative process of a composition for bassoon and live electronic, which involves elements of improvisation, notated score, and an interactive music system. The creative process suggested a mix of individualist and collaborative approaches. Through a series of discussions and tryout sessions, compositional materials were developed in conjunction with the interactive music system.

Following the collaborative process, I went through an individual session where I put everything together — notating the score and structuring the interactive music system. A standalone program was then created to minimize the software requirements of the computer used for the performance. The practical challenges posed by this compositional method are discussed in respect of the development of the interactive system.

# EXHIBITION

The background of the page is a solid dark teal color. It is overlaid with several semi-transparent, overlapping rectangular shapes in various shades of blue and teal. These shapes are arranged in a way that creates a sense of depth and movement, with some appearing to be in front of others. The overall effect is a modern, minimalist aesthetic.



## DESIGNER & SOUND ARTIST - CELEBRATING COLLABORATIONS

NATTAPOL ROJJANARATTANANGKOOL  
PATTARAPONG SRIPANYA



What approaches should graphic designers take when working with sound and music? Is there a direct relationship between sounds, colours, and lines? What connects our visual and auditory perceptions? During the last three years of PGVIS, the collaboration between the graphic designer and sound artist has presented more questions to be answered. Especially, how the combined forces of sound and vision influenced our understanding of the world and its inhabitants.

For this year 'Celebrating the Now', the process has led to the many possibilities we perceive the present time. The ever-changing entity, growing into the next moment, blurring the sense of now, threading the flow into nonexistence's future.



## PGVIM SOUNDSCAPE

CHAMAMAS KAEWBUADEE

People frequently believe that a music conservatory is a place where they can spend all day listening to beautiful music. Those who spent time there recall the repeated musical phrases, the muffled sound of the rehearsal room, the steady metronome, and, every now and then, dialogues, laughter, and perhaps even heartbreak.

But is that all we can hear in the conservatory? Is it possible to remember the building's echo, the instrument's whisper, and the silence in the corridor as part of our music-making experience?

This exhibition will introduce the audience to the world of PGVIM. The sonic life that characterises our place in our memories and tells its own story of a music conservatory that was once present in the now.



## BIINO

PANU CHIRAGUNA  
NATCHA CHIRAGUNA  
RATIMA PAWAPHUCHAKAY

*Little Lot*

In our modern learning and playing society, there seem to be two very different worlds, one with the warm touch of traditional wooden toys, while on the other a vast up-to-date online library of knowledge a click away. Especially in this “post-Covid” era, online learning has become fundamental for kids all over the world, but how can we adapt the screen-dependent learning to fit the nature of children?

Our toy, BiiNo, is designed to become a bridge between the online and offline worlds where dynamic lessons and games can be updated with new contents and materials while being played the traditional way through physical play.

With soft movable elements and changeable lights, combined with an adaptable brainy device, BiiNo is a playground for endless possibilities. BiiNo allows players to look away from the screen, but still enjoy the lively gameplay through non-verbal communications. We designed the gameplay and platform for family and friends to join in on the fun together, since we recognize the importance of spending time with loved ones.

Our first pairable application, BiiNo's Tunes, takes players on a musical journey of rhythms, melodies, and tunes. In the game, we gamify 5 different aspects of music lessons into a fun and interactive game where the player explores an entertaining storyline and helps save an island through musical experiences. The game includes:

### “Peek-a-Tune”

Get yourself ready for music playing with this exciting hand-eye coordination game.

### “Boom Bam Bop”

Play to the beat, recognize the pattern, and repeat to learn about rhythms.

### “Puzzling Pitch”

Listen the different notes and identify the high-low pitches to practice listening skills.

### “Little Loopers”

Become a composer. Get creative and design your own unique songs through looping patterns.

### “Jiggly Jams”

Bring out the musician in you by playing as different characters with different instrument parts, including drums, bass, woodwinds, brass, and chorus, and learn how each role affects a song.





