

Performers(') Present Symposium

27 October – 30 October 2016

Contents

Welcome Message from Director	2
Welcome Message from Symposium Convener	3
Symposium Personnel	5
Symposium Programme	8
Practical Information	25
Programmes, Biographies, & Abstracts	28
Symposium Presentations Session 1	35
Concert 1: Lunchtime Concert – Bart Van Oort & Petra Somlai	42
Symposium Presentations Session 2	44
Symposium Presentations Session 3	51
Concert 2: Rush Hour Concert – Quiet is Beautiful	60
Concert 3: Intersections with Boston Brass and YSTCM Faculty Brass	61
Symposium Presentations Session 4	63
Symposium Presentations Session 5	73
Concert 4: Lunchtime Concert – Counterpoints	81
Session 6: Presentations & Provocations – Here and Now: Our Present Place & Time	83
Symposium Presentations Session 7	86
Concert 5: Rush Hour Concert – Paul Cesarczyk & Joachim Lim	95
Concert 6: Melvyn Tan with Conservatory String Ensemble	98
Concert 7: 4Cellists – East Meets West	100
Session 8: Presentations & Provocations – Illuminating the Score: The Past rePresented	101
Session 9: Open Rehearsal – Beethoven Symphony No. 6 with Gabor Takács –Nagy	103
Symposium Presentations Session 10	103

Concert 8: Lunchtime Concert - Acustica	113
Session 11: Presentations & Provocations – Warping the Performer’s Present? The Recording Conundrum	114
Session 12: András Schiff Piano Masterclass	116
Symposium Presentations Session 13	118
Concert 9: Creative Project	125
Concert 10: Mozart’s Piano Concerto No. 24 in C minor, K491	125
Concert 11: Lorong Boys	127
Symposium Presentations Session 14	128
Session 15: Symposium Closing – Sowing the Future Present	136
Concert 12: Creative Project	137
Session 16: Preview Workshop – Bangsokol, A Requiem for Cambodia	138

Welcome Message from Director

Welcome to everyone attending the *Performers(?) Present* Festival and Symposium, whether performer, presenter, faculty, students of the Conservatory/NUS or members of our evolving listening community. We are looking forward to an incredible week of diverse dynamic interactions exploring the present of music!

As is abundantly evident about us at present, we live in a rapidly transforming world. Music has a critical place in that world in that it offers dimensions that are both timely and timeless - indeed, I offer that as one way to frame the central focus of the *Performers(?) Present* project.

At the core of our capacity to experience and give meaning to music is a capacity to listen in real time: this becomes a second point of focus for the week which we are using also as the launchpad for our institutional repositioning, dedicated two of the days specifically to *Open House* activities for NUS students (28th October) and for Singapore (29th October). As with the Festival and Symposium, we are seeking in future to create a continuity from our internal workings outwards so that our music resonates with as much meaning and impact as possible.

I want to take this opportunity to thank everyone involved in this ambitious project: Brett Stemple for his curation of the project over the last 12 months and more, Tang I-Shyan for her tenacity and commitment in administering the project; Jenny Ang for her strategic overview of its direction; the Concerts & Events team for their tireless work and for their attention to detail in a context of what would be an incredibly busy time of year even without this event; and to all performers, presenters, faculty, students and attendees for your invaluable contributions of time both in the week itself and in preparing for it,

I look forward to many wonderful concerts, events and presentations, and even more to the opportunity to connect up with so many people from across the world committed to the present of music-making!

Please enjoy!

Professor Bernard Lanskey
Director
Yong Siew Toh Conservatory of Music

Welcome Message from Symposium Convener

Welcome to the Yong Siew Toh Conservatory of Music on the beautiful campus of the National University of Singapore!

The *Performers(') Present* Festival-Symposium, builds on the tradition of the Conservatory's previous performance studies symposia, *The Performer's Voice*, originally conceived and convened by Dr. Anne Marshman, and whom we would like to acknowledge for her distinctive contribution in bringing to fruition the multiple dimensions of *The Performer's Voice* symposium of 2009 (including her leadership in shaping and contributing to its subsequent publications of 2010 and 2011). I had the honour of being tapped to convene the similarly designed second *Performer's Voice* Symposium of 2012, and am thrilled to have been asked to re-enact that role, as convener (thank you, Prof. Bernard Lanskey!), for YST Conservatory's latest iteration in its series of performance studies symposia, *Performers(') Present*.

I'm particularly proud of the unique formatting of *Performers(') Present* 2016. The festival-symposium team (special thanks to Jenny Ang and Tang I-Shyan!) has structured the event such that the symposium (Thursday, October 27 – Sunday, October 30), is embedded inside a week-long performance festival (Tuesday, October 25 – Tuesday, November 1). *Melvyn Tan's 60th Birthday Recital*, which opens the performance festival on Oct. 25, and *Gábor Takács-Nagy leading the Conservatory Orchestra, with András Schiff* in the culminating concert on November 1, are outstanding performance frames, during a week jam-packed with exceptional performance events you'll see listed within this program.

With the performance festival as the embodiment of our Conservatory's *Performers(') Present*, the symposium, literally and figuratively, stands at and in the heart and mind of the event itself. So, it is with great anticipation that I look forward to the numerous excellent symposium performances, presentations and panel discussions that you, the symposium guests from our ConNext and SEADOM partners, and YST Conservatory friends from around the world, will bring to us in this present time and place. In a day and age when reflection and contemplation, seems more challenging, yet more essential than ever, I am forever grateful to be able to practise musical art and the meditative presence it provides. It is a gift to be able to share that passion with like-minded performers and musical thinkers from all around the world, and I look forward to sharing in the special community that I'm sure will evolve during our time together. All this makes the YST Conservatory Open House event that occurs during the symposium all the more apropos: how better than to celebrate the countless musical moments and memories that have enlightened this space since the Conservatory building first opened its doors, ten years ago!

Finally, I'm grateful to NUS and to the Singapore community for their support of an institution that values intellectual and philosophical curiosity as much as it clearly values world-class performance. It is only with this kind of fertile creative ground that allows a symposium-festival as unique and cutting-edge as *Performers(?) Present* promises to be, to come to fruition. A true gift, indeed!

Looking forward to meeting with you all during this special week.

Warm regards,

Brett Stemple
Convener, *Performers(?) Present*

Organising Committee

Mr Brett Stemple

Symposium Convenor

Prof Bernard Lanskey

Director, Yong Siew Toh Conservatory of Music

Assoc Prof Craig De Wilde

Deputy Director, Yong Siew Toh Conservatory of Music

Ms Jenny Ang

Senior Associate Director, Yong Siew Toh Conservatory of Music

Ms I Shyan Tang

Symposium Coordinator, Assistant Director, Yong Siew Toh Conservatory of Music

Project Team

Adrian Toh

Bethany Nette

Chiam Hui Li

Christina See

Eddie Low

Harris Ang

Islinda Yang

Jenny Lee

Joanne Soh

Li Zhixian

Michelle Leong

Mike Tan

Poo Lai Fong

Rachel Tang

Tan Wei Boon

Wah Peng

Wendy Lee

Wynne Fung

Yap Pei Ying

Zhou Xiaodong

Symposium held in partnership with



Pre-Symposium Programme Tuesday, 25 October 2016

CH	Concert Hall	Level 1
OH	Orchestra Hall	Level 3
RS	Steven Baxter Recital Studio	Level 1

1230 - 1400	OH	4Cellists: Performance Workshop
1500 - 1700	OH	Intersections and Reminiscences: Brass Chamber Masterclass and Panel Discussion w/ Boston Brass and YSTCM Faculty Brass
1730 - 1900	RS	Forum Series: Embracing the Community <i>Jonathan Dove, presenter</i>
1930 – 2130	CH	Melvyn Tan 60th Birthday Piano Recital BEETHOVEN Bagatelles, Op. 126 BEETHOVEN Piano Sonata No. 30 in E major, Op. 109 Intermission (15 mins)

JONATHAN DOVE
Catching Fire

LISZT
Piano Sonata in B minor, S. 178

Pre-Symposium Programme

Wednesday, 26 October 2016

CH	Concert Hall	Level 1
OH	Orchestra Hall	Level 3
RS	Steven Baxter Recital Studio	Level 1

1600 – 1800	OH	Donald George Voice Masterclass
1700 – 1900	CH	Gábor Takács-Nagy Chamber Masterclass
1930 – 2100	OH	The Art of Listening <i>Vanessa Tomlinson, percussion</i> GRAEME LEAK <i>And Now for the News</i> VANESSA TOMLINSON <i>My Favourite Things</i> KATE NEAL <i>Self Accusation</i> VANESSA TOMLINSON <i>Still and Moving Paper</i>