## HAVING FUN WITH CHROME MUSIC LAB IN A CHALLENGING ONLINE MUSIC CLASSROOM

THAWIN LAITHONG

*Chulalongkorn University*

Teaching music composition online is challenging. Music teachers are faced with technological limitations that affect many aspects of music learning such as missing acoustic instruments, losing classroom interaction, and not having suitable topics in music content. Teachers need to adopt and adapt additional technology to their lessons, and change their teaching methods and strategies to match their online classroom conditions and overcome the limitations of technology. This article presents the benefits of using Chrome Music Lab, as an online music teaching tool. Music activities from Chrome Music Lab are shown to overcome the limitation of online music learning in at least three ways. First, it solves the problem of no acoustic instrument by creating simple

hands-on activities through singing, composing, seeing, playing, and listening. Second, it makes up for the lack of real-time interaction between teacher and student by creating a synchronous and safe sharing environment to provide the opportunity for students to make, learn, and share music with each other. Last, it allows teachers to rearrange and reduce music content from thick into smaller functional concepts to match the technological limitation and student needs. The music teacher played an important role in encouraging the students to explore and create music freely. Having fun while following their imagination and feelings fosters a positive attitude toward online music learning and early experiences in music composition.

# SCHEDULE

## SCHEDULE

# THE PRESENCE OF THE PAST

MONDAY 22<sup>ND</sup> AUGUST 2022

Time	Venue	Program	Venue	Program
09:00 - 09:30	C Building	<b>Registration</b>		
09:30 - 10.00	C 312	<b>Opening Ceremony</b> Assistant Professor Choowit Yurayong <i>President of Princess Galyani Vadhana Institute of Music</i>		
10.00 - 10.30		<b>Tradition and Innovation: People, Places and Practices of Bamboo Music in the Philippines</b> <i>Keynote Speaker: Verne de la Pena</i>		
11.00 - 11.30	C 500	<i>Moderator:</i> Jiradej Setabandhu	C 305	<i>Moderator:</i> Komsun Dilokkunanant
		<b>Sorn-Prasidh-Ladda Silapabanleng: Phakavali Theatrical Songs</b> Chanyapong Thongsawang		<b>The Integration of Music with Archeology, Linguistics, History, and Geography in Upgrading Cultural Heritage for Creative Tourism in Mae Hong Son Province's Research Project</b> Pongthep Jitduangprem
11.30 - 12.00		<b>The Reharmonization of Prasidh Silapabanleng's Melody</b> Warit Techakanont		<b>Uplifting Tunes, Vivid Reminiscence and Misty Town: A Musical Portion of Interdisciplinary Research in Archaeology, Art History and History, and Music</b> Suppabhorn Suwanpakdee
12.00 - 13.00	Lunch			



Time	Venue	Program	Venue	Program
13.00 - 14.00	C 500	<p align="center"><b>About Cultural Appropriation and Cultural Identity</b> <i>Keynote Speaker: Dieter Mack</i></p>		
14.00 - 14.30	C 500	<p align="center"><i>Moderator:</i> Jiradej Setabandhu</p>	C 305	<p align="center"><i>Moderator:</i> Chanyapong Thongsawang</p>
		<p align="center"><b>Adaptation of Khaen' Lai-Yai: Case Study of Sombat Simla</b> Nutthapol Deekum</p>		<p align="center"><b>Artistic Research in 21<sup>st</sup> Century Thailand: Contemporary Approaches to Musical Expression</b> PGVIM Master of Music Program Students</p>
14.30 - 15.00		<p align="center"><b>The Recording of Thai Contemporary Music for the Flutes</b> Kalaya Phongsathorn</p>		
15.00 - 15.30	Break			
15.30 - 16.00	C 500	<p align="center"><b>Inside The Kaleidoscope of The Beatles</b> Thanakarn Schofield</p>	C 305	<p align="center"><b>Artistic Research in 21<sup>st</sup> Century Thailand: Contemporary Approaches to Musical Expression</b> PGVIM Master of Music Program Students</p>
16.00 - 16.30		<p align="center"><b>Galerna – A Composition based on the Living Experience in Donostia</b> Pongtorn Techaboonakho</p>		
16.30 - 17.00		<p align="center"><b>forAryn: Creation, COVID 19, Liminality... and the Aesthetics of Dissolution</b> <i>Plenary Speaker: Jonas Baes</i></p>		
17.00 - 18.00	Dinner			
18.00 - 20.00	SVH	<p align="center"><b>Chang - Live Music for a 1927 Silent Film</b> by Bruce Gaston and Fongnaam <i>Performance &amp; Panel Discussion</i></p>		

## SCHEDULE

# MUSICAL TAPESTRY

TUESDAY 23<sup>RD</sup> AUGUST 2022

Time	Venue	Program	Venue	Program
09.00 - 10.00	C Building	<b>Registration</b>		
10.00 - 10.30	C 500	<i>Moderator:</i> Margaret Hayne Kim	C 200 C 201 C 300 C 501	<b>Workshop Visit</b>
		<b>Diversity, Divergence, and Directions</b> <i>Plenary Speaker: Alex Dea</i>		
10.30 - 11.00		<b>Artistic Research in Southeast Asia: The Artist Researcher</b> Ingolv Haaland		
11.00 - 11.30	C 500	<b>Listen to your Mind: &lt;TAO in CAGE&gt; An Experimental Convergence Project</b> Soohyun Suh	Library	<b>"klang.kunst" The Storage of Arts</b> <i>Panel Discussion</i>
11.30 - 12.00		<b>How Innovation Keeps Music Alive</b> Hae Soo Kim		
12.00 - 13.00	Lunch			
13.00 - 14.00	C 312	<b>ELECTONE ~ Music Instrument that Has No Own Sound!</b> Yuttapong Saengsomboon <i>Showcase</i>		
14.00 - 15.00		<b>The Body as Instrument</b> <i>Keynote Speaker: Jean Geoffroy</i>		
15.00 - 15.30	Break			
15.30 - 16.30	C 312	<b>Postcard Project 'New Music and I'</b> <i>Keynote Speaker: Mieko Kanno</i>		
16.30 - 17.00	C 303 & C 306	<b>PGVIM Soundscape &amp; Celebrating Collaboration</b> <i>Exhibition Visit</i>		
17.00 - 18.00	Dinner			

Time	Venue	Program	Venue	Program
18.00 - 20.00	SVH	<p align="center"><b>Musical Tapestry</b>                      Korean Music Project, PGVIM Percussion Ensemble, Studio Musikfabrik                      Musikhochschule Lübeck, PGVIM &amp; YST Conservatory of Music Students  <i>Performance</i></p>		

## EDUCATION AT THE CROSSROADS

WEDNESDAY 24<sup>TH</sup> AUGUST, 2022

Time	Venue	Program	Venue	Program
09:00 - 10:00	C Building	<b>Registration</b>		
10:00 - 10.30	C 500	<p align="center"><i>Moderator:</i> Dneya B. Udtaisuk</p>	Library	<p align="center"><b>More than Perspectives: Nurturing Global Music Citizens in Undergraduate Music Courses at the Yong Siew Toh Conservatory of Music</b> <i>Plenary Speaker:</i> <i>Khoo Hui Ling &amp; Abigail Sin</i></p>
10.30 - 11.00		<p align="center"><b>Teaching Dalcroze Online</b> Jerison Harper Lee</p>		
11.00 - 11.30		<p align="center"><b>Our Job as Music Teachers</b> Joseph Bowman</p>		<p align="center"><b>Celebrating Musical Collaborations Across Borders and Boundaries</b> <i>Panel Discussion</i></p>
11.30 - 12.00		<p align="center"><b>A Survey of Symptoms and Causes of Injury in Professional Orchestra Musicians in Bangkok, Thailand : a Pilot Study</b> Sittiporn Wisuttiapet</p>		
11.30 - 12.00		<p align="center"><b>Piano Beginners' Musical Development through Music Variation Thinking Activities in Online Music Lessons.</b> Tarudee Assavanop</p>		
12.00 - 13.00	Lunch			