Symposium Programme

Day 1: Thursday, 27 October 2016

ER1	Ensemble Room 1	Level 3
ER2	Ensemble Room 2	Level 3
OH	Orchestra Hall	Level 3
REC	Recording Studio	Level 2
CF	Conservatory Foyer	Level 1
CH	Concert Hall	Level 1
CL	Conservatory Lounge	Level 1
RS	Steven Baxter Recital Studio	Level 1

0930 – 1000	Foyer	Registration
1000 – 1030	OH	Symposium Opening Brett Stemple, <i>Convener</i>
1030 – 1200	OH	Session 1A: Chair: Bernard Lanskey “Music, Mood and Memory – All in your Mind” – 20 mins Kua Ee Heok
	ER1	Session 1B: Chair: Greg Petersen “Performer as Shaman, Performance as Ritual: From Late 19th Century Native American Healing Songs to An Early 21st Century Piano Recital” – 40 mins John Sharpley “Timani - Presence and Interoception as Teaching-tools for Encouraging Authenticity and Enhanced Physical Coordination in Students” – 40 mins Miriam Miranda Martins Hlavaty

	ER2	<p>Session 1C: Chair: Brett Stemple “Reframing the Musical Present - A Conversation with J. Samuel Pilafian” – 40 mins Joseph Bowman, J. Samuel Pilafian</p> <p>“Transcending the Standards: The Search for and Presentation of Alternative Performance Repertoire” – 40 mins Daren Robbins</p>
1200 – 1400	CL	Lunch
1230 – 1330	RS	<p>Concert 1: LUNCHTIME CONCERT Bart Van Oort & Petra Somlai</p> <p>BEETHOVEN Leonore Overture No. 1, Op. 138</p> <p>BEETHOVEN Sonata in C-sharp minor, Op. 27 No. 2, “Moonlight”</p> <p>BEETHOVEN Sonata in C minor, Op. 13, “Pathétique”</p> <p>MOZART Sonata for four hands in B-flat major, K358</p>
1400 – 1500	ER1	<p>Session 2A: Chair: Paul Cesarczyk “Reflection Upon the “Traditional” and “Modern” Chinese Piano Music” – 20 mins Koo Siaw Sing</p> <p>“The Development of the Indonesian Art Song” – 20 mins Sharifah Faizah Syed Mohammed</p>

- ER2 **Session 2B:**
 Chair: Tony Makarome
“Paving the Present, Residing in the Resonant; Themes of Connectivity and Community in Southeast Asian Contemporary Music” – 20 mins
 Ruth Rodrigues, Christoph Wichert
- “When West Meet West (JAVA) in “Gifting” the Classical Music Today”** – 20 mins
 Oriana Tio Parahita Nainggolan
- RS **Session 2C:**
 Chair: Martin Harlow
“Understanding Classic and Early Romantic Dynamics” – 40 mins
 Bart Van Oort
- “Now and Then: Recreating Continuo Playing”** – 40 mins
 Tan Qin Ying
- 1530 – 1700 ER1 **Session 3A:**
 Chair: Tomasz Herbut
“Musical Accent in Action: Auditory – Biography in the Present Moment” – 20 mins
 Cynthia-Louise Dellit
- “Realising Basso Continuo on Melody Instruments”** – 20 mins
 Kate Clark
- ER2 **Session 3B:**
 Chair: Adeline Wong
“Timbre Contour: A Simple Method to Prepare to be Present” – 20 mins
 Xuefeng Zhou
- “How the Practice of Staying in the Present Reduces Performance Anxiety”** – 40 mins
 Elyane Laussade

	RS	<p>Session 3C: Chair: George Stauffer “The Present Continuous Presence of a Hidden Dedication” – 20 mins Xenia Hanusiak</p> <p>“Beethoven’s Sonata Op. 110: A Personal Testament of Spirituality and Adversity Overcome” – 40 mins Azariah Tan</p>
1730 – 1830	OH	<p>Concert 2: RUSH HOUR CONCERT Quiet is Beautiful Mieko Kanno, <i>violin</i></p> <p>J.S. BACH <i>Ciaccona</i> from Unaccompanied Partita No. 2 in D minor</p> <p>SALVATORE SCIARRINO Caprices No. 2</p> <p>JOHN HAILS <i>La Pastora</i></p> <p>BARTÓK Sonata for solo violin Sz. 117, BB 124: 3rd & 4th movement</p>
1830 – 1930	CL	Dinner
1930 – 2130	CH	<p>Concert 3: Intersections with Boston Brass and YSTCM Faculty Brass</p> <p>Fanfare Suite:</p> <p>HOWARD HANSON Fanfare for the Signal Corps</p> <p>LEONARD BERNSTEIN Fanfare for JFK</p>

JOHN WILLIAMS
Fanfare for Fenway

AARON COPLAND – ARR. PILAFIAN
Simple Gifts

GEORGE GERSHWIN – ARR. JACK GALE
Porgy and Bess Suite

JOHN LEWIS
Three Little Feelings

Intermission (10 mins)

JOE AVERY – ARR. PILAFIAN
Second Line (Joe Avery's Blues)

LEONARD BERNSTEIN – ARR. JACK GALE
West Side Story Suite

WAYNE SHORTER – ARR. YOUNG
Aung San Su Kyi

DUKE ELLINGTON – ARR. PILAFIAN
Ellington Suite
Take the "A" Train
I've Got It Bad and That Ain't Good
Don't Get Around Much Anymore

Symposium Programme

Day 2: Friday, 28 October 2016

ER1	Ensemble Room 1	Level 3
ER2	Ensemble Room 2	Level 3
OH	Orchestra Hall	Level 3
REC	Recording Studio	Level 2
CF	Conservatory Foyer	Level 1
CH	Concert Hall	Level 1
CL	Conservatory Lounge	Level 1
RS	Steven Baxter Recital Studio	Level 1

0900 – 0930 Foyer Registration

0930 – 1100 ER1 **Session 4A:**
 Chair: Anothai Nitibhon
“Musician as Instrument; The Human Physical Presence” – 20 mins
 Maxine Heppner

“Being True to the Event: Ontological, Ethical and Political Reflections on Present Tendencies in Performances”
 – 20 mins
 Tom Dommissie

“Audience's Perception of Dissonance Aids Emotion Recognition in Abstract Music”
 – 20 mins
 Liew Kongmeng

ER2 **Session 4B:**
 Chair: Ruth Rodrigues
“The Next Generation of Music Graduates”
 – 20 mins
 Bethany Nette

“Music Around the Corner” – 40 mins
 Ilona Sie Dhian Ho

- RS
- Session 4C:**
 Chair: Bart Van Oort
“The Past’s Legacy to the Present: The Enhancement of Modern Performances of Bach’s Music Through Practices Drawn from His Time” – 20 mins
 George B. Stauffer
- “Performance of Early Music on the Marimba with Focus on the Harmony of Baroque Music”** – 20 mins
 Tomoyo Ueda
- “The Presence of Passions in a Performance”**
 – 20 mins
 Maria Bania
- 1130 – 1230
- ER1
- Session 5A:**
 Chair: Luk Vaes
“Nature’s Presences and Their Incarnations in Music: An Inquiry into the Repertory of Lip-Valley Flute in Mindanao Philippines” – 20 mins
 Jose S. Buenconsejo
- “The Mediated Space: Voices of Interculturism in Music for Flute”** – 20 mins
 Jean Penny
- ER2
- Session 5B:**
 Chair: Bethany Nette
“What are the Present Challenges and Opportunities in Developing our Future Musicians and Enhancing their Gift for Music?”
 – 20 mins
 Christopher Hoddinott
- “From Classical to Contemporary: Growth, Challenges and Opportunity in Indonesian Music and Musicians into Global Network”**
 – 20 mins
 Erie Setiawan

RS

Session 5C:

Chair: Albert Tiu

“Learning to Dialogue with my Doppelganger”

– 20 mins

Stephen Emmerson

“The Electronic Keyboard Orchestra, the Dream of Great Musicians – A New Powerful Future Keyboard Instrument, the Aspects of Its Performance and the Educational Function for Keyboard Major Students” – 20 mins

Tzong-Kai Kuo

1230 – 1330

OH

Concert 4:

LUNCHTIME CONCERT

Counterpoints

Wu Xian chamber music ensemble

HELMUT LACHENMANN

Third Part for J.S. Bach's Two-part Invention in D minor, BWV775 (1985)

ALVIN LUCIER

I'm sitting in a room - Part 1 (1969)

JO KONDO

Birthday Hocket (2000)

LUCIER

I'm sitting in a room - Part 2

LUCIER

Fideliotrio (1988)

LUCIER

I'm sitting in a room - Part 3

MICHAEL FINNISSY

Contrapunctus XIX with continuation and Coda (2013)

LUCIER

I'm sitting in a room - Part 4

ELLIOT CARTER

Canon for 4 - Homage to William (1984)

1230 – 1400	CL	Lunch
1400 – 1500	OH	<p>Session 6: PRESENTATIONS & PROVOCATIONS Here and Now: Our Present Place & Time Provocateur: Anothai Nitibhon Panelists: Chen Zhangyi, Saw James Hsar Doe Soe, Him Sophy</p>
1530 – 1700	ER1	<p>Session 7A: Chair: Ilona Sie Dhian Ho “Adventures with EDM” – 20 mins Citra Aryandari</p> <p>“Quiet is Beautiful: Aesthetics of Softness Today” – 40 mins Mieko Kanno</p>
	ER2	<p>Session 7B: Chair: Abigail Sin “Finding the 'Presence of the Past' in Mozart's Piano Concerto Autographs: A Stimulus for Contemporary Performance” – 20 mins Martin Harlow</p> <p>“Weighing in on Scales: Exploring Tetrachords and Algorithms in Mozart's Piano Concerto K491” – 40 mins Thomas Hecht</p>
	RS	<p>Session 7C: Chair: Daren Robbins “Louis Armstrong, 1924, and American Presence in the Classical Tradition” – 20 mins Brett Stemple</p> <p>“Preparing and Presenting Indian Music Through Jazz” – 40 mins Tony Makarome</p>

1730 – 1830	OH	<p>Concert 5: RUSH HOUR CONCERT Paul Cesarczyk & Joachim Lim</p> <p>Paul Cesarczyk, <i>guitar</i> Joachim Lim, <i>percussion</i></p> <p>JAKUB REYS Six Lute Pieces</p> <p>MAURO GIULIANI Variations on a Theme of G.F. Händel, Op. 107</p> <p>BRIAN PHILLIP MILLS Prelude - <i>Long Shadow Fantasy</i> (2016)</p> <p>THIERRY DE MEY <i>Silence Must Be</i> (2002)</p> <p>J.S. BACH Allemande, BWV996</p> <p>GEORGE CRUMB <i>Mundus Canis</i> (1998)</p>
1830 – 1930	CL	Dinner
1930 – 2045	CH	<p>Concert 6: Melvyn Tan with Conservatory String Ensemble</p> <p>MOZART Divertimento, K287</p> <p>JONATHAN DOVE <i>An Airmail Letter from Mozart: Variations of a theme from K287</i></p> <p>Intermission (10 mins)</p> <p>MOZART Piano Concerto No 14, K449</p>

2100 – 2200

CH

**Concert 7:
4Cellists – East Meets West**

MONTEVERDI

Pur Ti Miro

RAVEL

Bolero

PIAZZOLLA

Libertango

Oblivion

Milonga Del Angel

Fuga Y misterio

Milonga de la anunciacion

Adios Nonino

Symposium Programme

Day 3: Saturday, 29 October 2016

ER1	Ensemble Room 1	Level 3
ER2	Ensemble Room 2	Level 3
OH	Orchestra Hall	Level 3
REC	Recording Studio	Level 2
CF	Conservatory Foyer	Level 1
CH	Concert Hall	Level 1
CL	Conservatory Lounge	Level 1
RS	Steven Baxter Recital Studio	Level 1

0900 – 0930 Foyer Registration

0930 – 1015 CH **Session 8:
PRESENTATIONS & PROVOCATIONS
Illuminating the Score: The Past rePresented**

Provocateur: Bernard Lanskey
Panelists: Gabor Takács-Nagy, Wong Kahchun,
Darrell Ang

1030 – 1230 CH **Session 9:
OPEN REHEARSAL
Beethoven Symphony No. 6 with Gabor Takács-
Nagy**

1030 – 1200 ER1 **Session 10A:**
Chair: Mieko Kanno
“The “Presents” in Music” – 20 mins
James Khoo

**“Pleasant Presents to the Present World –
Interactive Sharing of Tools to be Present”**
– 20 mins
Haruna Tsuchiya

“Exploring Co-Performer Communication in Sound - Visual Improvisatory Performance”

– 20 mins

Chow Jun Yan

ER2

Session 10B:

Chair: Chen Zhangyi

“On Performing Chen Yi's *Ba Ban* (1999)”

– 40 mins

Poon Kiu Tung

“The Performer's Response as Symbolic Space: Exploring the Piano Music of Charles Griffes”

– 40 mins

Abigail Sin

RS

Session 10C:

Chair: Peter Dejangs

“Mauricio Kagel's Experimental Sound Producers” – 20 mins

Luk Vaes

“The Pre-Belgian Clarinet School” – 40 mins

Vlad Weverbergh

1230 - 1300

OH

Concert 8:

LUNCHTIME CONCERT

Acustica

Luk Vaes

1230 – 1400

CL

Lunch

1400 – 1500

OH

Session 11:

PRESENTATIONS & PROVOCATIONS

Warping the Performer's Present? The Recording Conundrum

Provocateur: Brett Stemple

Panelists: Vanessa Tomlinson, Zhang Manchin, Albert Tiu, Young Hoon Song

1500 – 1700	CH	Session 12: Andras Schiff Piano Masterclass
1530 – 1700	ER2	Session 13A: Chair: Vanessa Tomlinson “Present and Past, Present and Absent: Emotional Communication and Authenticity in Portugese Fado” – 20 mins James Felix “Performance of Electroacoustic Music in the 21st Century” – 40 mins Park Joo Won
	RS	Session 13B: Chair: Peter Edwards “Hang Li Po: A Timeless Tradition of Cultural Modernity among Malaysian Chinese Communities” – 20 mins Phang Kong Chien “A Performer’s Approach to East Asian Musical Elements in George Crumb’s <i>Mundus Canis</i> (1998), for Guitar and Percussion” – 20 mins Paul Cesarczyk “Yogyakarta: Between Manufacturers and Distributors 'Classical' Musicians in Indonesia” – 20 mins Mei Artanto
1730 – 1900	CL	Dinner
1830 – 1900	Foyer	Concert 9: Creative Project Jonathan Dove 1 st & 2 nd year YST students

1915 – 1945	CH	<p>Concert 10: Mozart: Piano Concerto No. 24 in C minor, K491</p> <p>Thomas Hecht, <i>soloist</i> (with original cadenzas by the performer) Kuo Tzong-Kai, <i>conductor</i> YST Electone Orchestra Collaboration (YST pianists & guest pianists from Tunghai University)</p>
2000 – 2100	OH	<p>Concert 11: Lorong Boys</p> <p>Jonathan Shin <i>piano/guitar</i> Rit Xu <i>flute</i> David Loke <i>violin</i> Gabriel Lee <i>violin</i> Joachim Lim <i>percussion</i> Brandon Wong guest player</p>

Symposium Programme

Day 4: Sunday, 30 October 2016

ER1	Ensemble Room 1	Level 3
ER2	Ensemble Room 2	Level 3
OH	Orchestra Hall	Level 3
REC	Recording Studio	Level 2
CF	Conservatory Foyer	Level 1
CH	Concert Hall	Level 1
CL	Conservatory Lounge	Level 1
RS	Steven Baxter Recital Studio	Level 1

1330 - 1400 Foyer Registration

1400 – 1530 ER1 **Session 14A:**
 Chair: Craig De Wilde
“From Performative Situations to the Situational Performer” – 20 mins
 Hans-Peter Gasselseder, Maria Kallionpaa

“When More is More: How to Supersize Musical Expression” – 40 mins
 Maria Kallionpaa, Hans-Peter Gasselseder

ER2 **Session 14B:**
 Chair: Nicholas Omiccioli
“Composer and Performer, Aspects of Preparing for a World Premiere of a New Work”
 – 40 mins
 Robert Livingston Aldridge, Min Kyung Kwon

“Global Trekking with Johannes Palaschko”
 – 40 mins
 Danny Keasler

	RS	<p>Session 14C: Chair: Stephen Emmerson “The Classical Elements - Exploring Interesting Thematic Programmes” – 20 mins Albert Tiu</p> <p>“Mazurkas - Chopin's Intimate Diary – Reflections on Interpretative Characteristics” – 40 mins Tomasz Herbut</p>
1600 – 1700	RS	<p>Session 15: SYMPOSIUM CLOSING Sowing the Future Present Provocateur: Brett Stemple Panelists: Peter Tornquist, Anothai Nitibhon, Scott Harrison, Wong Kahchun</p>
1700 – 1730	Foyer	<p>Concert 12: Creative Project</p> <p>Jonathan Dove 1st & 2nd year YST students</p>
1730 – 1830	REC	<p>Session 16: PREVIEW WORKSHOP Bangsokol, A Requiem for Cambodia</p> <p>Presenter: Him Sophy, Phloeun Prim</p> <p>YST Ensemble Musicians from Cambodian Living Arts Adrian Chiang, <i>conductor</i></p>

Practical Information

Symposium Venue

The Performers' Present Festival-Symposium venue is the Yong Siew Toh Conservatory of Music, located within the National University of Singapore campus.