## SCHEDULE

Time	Venue	Program	Venue	Program
13.00 - 14.00	C 312	<b>Music in the Now</b> Karst de Jong Noppakorn Auesirinuroch Siravith Kongbandalsuk Pisol Manatchinapisit <i>Showcase</i>		
14.00 - 15.00		<b>Conductor's Contemplation: A Conversation</b> <i>Panel Discussion</i>		
15.00 - 15.30	Break			
15.30 - 16.30	C 312	<b>Shaping the Future: Challenges and Opportunities in Higher Music Education</b> Peter Tornquist		
16.30 - 17.00	C 303 & C 306	<b>PGVIM Soundscape &amp; Celebrating the Now</b> <i>Exhibition Visit</i>		
17.00 - 18.00	Dinner			
18.00 - 20.00	SVH	<b>Music of Our Time</b> ASEAN Youth Ensemble (AYE), Studio Musikfabrik, Musikhochschule Lübeck, PGVIM & YST Conservatory of Music Students <i>Performance</i>		
20.30 - 21.30		<b>For John Cage (1982) by Morton Feldman</b> Mieko Kanno & Dhorn Taksinwarajan <i>Performance</i>		

## BEYOND THE CONCERT HALL/ EDUCATION IN ACTION

THURSDAY 25<sup>TH</sup> AUGUST, 2022

Time	Venue	Program	Venue	Program
09.00 - 10.00	C Building	Registration		

Time	Venue	Program	Venue	Program
10.00 - 10.30	C 500	<i>Moderator:</i> Suppabhorn Suwanpakdee	Library	<b>Practicum Teaching This Year: Expect the Unexpected for both Novice and Experienced Music Teachers</b> <i>Plenary Speaker:</i> <i>Dneya B. Udtaisuk</i>
		<b>Deceptive Virtuosity: Unravel Message Behind the Virtuosoic Works</b> Pingka Sirisujinte		
10.30 - 11.00		<b>Music and Love</b> Ramasoon Sitalayan		<b>Education in Action BiiNo</b> Little Lot
11.00 - 11.30		<b>The Major Challenges in Organizing Performing Arts Events in Thailand</b> Tawanrat Meewongukote		
11.30 - 12.00	<b>Music Makes Changes</b> Anothai Nitibhon, et, al.			
12.00 - 13.00	Lunch			
13.00 - 14.00	C 312	<b>SNU x PGVIM: Contemporary Music Program with Korea-Thailand Musicians</b> <i>Showcase</i>		
14.00 - 15.00		<b>The Pomposa Project: Where Art and Technologies Meet, to Spark Creativity in Everyone</b> <i>Keynote Speaker: Enrico Bertelli &amp; Yui Shikakura</i>		
15.00 - 15.30	Break			
15.30 - 16.30	C 312	<b>Mozart Now: The _Magic Flute_ at Angkor Wat</b> <i>Keynote Speaker: Monika Hennamann</i>		
16.30 - 17.00	C 303 & C 306	<b>PGVIM Soundscape &amp; Celebrating the Now</b> <i>Exhibition Visit</i>		
17.00 - 18.00	Dinner			
18.00 - 20.00	SVH	<b>PGVIM Music Makes Changes</b> <i>Performance</i>		

## SCHEDULE

# MUSIC AND THE WORLD BEYOND

FRIDAY 26<sup>TH</sup> AUGUST, 2022

Time	Venue	Program	Venue	Program
09:00 - 09:30	C Building	<b>Registration</b>		
10.00 - 10.30	C 500	<b>Chang - Live Music for a 1927 Silent Film by Bruce Gaston and Fongnaam</b> <i>Plenary Speaker:</i> <i>Anant Narkkong</i>	C 305	<i>Moderator:</i> Poumpak Charuprakorn
10.30 - 11.00		<b>Transferring Voices - Can a Bassoon Sound Southeast Asian?</b> <i>Plenary Speaker:</i> <i>Christoph Wichert</i>		<b>Virtual Rehearsal Suite for Singers</b> Munhum Park
11.00 - 11.30		<b>Improvisation and Collaborative Music Creation</b> <i>Plenary Speaker:</i> <i>Karst de Jong</i>		<b>Lost in Sound: Southeast Asia - Japan Soundscape Research</b> Gardika Gigih Pradipta
11.30 - 12.00		<i>Moderator:</i> Anothai Nitibhon		<b>“Growling, Cooing and Rumbling with Dino-Bone” - The Domination of dinosaur’s vocalization beyond performer’s expectations</b> Siravith Kongbandalsuk
		<b>Return of the Composer-Performer: A Changing Practice of Collaboration, Interaction, and Improvisation since 2020</b> Jerry Yue Zhuo		<b>The Study of ‘a Sketch of Two’: Relation between Improvisation, Notated Score, and Interactive Music System</b> Stevie J. Sutanto
12.00 - 13.00	Lunch			