Conservatory address:

Yong Siew Toh Conservatory of Music
National University of Singapore
3 Conservatory Drive
Singapore 117376

Getting to and from Symposium

From Park Avenue Rochester and Park Hotel Alexandra:

Complimentary shuttle buses will transport delegates daily from Park Avenue Rochester and Park Hotel Alexandra at the following timings:

Date	From hotel to YST	From YST to hotel
27-Oct	9:15am	9:45pm
28-Oct	9am	10:15pm
29-Oct	9am	9:15pm
30-Oct	1:30pm	6:45pm

Nearest MRT Stations:

The nearest MRT stations are Clementi and Kent Ridge stations. Bus 96 operates to and from Clementi station, while Kent Ridge station is accessible by the free campus shuttle bus as follows:

1. From the Conservatory to Kent Ridge Station – Service A2.

2. From Kent Ridge Station to the Conservatory – Service A1, alight at the 2nd stop and take Service C or Service D2

Taxi:

Taxis in Singapore are convenient and cost-effective and can be booked over the phone or hailed in the street.

Taxi Hotline: 6552 1111 (Comfort Taxi Company)

Symposium Catering

Coffee and light refreshments can be purchased at Conservatory foyer. Buffet lunch and dinner will also be served in the Conservatory Lounge on 27-29 October.

Other Dining Options

The nearest food outlets are

1. Dome Cafe, The University Cultural Centre
2. The Alcove, just next to the Conservatory Building
3. Food outlets at the University Town as follows:
 - (a) Subway
Monday to Saturday: 10.00 am to 10.00 pm
Sunday: 10.00 am to 9.00 pm
 - (b) Koufu Foodcourt
Monday to Friday: 7.00 am to 10.00 pm
Saturday and Sunday: 10.00 am to 10.00 pm
 - (c) Hwang's Korean Restaurant
Monday to Saturday: 10am – 10pm
 - (d) Food Clique
Monday to Friday: 7.00 am to 10.00 pm
Saturday and Sunday: 10.00 am to 10.00 pm
 - (e) Sapore Italiano
Daily: 11.00 am to 11.00 pm

Money Matters

The nearest ATM on campus is the DBS ATM located at the Yusof Ishak House, Level 3 and the OCBC ATM at the Cheers Store in University Town. The teller machines accept ATM cards with Cirrus, Maestro and Plus services. The only bank on campus is the DBS Bank situated on road level of the Yusof Ishak House.

Internet Access and Printing

Wireless internet access is available throughout the symposium at the Yong Siew Toh Conservatory building.

Network: NUSOPEN

User Id: NUSV55652 or NUSV55653 or NUSV55726

Password: Piano1234*

Domain: NUSEXT

If you do not have a laptop, you will be able to use computers in Seminar Room 7, located on Level 1 in the Seminar Room Wing.

Smoking

We have a strictly non-smoking policy at all our events. In addition, smoking in Singapore is banned in public buses, taxis, lifts, theatres, government offices, cinemas, shopping centres, restaurants, covered areas and food centres.

Emergency Procedures

In the event of a fire alarm, please evacuate the building via the nearest exit in a calm and orderly manner. Fire wardens will be on hand to direct you to the nearest evacuation holding area.

Programmes, Biographies & Abstracts

MONDAY, 24 OCTOBER 2016

Melvyn Tan Piano Masterclass

Monday, 24 October 2016, 4pm

Conservatory Concert Hall

TUESDAY, 25 OCTOBER 2016

4Cellists: Performance Workshop

Tuesday, 25 October 2016, 12:30pm – 2pm

Conservatory Orchestra Hall

SONG YOUNG HOON
CLAES GUNNARSSON
JOEL MAROSI
QIN LI-WEI *moderator*

The workshop will begin with a 45-minute masterclass, followed by a discussion about how cellists (and musicians) nowadays (be it orchestra musician, chamber player, recording artist, and soloist) need to be versatile in different aspects in order to become a successful professional musician.

4Cellists

“The 4Cellists” is a cello quartet consisting of cellists from around the world who became friends while studying in the Royal Northern College of Music, U.K., and the Sibelius Academy, Finland. Upon graduation, these four cellists, from Korea, China, Switzerland and Sweden, pursued their individual musical careers all over the world. Founded in 2011 upon participating in the “World Project”, a brainchild of “The 4 Cellists” member Young Hoon Song, the cello quartet began its journey, hoping to explore and make known the volatility and potential of the instrument. Their first performance in Korea was a hugely successful one, and they have been invited back for recitals every year thereafter, while making a name for themselves through TV, radio, magazines and other platforms.

“The 4Cellists” were brought to spotlight in the music scene through their world premiere performances of Vivaldi’s *Four Seasons* and Tchaikovsky’s *Serenade for Strings*, arranged for cello quartet by a fellow cellist and

composer James Barralet, challenging themselves to the limit of cello quartet music. They also showcased musical diversity through their performances of Astor Piazzolla's most well-known works such as "Oblivion", "Libertango", "Adios Nonino" and "Milonga del Angel", as well as contemporary music, pop music and film music.

Ever since their debut performance, they have consistently been invited back to perform in Korea. Their performances were held in Seoul Arts Center, Busan Citizen's Hall and Daegu Keimyung Art Center in 2011; Gunpo Culture & Arts Center, Daegu Suseong Artpia as well as Seoul in 2012; Sejong Performing Arts Center Theatre, Ulsan Hyundai Arts Center and Nowon Arts Center in 2013; and Seoul Arts Center, Gimhae Arts and Sports Center and Daegu Citizen Hall in 2014, which were all hugely successful. Their constant pursuit in music have caught the attention of the mass media, which led to the group being featured in the *SBS Arts Weekly* in 2011, as well as having their performance streamed in *KBS Relay* in both 2013 and 2014. They also had their article published in the Joongang Newspaper and The Strad magazine. "The 4Cellists" are now looking forward to expanding their performance opportunities in Asia as well as other parts of the world – they have an upcoming performance in October 2016 in the YST Concert Hall in Singapore, and will also have their first CD album released, which will be available across Asia.

Intersections and Reminiscences: Brass Chamber Masterclass and Panel Discussion with Boston Brass and YSTCM Faculty Brass

**Tuesday, 25 October 2016, 3pm – 5pm
Conservatory Orchestra Hall**

Boston Brass's musical roots grew out of a mentorship under the groundbreaking Empire Brass (indeed, Boston Brass's current tubist, Sam Pilafian, was a founder-member of the Empire Brass), who, during the 1970s, 80s and 90s, exhibited an unparalleled musical and pedagogical influence on a generation of up-and-coming brass chamber musicians. Like Boston Brass, several of the YSTCM brass faculty were immensely influenced by this musical and pedagogical connection. A panel discussion between members of the Boston Brass and YSTCM Faculty Brass will highlight these shared connections and reminiscences. This special Pre-Festival-Symposium event opens with a chamber brass masterclass featuring Conservatory students being coached by members of Boston Brass.

Forum Series: Embracing the Community

Tuesday, 25 October 2016, 5:30pm

Steven Baxter Recital Studio

Jonathan Dove, *presenter*

Composer Jonathan Dove introduces some of his recent works for performers across the spectrum of training and ability, including operas with and without community participation, songs and choral music for children, amateurs and professionals, and instrumental works.

Jonathan Dove's music has filled opera houses with delighted audiences of all ages on five continents. Few, if any, contemporary composers have so successfully or consistently explored the potential of opera to communicate, to create wonder and to enrich people's lives.

Born in 1959 to architect parents, Dove's early musical experience came from playing the piano, organ and viola. Later he studied composition with Robin Holloway at Cambridge and, after graduation, worked as a freelance accompanist, répétiteur, animateur and arranger. His early professional experience gave him a deep understanding of singers and the complex mechanics of the opera house. Opera and the voice have been the central priorities in Dove's output throughout his subsequent career.

Starting with his breakthrough opera *Flight*, commissioned by Glyndebourne in 1998, Dove has gone on to write over twenty operatic works. *Flight*, a rare example of a successful modern comic opera, has been produced and broadcast many times, in Europe, the USA and Australia. More recently, *The Adventures of Pinocchio*, premiered by Opera North at Christmas 2007, achieves another rare feat in contemporary opera, being a successful full-length symphonically-conceived entertainment for a family audience. It too has been produced across the world.

Dove's innate understanding of the individual voice is exemplified in his large and varied choral and song output. His carol *The Three Kings* was commissioned for the famous Nine Lessons and Carols service at King's College, Cambridge. Dove's confident optimism has made him the natural choice as the composer for big occasions. In 2010, *A Song of Joys* for chorus and orchestra opened the festivities at the Last Night of the Proms. Works such as his *Missa Brevis*, *Wells Canticles* and *The Passing of the Year* are in the repertoires of choirs across the world.

A sure sense of dramatic narrative also informs Dove's orchestral and instrumental music. *Stargazer*, a concerto for trombone and orchestra commissioned by the London Symphony Orchestra and premiered by them

with Ian Bousfield and Michael Tilson Thomas, has been described by Dove as an opera for the solo instrument. In *The Magic Flute Dances*, a flute concerto, Dove imagines the life of Mozart's eponymous instrument once the opera has ended.

Throughout his career Dove has made a serious commitment to community development through innovative musical projects. *Tobias and the Angel*, a 75-minute opera written in 1999, brings together children, community choirs, and professional singers and musicians in a vivid and moving retelling of the Book of Tobit. His 2012 opera *Life is a Dream*, written for Birmingham Opera Company, was performed by professionals and community choruses in a disused Birmingham warehouse, and a church opera involving community singers, *The Walk from The Garden*, was premiered at Salisbury Cathedral as part of the 2012 Salisbury International Arts Festival.

2015 brought the World Premiere of *The Monster in the Maze*, a new community opera commissioned by the London Symphony Orchestra, Berliner Philharmoniker and Festival d'Aix-en-Provence, performed under the baton of Sir Simon Rattle in three separate productions.

Melvyn Tan 60th Birthday Piano Recital

Tuesday, 25 October 2016, 7:30pm

Conservatory Concert Hall

BEETHOVEN

Bagatelles, Op. 126

BEETHOVEN

Piano Sonata No. 30 in E major, Op. 109

I. Vivace ma non troppo. Adagio espressivo

II. Prestissimo

III. Gesangvoll, mit innigster Empfindung. Andante molto cantabile ed espressivo

Intermission (15 mins)

JONATHAN DOVE

Catching Fire

LISZT

Piano Sonata in B minor, S. 178

Melvyn Tan, *piano*

Expressive nuance, musical depth and imaginative brilliance are among the vital qualities cultivated in performance by Melvyn Tan. The Singapore-born

pianist, equally at home on the modern piano as he is with the fortepiano that first sealed his reputation in the 1980s, is acclaimed for the wit and poetry in his playing.

Tan has applied lessons learned on pianos from the past to conjure subtle new colours, fine details of articulation and delicate shadings from the modern concert instrument. Tan's refreshing interpretations of everything from Bach and Rameau to Chopin and Debussy are directly informed by his knowledge of historical playing styles and an intuitive feeling for the modern piano's timbres and textures.

Tan's work as recitalist, chamber musician and concerto soloist has been heard at many of the world's leading concert halls and festivals, including the Concertgebouw, Vienna Konzerthaus, Lincoln Center, Edinburgh International Festival, Salzburg Festival, Singapore International Festival of Arts and the City of London Festival, among others. He has also appeared with prestigious ensembles such as the London Philharmonic Orchestra, the Academy of St Martin's in the Fields, the Hong Kong Philharmonic Orchestra, the Royal Liverpool Philharmonic Orchestra, Salzburg's Camerata and Mozarteum orchestras, Melbourne Symphony and on tour with the Australian Chamber Orchestra. More recently, Tan has made regular appearances with the Singapore Symphony Orchestra and with the London Chamber Orchestra, recording Mozart's Piano Concerto No. 12 and Beethoven's Piano Concerto No. 2 on the orchestra's LCO Live label.

After an absence of two decades, Tan made a triumphant return to Singapore at the Esplanade Concert Hall in 2011. He has since returned regularly to Singapore for orchestral and recital performances and to teach young musicians. From 2012-2015, he was the Artist-in-Residence at Singapore's Yong Siew Toh Conservatory of Music.

This year, Tan celebrates his 60th birthday with appearances and projects in Europe, South Africa, Singapore, Hong Kong, Australia, and the release of a new CD on Onyx label.

WEDNESDAY, 26 OCTOBER 2016

Gábor Takács-Nagy Chamber Masterclass

**Wednesday, 26 October 2016, 5pm
Conservatory Concert Hall**

BRAHMS

Piano Trio No.1, Op. 8

I. Allegro con brio

Askar Salimdjano (B.Mus3) *violin*

Oleg Vasilevskiy (B.Mus3) *cello*

Gabriel Hoe (B.Mus2) *piano*

FAURE

Piano Quartet No. 1 in C minor, Op.15

I. Allegro molto moderato

Jirajet Jesadachet (B.Mus4) *violin*

Liu Zhangjuan (B.Mus4) *viola*

Wang Tzu-Wen (B.Mus3) *cello*

Melivia Citravani Raharjo (B.Mus4) *piano*

TCHAIKOVSKY

String Quartet No. 1

IV. Finale - Allegro giusto

Tsai I-Yun (B.Mus4) *violin*

Huang Yu-Ting (B.Mus4) *violin*

Wei Jun-Ting (B.Mus2) *viola*

Chen Pin-Jyun (B.Mus3) *cello*

Evening Concert:
The Art of Listening – Vanessa Tomlinson
Wednesday, 26 October 2016, 7:30pm
Conservatory Orchestra Hall

GRAEME LEAK
And Now for the News

VANESSA TOMLINSON
My Favourite Things

KATE NEAL
Self Accusation

VANESSA TOMLINSON
Still and Moving Paper

Vanessa Tomlinson *percussion*

Percussionist Vanessa Tomlinson will perform music by Australian composers Graeme Leak, Vanessa Tomlinson and Kate Neal, connected through real-time improvisations. Tomlinson studies at the University of Adelaide, Hochschule fur Musik in Freiburg and received her Masters and Doctorate from the University of California, San Diego where she worked closely with Steven Schick and George Lewis. In addition, she has studied Sichuan Opera with Master Zhong Kaichi in Chengdu China. She is currently Associate Professor in Music at Queensland Conservatorium, Griffith University.

DAY 1: THURSDAY, 27 OCTOBER 2016

Symposium Presentations Session 1A:

Thursday, 27 October 2016, 10:30am – 11am

Conservatory Orchestra Hall

Chair: Bernard Lanskey

Music, Mood and Memory – All in your Mind

Kua Ee Heok

Over the past 12 months, YST has been working with National University Health System in association with Jurong Aging Study to explore the potential value of community based choral singing in delaying and managing potential dementia, anxiety and depression in senior citizens. Preliminary findings from an earlier study in Jurong suggest that music reminiscence already offered some value and the hypothesis is that more active engagement in active embodied music making, including a social dimension, is likely to be even more valuable. This session will explore some of the background to the project, which has just received over \$1.3 million in funding, and offer some latest insights in relation to its evolution.

Kua Ee Heok

Professor Kua was trained as a doctor in the University of Malaya in 1973. His training in Psychiatry was at Oxford University and he was awarded a scholarship for Geriatric Psychiatry training at Harvard University. A member of the WHO team for the Global Study of Dementia, Professor Kua has special interests in psychological disorders in old age including dementia and depression.

Symposium Presentations Session 1B

Thursday, 27 October 2016, 10:30am – 12pm

Ensemble Room 1

Chair: Greg Petersen

Performer as Shaman, Performance as Ritual: From Late 19th Century Native American Healing Songs to an Early 21st Century Piano Recital

John Sharpley

Thursday, 27 October 2016, 10:30am

Ensemble Room 1

Abstract: “Listen to the wind, it talks. Listen to the silence, it speaks. Listen to your heart, it knows.”

- Native American proverb

American musicologist Natalie Curtis (1875-1921) pioneered the study of Native American music through extensive field research, visiting numerous tribes (nations). She consequently transcribed, translated and annotated a vast collection of songs. Her book, *The Indian's Book: An Offering by the American Indians of Indian Lore, Musical and Narrative, to form a Record of the Songs and Legends of their Race* (Dover Publications, 1968) is a remarkable gift to humanity.

In 2014, I premiered my *Native American Song Fantasies* for piano, in Houston Texas. The work embraces 10 healing songs from Curtis' book mentioned above. Two Native American friends attended the concert. I was profoundly struck by their feedback that something of a non-musical, non-artistic, non-physical dimension was lacking. Thus began my journey to find this allusive “something”. Chiefs and Shamans transmitted each of the songs from the *Native American Song Fantasies*. Each song is a portal to altered states of consciousness and healing. This supports my conviction that music holds such spiritual power. After searching, experimenting and meditating, and several subsequent performances, I awaken to ever expanding horizons. Numerous revisions with extensive manipulation of overtones, innovative ways of using all three pedals, influences from *chi gong* along with the incorporation of chant and recitation into my *Native American Song Fantasies** are some of the tangible expansions that may inspire greater connectivity to nature and conjure compelling drama and ritual. Nevertheless, it is only towards the negation of ego that a truly authentic performance can transpire.