Time	Venue	Program	Venue	Program
13.00 - 14.00	C 312	<b>To Clara and the Count: Chamber Music Concert</b> Hayne Kim, <i>Violin</i> Omporn Kowintha, <i>Violin</i> Miti Wisuthumporn, <i>Viola</i> Noa Chorin, <i>Violoncello</i> Akkra Yeunyonghattaporn, <i>Piano</i> <i>Showcase</i>		
14.00 - 15.00		<b>Recording the Repertoire in the 21<sup>st</sup> Century</b> <i>Keynote Speaker: Kenneth Hamilton</i>		
15.00 - 15.30	Break			
15.30 - 16.30	C 312	<b>Historical Performance Practice “Always Anew”</b> <i>Keynote Speaker: Clive Brown &amp; Stefan Gottfried</i>		
16.30 - 17.00		<b>Knowing Now? - Reflecting on the Once in ‘upon a Time’</b> <i>Keynote Speaker: Bernard Lanskey</i>		
17.00 - 18.00	Dinner			
18.00 - 20.00	SVH	<b>Celebrating the Now</b> Christoph Wichert, <i>Bassoon</i> Studio Musikfabrik Musikhochschule Lübeck PGMIM Students Jean Geoffroy, <i>Light Wall System LiSiLoG</i> Klakul Agradechanat Yutthana Agradechanat Kid Buak Sipp <i>Performance</i>		

**Remark:**

- C Building = Galyanin Gitakara Building (School of Music)
- C 200, C 201 = Room 200 and 201, 2<sup>nd</sup> floor of Galyanin Gitakara Building
- C 300, C 303, C 305, C 306 = Room 300, 303, 305 and 306, 3<sup>rd</sup> floor of Galyanin Gitakara Building
- C 312 = Thai-Asian Music Centre (TAMC), 3<sup>rd</sup> floor of Galyanin Gitakara Building
- C 500, C 501 = Room 500 and 501, 5<sup>th</sup> floor of Galyanin Gitakara Building
- Library = PGMIM Library (C 103), 1<sup>st</sup> floor Galyanin Gitakara Building
- SVH = Sangita Vadhana Hall, Administration Building

# COMMITTEE



## SYMPOSIUM CONVENORS

Dr. Anothai Nitibhon  
 Dr. Elissa Miller-Kay  
 Dr. Jean-David Caillouët  
 Dr. Suppabhorn Suwanpakdee