The performance of the work by the composer will be followed by a discussion of my journey towards shamanism in performance. A brief Q & A may ensue.

Presenter: John Sharpley, born in Texas, earned a Doctorate in Music Composition from Boston University; a Bachelor of Music and Master of Music degrees from the University of Houston; and Diplomas for Piano, Violin, and Composition at the National Conservatory of Music in Strasbourg, France. His composition teachers include Michael Horvit, David Del Tredici, John Harbison and Leonard Bernstein. Piano teachers include Ruth Tomfohdre, John Perry and Lily Kraus.

Sharpley is often featured as both composer and pianist in concerts, institutions, conferences and festivals around the world: recently including

Kyoto City University of the Arts, Illinois Wesleyan University, the New Composition Festival (Bangkok), the Texas Music Teacher's Association Convention, the Asia Pacific Festival (New Zealand), Singapore Piano Pedagogy Symposium, the Australasian Piano Pedagogy Symposium (Melbourne), Across Oceans International Festival (Toronto), the Autumn Artist Festival (Houston) and the Hong Kong Asian Arts Festival, San Francisco State University, Hendrix College (Arkansas), University of Kansas, Concordia (Montreal), University of Houston and the Asian Composers League Festivals (New Zealand, Taiwan, the Philippines and Singapore). Sharpley's honors include the Texas Music Teacher's Association Composition Commissioning Prize, an American Cine-Eagle Award and a New York Film Festival Award. Formerly composer-in-residence for the Singapore Symphony Orchestra, he is currently teaching at LaSalle College of the Arts (Singapore) where he is developing both a course and a book based on improvisation for classical musicians. His numerous compositions include orchestral works, operas, music for theatre, film and dance scores, chamber music, art songs, and solo piano works.

Timani - Presence and Interoception as Teaching Tools for Encouraging Authenticity and Enhanced Physical Coordination in Students

Miriam Miranda Martins Hlavatý

**Thursday, 27 October 2016, 11:15am
Ensemble Room 1**

Abstract: Students of classical music have multiple challenges on their way to a professional career: mastering their instruments on a high technical and artistic level and the ability to bring this mastery into the space of public performance under the heightened mental and psychological pressure which that situation brings. Throughout this process, the student also needs to retain and enhance his or her own musical authenticity, and finally train their ability to stay in contact with this during performance as well as in the practice room.

To meet these challenges, students who aim for a career within professional music need specific tools to cope with physical as well as mental and psychological challenges. In this situation the role of the teacher is also vital.

When we talk of the quality of a teacher, what is usually meant is his or her technical or musical abilities and brilliance; what is often less emphasized is the importance of the specific state of presence from which the teacher instructs, and how this might impact the student, both physically and psychologically, and the tuition in general.

Timani is a new approach to vocal and instrumental performance, where presence is viewed as a central aspect of teaching, playing and performance. This lecture is about why we need to include "presence" as part of our practice routine as well as in our performance, why "presence" as a state of awareness is intimately linked with the term interoception which, in turn, is a pre-requisite for increased physical coordination, control and technical mastery of our main instrument- the body.

And finally: why a well-developed sense of interoception and teaching from a state of presence is essential for any teacher who wishes to encourage authenticity in his/her students.

Presenter: Miriam Miranda Martins Hlavatý is a Timani teacher, lecturer, pianist and curator of music. She grew up in Bærum, Norway and, in addition to an intermediate subject in classical archaeology, holds a bachelor in performance and a Masters in applied music theory from The Norwegian Academy of Music.

Miriam is a certified Timani teacher, educated at the Timani Academy in Oslo and a certified restorative exercise specialist of Nutritious Movement™. Her master thesis, "The development of form-awareness by means of Aural Sonology", explores the development of form-awareness in musicians and is centred around the topics of musical perception, awareness and active listening strategies as a means of enhancing the listening experience, particularly regarding the perception and presentation of contemporary music. The thesis is based on the subject Aural Sonology, developed by the Norwegian composer Lasse Thoresen; a subject which works as a foundation for much of her work as curator of music with a particular emphasis on listening.

Miriam regularly holds workshops and gives private lessons in Timani and Nutritious Movement for musicians and non-musicians. She has been a guest teacher in Timani work physiology at the Conservatory in Tromsø and has given lectures in performance psychology at NTNU in Trondheim. She also teaches piano privately and at the NLA University College in Oslo.

Due to previous experiences with lengthy strain injuries and tendinitis, her main focus as a teacher is to work towards the ability to use the body in a differentiated, conscious manner where specified knowledge concerning anatomical, neurological and biomechanical elements is used to allow the act of playing to become a strengthening, rather than a straining, experience. Miriam contributes as a music writer in the Norwegian web magazine audiophile.no where she writes about topics that concerns the listening experience and listening with and without filters.

Symposium Presentations Session 1C

Thursday, 27 October 2016, 10:30am – 12pm

Ensemble Room 2

Chair: Brett Stemple

Reframing the Musical Present - A Conversation with J. Samuel Pilafian

Joseph Bowman, J. Samuel Pilafian

Thursday, 27 October 2016, 10:30am

Ensemble Room 2

Abstract: One of the most engaging and dynamic performers and musical communicators of the present era, Boston Brass tubist J. Samuel Pilafian, speaks in conversation on his central ideas of bringing music from the past to the “present” audience. “Reframing the Musical Present” in this context refers to the power of communicating music to both audiences in concert and to learners as they prepare to perform. The conversation will include both performance philosophies as well as practical skills that Pilafian has cultivated through his career experiences. Joining Pilafian is Dr. Joseph Bowman, a former Pilafian graduate student who was exposed to many of these concepts and applied them to his own performing and teaching.

Areas of the conversation focus to include: Concept of “presence” as a performer and how has it evolved? How does “presence” fit in with the larger questions of performance psychology? Thinking globally – how to students from different countries understand performance presence? Sharing and Growing – Strategies and tools for developing the “present” performer.

Presenters: Dr. **Joseph Bowman** has been Professor of Trumpet at Mahidol University College of Music in Bangkok, Thailand since 2003, where he teaches applied trumpet, performs with the faculty ensemble BrassArts Bangkok, and teaches trumpet literature, pedagogy and orchestral repertoire. Prior to his appointment, he served on the faculty of the University of Tennessee at Martin, and as a graduate teaching assistant at Arizona State University.

A member of the Thailand Philharmonic Orchestra since 2008, Bowman has previously performed with the Memphis Symphony, the Phoenix Symphony, and many regional orchestras. He has given solo performances and master classes across the United States, Asia, and Europe. Recently, he performed as a soloist with the Thailand Philharmonic Orchestra, appeared in recital at the 2009 International Trumpet Guild Conference, and given master classes

at the Central Conservatory in Beijing, the National University of Singapore, and the Hanoi Conservatory in Vietnam. As a performer, Bowman has recorded for Summit, D'Note, and Naxos American.

Bowman is a member of the Board of Directors for the International Trumpet Guild, and Vice President of the Thailand Trumpet Guild. In 2005, Bowman and Mahidol University had the honour to host the 2005 International Trumpet Guild Conference in Bangkok, which was a tremendous success and drew critical acclaim. He has served ITG in many capacities over the past decade, including as youth web editor from 2001-2008. An avid writer, he has over sixty publications in the International Trumpet Guild Journal, The Instrumentalist, Mahidol Music Journal and the NACWPI Journal.

Dr. Bowman received a DMA and MM from Arizona State University, and a BM from the University of Cincinnati. His teachers have included David Hickman, Samuel Pilafian, Alan Siebert, Marie Speziale, Vince DiMartino, and Pat Harbison. He lives in Bangkok with his wife Lisa and his son Alexander.

Renowned tuba artist **Sam Pilafian** joined the Frost School of Music faculty at the start of the 2012-2013 academic year. In addition to his private teaching, he is the faculty mentor to the Stamps Brass Quintet. Pilafian was named Distinguished Alumnus of the University of Miami Frost School of Music in 1996 and is perhaps best known as a founding member of the internationally renowned Empire Brass Quintet. Versatile in both classical and jazz realms, Pilafian has recorded and performed with the Boston Symphony Orchestra, the New York Philharmonic Orchestra, the Duke Ellington Orchestra, Lionel Hampton, and Pink Floyd. As a solo jazz artist, Pilafian has recorded fifteen CDs. He was also a member of the large brass ensemble Summit Brass. He is an arranger, composer and recording producer and is the coauthor of the best selling pedagogy texts "Breathing Gym" and "Brass Gym." Sam Pilafian was formerly professor of music in the ASU Herberger College School of Music, having previously served for 20 years on the faculties of Boston University and their summer Tanglewood Institute. As a past president and chairman of the board of the International Tuba Euphonium Association, Pilafian now serves on its board of directors.