## PEER REVIEWERS

Anant Narkkong  
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 Dr. Apichai Chantanakajornfung  
 Assistant Professor Dr. Chanyapong Thongsawang  
 Assistant Professor Dr. Dneya B. Udtaisuk  
 Professor Dr. Jacques Moreau  
 Dr. Jean-David Caillouët  
 Dr. Elissa Miller-Kay  
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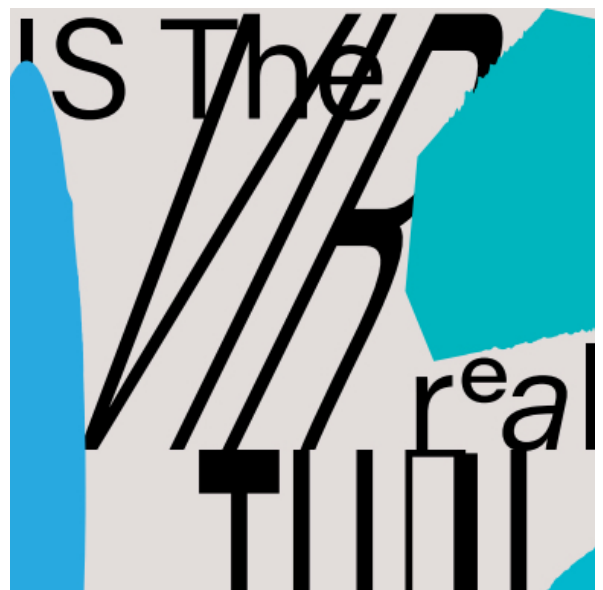
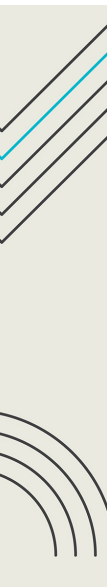
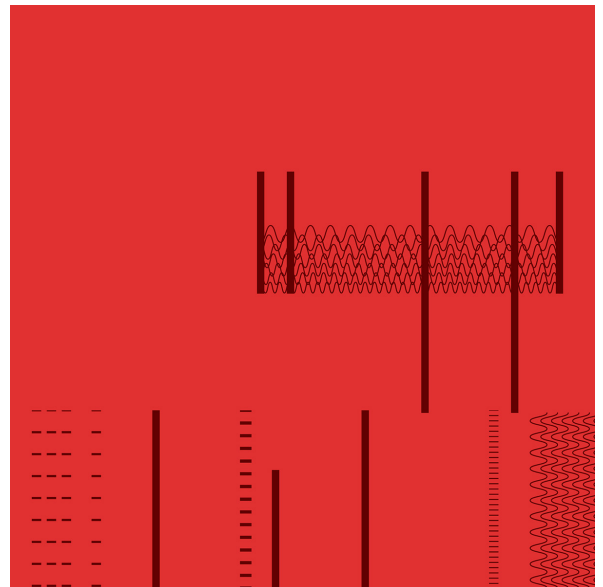
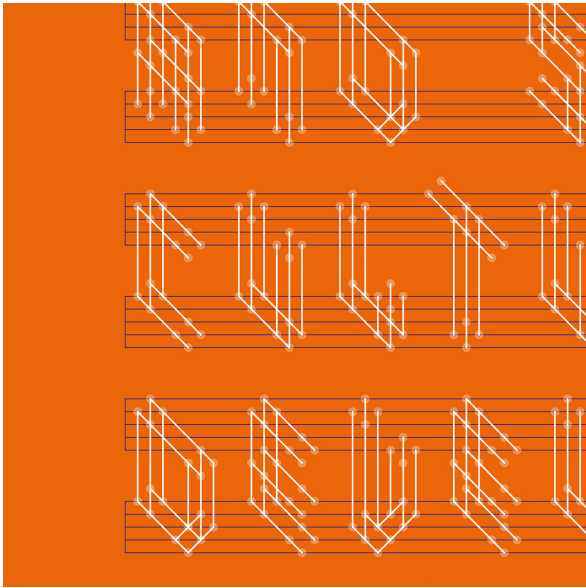
Margaret Hayne Kim  
*School of Music, Princess Galyani Vadhana Institute of Music*

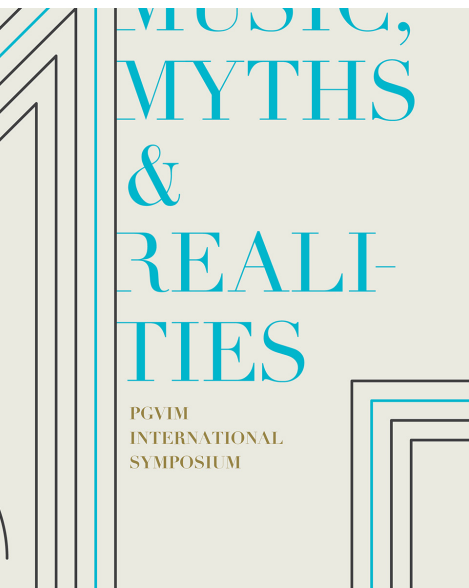
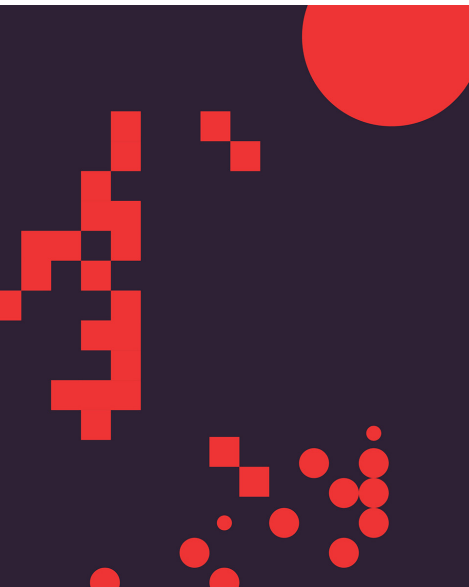
Siravith Kongbandansuk  
*School of Music, Princess Galyani Vadhana Institute of Music*