Transcending the Standards: The Search for and Presentation of Alternative Performance Repertoire

Daren Robbins

**Thursday, 27 October 2016, 11:15am
Ensemble Room 2**

Abstract: As a teacher and performer of an instrument with a relatively small body of standard repertoire, I am constantly on the lookout for new and fulfilling music to present to my students and my audiences. I do this in three ways:

1. Re-presenting the old standards. I enjoy “re-purposing” the standard repertoire in new contexts that makes it fresh and gives it new life.
2. Bringing repertoire from other genres into the presence of horn players. There is a tremendous amount of great music that does not include the horn. With minor modifications some of this repertoire can be made accessible and relevant to horn players.
3. Encouraging the presence of new compositions. Engaging composers in the creation of new repertoire is important. These new compositions are truly gifts (presents) to the musical community.

By studying and performing this alternative repertoire, students and performers can not only transcend their standard repertoire but also transcend some of the accepted standards and preconceptions of their instrument’s performance practice.

As part of the lecture recital, I will perform a program of alternative solos and chamber music with several of the Performers in Residence of the Performers(’) Present Symposium.

Nocturno for horn and guitar – Franz Strauss

Three Preludes for horn and piano – George Gershwin

On Reflection for horn, trombone, tuba, and piano – Christopher Gordon

Deep Inside the Sacred Temple for two horns and piano – Georges Bizet

Presenter: Dr. **Daren Robbins** has been on the faculty of the College of Music at Mahidol University (Bangkok, Thailand) since 2008. He is chair of the Brass and Percussion Department, teaches horn, brass literature and pedagogy, coaches chamber music, and performs with TPO Brass Quintet. He is a member of the Thailand Philharmonic Orchestra which has performed throughout Thailand as well as Japan, Malaysia, New Zealand, and Malaysia. He is also an active member of the International Horn Society where he serves as Regional Coordinator for Thailand and Editor of the Online Music Library.

Daren maintains an active and multi-faceted performance career. In addition to being a member of the Thailand Philharmonic Orchestra, he has also performed with orchestras in Indonesia and Malaysia. Additional orchestral experience includes performances with the Mobile Symphony, La Crosse Symphony and Wisconsin Chamber Orchestra. He is an avid proponent of

chamber music, having twice been a finalist in the Coleman Chamber Music Competition, and has performed internationally with various chamber ensembles. He has conducted solo recitals and masterclasses at universities throughout the U.S., Europe, and Asia as well as performed and presented at international symposiums in Australia, Europe and the U.S.

Daren is the founder and host of the Thailand Brass and Percussion Conference. He is also the coach of Horn Pure, the award-winning horn ensemble comprised of select students from his studio. He holds a D.M.A. from the University of Wisconsin-Madison, an M.M. from University of North Texas, and a B.M. from the University of Iowa. His doctoral dissertation project led to the creation of the website www.hornexcerpts.org which is the most frequently visited horn-related website on the Internet. His principal teaches include Douglas Hill, William Scharnberg and Kristin Thelander.

Concert 1: LUNCHTIME CONCERT Bart Van Oort and Petra Somlai

**Thursday, 27 October 2016, 12:30pm
Steven Baxter Recital Studio**

BEETHOVEN

Overture Leonore No. 1, Op. 138

BEETHOVEN

Sonata in C-sharp minor, Op. 27, No. 2, "Moonlight"

- I. Adagio sostenuto
- II. Allegretto
- III. Presto agitato

BEETHOVEN

Sonata in C minor, Op. 13, "Pathétique"

- I. Grave - Allegro di molto e con brio
- II. Adagio cantabile
- III. Rondo: Allegro

MOZART

Sonata for four hands in B-flat major, K358

- I. Allegro
- II. Adagio
- III. Molto presto

Bart Van Oort *fortepiano*

After completing his modern piano degree at the Royal Conservatory at The Hague in 1983, **Bart van Oort** studied fortepiano with Stanley Hoogland, also at the Royal Conservatory. In 1986 he won the First Prize and the special Audience Prize at the Mozart Fortepiano Competition in Brugges, Belgium, and he subsequently studied with Malcolm Bilson at Cornell University (Ithaca, NY), receiving a Doctor of Musical Arts degree in Historical Performance Practice in 1993. He has performed at festivals in Utrecht, Florence, Berlin, Antwerp, Brugges, Melbourne, Brisbane, York, Clisson, Montpellier, Moscow, and Esterhaza, in the USA and New Zealand, and has given lectures and masterclasses at the conservatories of Brussels, Paris, London, Rome, Moscow, Helsinki, Oslo, Bucharest, Sofia, Moscow, Stavanger, Bergen, Perugia, Trieste, Sydney, Adelaide, Wellington, Melbourne, Hong Kong, Tokyo, Juilliard, Bloomington, Old Dominion, and Western Ontario. Bart van Oort teaches fortepiano and is a lecturer in Historical Performance Practice at the Royal Conservatory in The Hague (The Netherlands).

Since 1997, Van Oort has made more than fifty recordings of chamber music and solo repertory, including the prize-winning 4-CD box set *The Art of the Nocturne in the Nineteenth Century*, the *Complete Haydn Piano Trios* (10 CDs) with his ensemble the Van Swieten Society, with Malcolm Bilson and five other fortepianists the *Complete Beethoven Piano Sonatas* and, with four other fortepianists, the *Complete Haydn Piano Sonatas*. In 2006, Bart van Oort completed a ten-year, 14-CD recording project, the *Complete Works for Piano solo and Piano four-hands of Mozart*. With his ensemble The Van Swieten Society, Bart van Oort recorded *Beethoven's Beethoven* (arrangements by Beethoven), chamber music by Carl Maria Von Weber and *The Young Genius* (early works by Felix Mendelssohn). Recent releases include *Musing on the Ocean* (Beethoven Scottish Songs) with soprano Lynn Dawson and *Schubert and the Flute* with flutist Marieke Schneemann. Released in summer 2011: 'Schubert at Home', chamber music by Schubert (including the Trout Quintet - with the Van Swieten Society). Recorded in 2011 and to be released: Songs by Maria Szymanovska (with Polish soprano Elisabeth Zapolska); Mozart Piano Concertos K466 in D minor and K467 in C major (with the Italian Barok Orchestra Accademia Hermans).

Petra Somlai *fortepiano*

Petra Somlai was born in Hungary where she graduated in conducting and piano performance at the Bela Bartok Conservatory (Budapest), and she completed her modern piano degree at the Franz Liszt Academy of Music (Budapest) in 2007. During these years the focus of her interest gradually turned to the authentic interpretation on period instruments. She studied fortepiano and harpsichord with David Ward (England), later at the Royal Conservatory of Amsterdam and The Hague under the direction of Fabio Bonizzoni, Menno van Delft and Bart van Oort.

She often performs at the biggest early music festivals and has given concerts all over Europe and Japan. Besides giving solo recitals and playing chamber music, she has a number of invitations as a soloist by orchestras, and is currently working on several musicological research as well as in baroque and classical opera performance projects as a continuo player.

In 2010, she won the first prize and the special public prize at the International Fortepiano Competition in Bruges (Belgium) which is the biggest competition in this field. She was also awarded the national Junior Prima Primiissima award of Hungary as an outstanding young artist.

She has been appointed to the Professorship in Early Keyboards at the University of North Texas, where she started teaching in the fall of 2013.

Symposium Presentations Session 2A

Thursday, 27 October 2016, 2pm – 3pm

Ensemble Room 1

Chair: Paul Cesarczyk

Reflection Upon the “Traditional” and “Modern” Chinese Piano Music

Koo Siaw Sing

Thursday, 27 October 2016, 2pm

Ensemble Room 1

Abstract: How do we define and differentiate between “traditional” and “modern” Chinese piano music? What caused the transformations in Chinese piano music composition between these two criteria, which occurred only a few years apart? In this lecture, we will view such questions from the perspectives of history, culture, politics, ethnics, modern philosophy, as well

as the musical languages of both the West and the East. These perspectives together have shaped two sets of unique Chinese piano repertoire that are rarely performed today. In view of the present performing arts culture, we have entered a new era in which audiences want to embrace the listening experiences of both the “traditional” music along with the new refreshing sound of “modern” music. As such, comparison between these two different approaches in interpretation, technique and stylistic practice will be presented for both facets. This is a lecture-recital with a demonstration and playing of musical excerpts that will enhance the audience’s understanding and experience of beautiful Chinese piano repertoire.