Dr. Tawanrat Mewongukote  
*School of Music, Princess Galyani Vadhana Institute of Music*

## PROJECT COORDINATORS

Nusamol Jongprakitpong  
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 Dr. Sethapong Janyarayachon  
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 Chamamas Kaewbuadee





## 2014 - 2021

Since 2014, the annual international Symposium at PGVIM invites international participants of all music related fields to engage in a series of collective reflections over the role of music education and music practice in Southeast Asia.

Those events combine presentations, workshops and talks as well as concerts curated specifically to illustrate the year's chosen theme through an eclectic mix of musical and artistic expressions. A highlight of the Symposium, those concerts also give our guests a unique opportunity to engage with our audiences in ways that are both meaningful and essential. Those annual rituals have been essential in establishing fruitful collaborations within our growing community and have fostered a deeper understanding of the rich diversity of aesthetics that characterise our current musical landscape.

[Visit the archive on our webpage](#) to explore our past events

- 2014 'Classical Music in ASEAN Context'
- 2015 'Classical Music of ASEAN on the World Stage : New/ Authentic/ Classic'
- 2016 'Music and Socio-Cultural developments of the Asean'
- 2017 'Music, Myths and Realities'
- 2018 'Music & Metamorphosis'
- 2019 'Music Matters: A celebration of the Sonic Experience'
- 2020 'IS THE VIRTUAL REAL? : Musical Communities in the 21<sup>st</sup> Century'
- 2021 'TRADITIONS in TRANSITION'



สถาบันดนตรีกัลยาณีวัฒนา  
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

คำสั่งสถาบันดนตรีกัลยาณีวัฒนา

ที่ 232 / 2565

เรื่อง แต่งตั้งคณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย  
โครงการจัดประชุมวิชาการนานาชาติ เนื่องในการเฉลิมฉลองวาระครบรอบ 100 ปี  
วันประสูติสมเด็จพระเจ้าพี่นางเธอ เจ้าฟ้ากัลยาณีวัฒนา กรมหลวงนราธิวาสราชนครินทร์ 2565 - 2566  
Princess Galyani Vadhana Institute of Music International Symposium 2022

ด้วย สถาบันดนตรีกัลยาณีวัฒนา กำหนดจัดโครงการจัดประชุมวิชาการนานาชาติ เนื่องในการเฉลิมฉลองวาระครบรอบ 100 ปี วันประสูติสมเด็จพระเจ้าพี่นางเธอ เจ้าฟ้ากัลยาณีวัฒนา กรมหลวงนราธิวาสราชนครินทร์ 2565 - 2566 Princess Galyani Vadhana Institute of Music International Symposium 2022 ภายใต้หัวข้อ Celebrating the Now ระหว่างวันที่ 22 - 26 สิงหาคม พ.ศ. 2565 ดังนั้น เพื่อให้การดำเนินงานตามโครงการการจัดประชุมวิชาการนานาชาติดังกล่าวเป็นไปด้วยความเรียบร้อยและเหมาะสม

อาศัยอำนาจตามความในมาตรา 30 (8) แห่งพระราชบัญญัติสถาบันดนตรีกัลยาณีวัฒนา พ.ศ. 2555 ประกอบกับแผนงบประมาณรายรับและรายจ่าย ประจำปีงบประมาณ พ.ศ. 2565 แผนบริการวิชาการและทำนุบำรุงศิลปวัฒนธรรม งานบริการวิชาการ เลขที่โครงการ 65-3-01 ลงนามอนุมัติเมื่อวันที่ 25 มีนาคม พ.ศ. 2565 จึงเห็นสมควรให้มีคณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย ของโครงการจัดประชุมวิชาการนานาชาติ เนื่องในการเฉลิมฉลองวาระครบรอบ 100 ปี วันประสูติสมเด็จพระเจ้าพี่นางเธอ เจ้าฟ้ากัลยาณีวัฒนา กรมหลวงนราธิวาสราชนครินทร์ 2565 - 2566 Princess Galyani Vadhana Institute of Music International Symposium 2022 โดยประกอบด้วยผู้มีรายนามดังต่อไปนี้

1. Professor Dr. Verne de la Peña  
College of Music, University of the Philippines, Philippines  
and Director of the UP Center for Ethnomusicology, Philippine
  2. Professor Jacques Moreau  
Cefedem Rhône- Alpes, France
  3. Professor Sngkn Kim  
Seoul National University, Korea
  4. Dr. Elissa Miller Key  
Washington D.C., United States
  5. ผู้ช่วยศาสตราจารย์ ดร.ตนิญา อุทัยสุข  
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  6. อาจารย์ ดร.วรรณะ ตันเจริญผล  
คณะครุศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย
- /...7. อาจารย์อานันท์

7. อาจารย์อานันท์ นาคคง  
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คณะดุริยางคศาสตร์ มหาวิทยาลัยศิลปากร
9. อาจารย์ขจรศักดิ์ กิตติเมธาวัฒน์  
วิทยาลัยวิศวกรรมสังคม สถาบันเทคโนโลยีพระจอมเกล้าเจ้าคุณทหาร ลาดกระบัง
10. อาจารย์ ดร.อภิชัย จันทนขจรฟูง  
สำนักวิชาดุริยางคศาสตร์ สถาบันดนตรีกัลยาณีวัฒนา
11. อาจารย์ ดร.คมสัน ดิลกคุณานันท์  
สำนักวิชาดุริยางคศาสตร์ สถาบันดนตรีกัลยาณีวัฒนา
12. อาจารย์ ดร.จิรเดช เสตะพันธุ์  
สำนักวิชาดุริยางคศาสตร์ สถาบันดนตรีกัลยาณีวัฒนา
13. อาจารย์ ดร.Jean-David Caillouët  
สำนักวิชาดุริยางคศาสตร์ สถาบันดนตรีกัลยาณีวัฒนา
14. ผู้ช่วยศาสตราจารย์ ดร.ชัยพงศ์ ทองสว่าง  
สำนักวิชาดุริยางคศาสตร์ สถาบันดนตรีกัลยาณีวัฒนา
15. อาจารย์ ดร.ตะวันรัตน์ มีวงศ์อุโฆษ  
สำนักวิชาดุริยางคศาสตร์ สถาบันดนตรีกัลยาณีวัฒนา
16. ผู้ช่วยศาสตราจารย์ ดร.อโนทัย นิติน  
สำนักวิชาดุริยางคศาสตร์ สถาบันดนตรีกัลยาณีวัฒนา

ทั้งนี้ ให้คณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย ของโครงการจัดประชุมวิชาการนานาชาติ เนื่องในการเฉลิมฉลองวาระครบรอบ 100 ปี วันประสูติสมเด็จพระเจ้าพี่นางเธอ เจ้าฟ้ากัลยาณีวัฒนา กรมหลวงนราธิวาสราชนครินทร์ 2565 - 2566 Princess Galyani Vadhana Institute of Music International Symposium 2022 โดยรับค่าตอบแทนในการพิจารณาบทความวิจัยจากโครงการดังกล่าว อาศัยหลักเกณฑ์ ตามข้อ 6.2.1 ของข้อบังคับว่าด้วยอัตราค่าตอบแทนและการจ่ายเงินค่าตอบแทนแก่บุคคลภายนอกที่มาปฏิบัติงาน ให้แก่สถาบันดนตรีกัลยาณีวัฒนา พ.ศ. 2555

สั่ง ณ วันที่ 22 กรกฎาคม พ.ศ. 2565



(ผู้ช่วยศาสตราจารย์ชูวิทย์ ยุระยง)  
อธิการบดีสถาบันดนตรีกัลยาณีวัฒนา



สถาบันดนตรีกัลยาณีวadhana  
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

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