Presenter: Dr. **Siaw Sing Koo** has performed at major cities in the United States, China, Australia, Malaysia, and Taiwan. Since his performance of the Yellow River Piano Concerto, he has been presenting a series of lecture-performances related to the repertoire of the Chinese piano music, which have been widely recognised at the major piano conferences such as Australasia Piano Pedagogy Conference, Music Teachers’ Association of California Convention, Western Australia Piano Pedagogy Convention, as well as at the universities in Asia, America, and Australia.

Currently Dr. Koo is residing in Singapore where he teaches at the Yong Siew Toh Conservatory of Music, National University of Singapore. Prior to that, he held teaching positions at the University of Oregon and Augustana College in the United States, and is frequently being invited as a visiting lecturer at several music colleges.

The Development of the Indonesian Art Song

Sharifah Faizah Syed Mohammed

Thursday, 27 October 2016, 2:30pm

Ensemble Room 1

Abstract: *Lagu seriosa* was the most important nationalistic song genre in Indonesia in the 1950s and 1960s, and it became the main attraction of the annual national singing competition, the Bintang Radio (Radio Star). Little academic work has been done to investigate how it developed and why this genre that emulated the European art song tradition rose to such prominence in Indonesia. The songs captured the spirit of the periods, of personal longing and struggle, but provided other aspects inclusive to patriotism. The result is that the classical style of singing propagated by *lagu seriosa* accommodated the cultivation of patriotic or propaganda songs during the Guided Democracy period (1959-1965), particularly at the height of the *Konfrontasi* (1963-1966). In the present day, where revolutionary sentiments are no longer relevant, the

performance of *lagu seriosa* centre staged the performer as winner or role model for singing, rather than the song's content, as a way to foster the genre.

Presenter: Sharifah Faizah Syed Mohammed is pursuing a Ph.D in Arts with the School of Arts and Social Sciences at Monash University, Malaysia. She earned her Bachelors in Music (Performance) at Bath University and Master in Performance Studies from City University, London.

Symposium Presentations Session 2B

Thursday, 27 October 2016, 2pm – 3pm

Ensemble Room 2

Chair: Tony Makarome

Paving the Present, Residing with the Resonant: Themes of Connectivity and Community in Southeast Asian Contemporary Music

Ruth Rodrigues, Christoph Wichert

Thursday, 27 October 2016, 2pm

Ensemble Room 2

Abstract: Oh chestnut-tree, great-rooted blossomer,
Are you the leaf, the blossom or the hole?
O body swayed to music, O brightening glance,
How can we know the dancer from the dance?
— by William Butler Yeats

When William Yeats created his sublime poem about the relationship between form, function and being, he articulated an ontological question that has been a part of Western civilisation at least since the beginning of our cultural self-consciousness: How can we know an object from its maker?

A meaningful definition of art does not originate solely from knowledge of the art object, from understanding the artist, or from analysing the audience. Instead, a meaningful definition of art acknowledges the interplay and connection of three discrete components - artist, art object, and audience - the community.

This paper by the founding members of the SETTS (Southeastern Ensemble for Today's and Tomorrow's Sounds), addresses new ways of understanding the art of South-East Asian music. Using examples from the projects we have

commissioned so far, we will explore three themes: 1) connections between Asia and the world; 2) inter-Asia and intra-Asian regional links; and 3) empathic similarities possible within contemporary music. As part of our study of the third theme, we will also address the connectivities between composers, performers and the community – the mission and objective of SETTS.

Presenter: Ruth Rodrigues completed her Undergraduate and Doctoral studies at The University of Birmingham (UK) specialising in violin playing and pedagogy in the late 19th and early 20th century. Since completing her studies in 2009, she has returned to Singapore and has been teaching music in Raffles Institution as well as continuing her research into performance practice and performance studies. In addition, she has written many scholarly articles on various aspects of music, as well as programme notes for the Singapore Symphony Orchestra (SSO) and the Esplanade Theatres on the Bay, as well as various musical groups in Singapore.

In recent years, Ruth has been invited as project musicologist for the ASEAN Contemporary Music Ensemble and several contemporary music festivals in the region. She has also given several conference presentations in Singapore and abroad on music performance and music education, and is actively sought by several organisations in Singapore as an education adviser, including the SSO and the Esplanade Theatres on the Bay. Ruth is also an active violinist and a member of The Philharmonic Orchestra, Singapore, on which she serves as Chairperson of the Committee. She recently co-founded the Southeastern Ensemble for Today's and Tomorrow's Sounds (SETTS) - a contemporary music ensemble advocating South East Asian composers.

An Austrian bassoonist who joined the Singapore Symphony Orchestra in 2008, **Christoph Wichert** is a graduate of the Conservatory Vienna, where he studied Performance with Michael Werba (Principal Bassoon, Vienna Philharmonic Orchestra) and Music Education. Various masterclasses complemented his education. Already during his university years, Christoph was able to gather experience in various ensembles of the Viennese concert life, such as the Wiener Kammerorchester. As a substitute player at the State Opera of Vienna and the Vienna Philharmonic Orchestra, he was able to work, tour and record under such conductors as Zubin Mehta, Seiji Ozawa, Maris Jansons, Ricardo Muti and Nikolaus Harnoncourt.

Christoph has performed as a soloist in various recitals and with orchestras (Concertos from Mozart, Weber, Pauer, Hartl etc.) Before moving to Singapore, Christoph worked as Solo-Bassoonist at the Orchester der Vereinigten Bühnen in Wien for their productions and at the music-school of Tulln teaching Bassoon, Music Theory and Symphonic Windband. In Tulln, he was able to prepare successfully some of his students for studying at a music

university and, together with his colleague Cordula Bösze, installed a composition workshop.

In addition to his role in the Singapore Symphony Orchestra, he is currently 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 with Dr Ruth Rodrigues and the likeminded musicians in SETTS, he founded Singapore's first fully professional ensemble for contemporary music.

When West Meet West (JAVA) in “Gifting” the Classical Music Today

Oriana Tio Parahita Nainggolan

**Thursday, 27 October 2016, 2:30pm
Ensemble Room 2**

Abstract: The development of classical music in Indonesia shows a significant growth in the past couple of years. It is arguably a result of the hard work of classical music musicians in Indonesia to conduct a wide range of innovations with the aim of introducing the music to a wider audience, maintaining its presence, and blending it into the existing local music. Despite such efforts, challenges remain huge. Classical music remains stigmatised and regarded as elitist among the Indonesian people. This study showcases an empirical investigation to portray a set of efforts to allow the Indonesians to become more familiarised with the music. The latest effort is carried out by mixing classical music with angklung music. Angklung, which is made of bamboos, is a musical instrument that originated from Indonesia; specifically, West Java. This study was conducted as a descriptive method. The results show that by mixing classical music with angklung, the Indonesian people become more familiar with classical music, and the stigma about classical music only for elitist decreases. This form of music also is part of the development of classical music today.

Presenter: Oriana Tio Parahita Nainggolan was born in Belitung, Sumatera, Indonesia on May 25, 1983. She completed her MA in Art Studies in 2012 at Indonesian Institute of the Arts (ISI) Yogyakarta Indonesia. She is currently a lecturer in the Department of Music Education at ISI Yogyakarta. Her fields of research are Piano Performances, Piano Pedagogy, Music Education, Music Psychology and Arts Studies.

Symposium Presentations Session 2C

Thursday, 27 October 2016, 2pm – 3pm

Steven Baxter Recital Studio

Chair: Martin Harlow

Understanding Classic and Early Romantic Dynamics

Bart Van Oort

Thursday, 27 October 2016, 2pm

Steven Baxter Recital Studio

Abstract: In eighteenth century scores, dynamics were notated almost exclusively in a general way. The dynamics belonging to the melancholy or passionate development of a musical phrase, or the minimal dynamical differences between a dissonant and a consonant in (for instance) a Mozart Adagio or a Chopin Nocturne, are so subtle that it is even better to not notate anything. The deepest utterances of both the composer's and the pianist's soul cannot be caught in any notation. However, many of the notated dynamical indications are not fully understood or mis-interpreted. At the same time, implied dynamics can be found (while today often not realised) in virtually every musical phrase. Understanding classical and early romantic dynamics involves focusing on the local function of forte and piano, on crescendos and diminuendos, the influence of harmony, the dissonance-consonance resolution, the dynamics of high notes, and other factors, such as the density of the notation, the direction of the melody, the register of the phrase and the character of the work. The lecture addresses the nature of Beethoven's supposed *subito piano* markings and the difference between *diminuendo* and *decrescendo* in Schubert, as well as the secondary meaning of notated dynamics for *rubato*, *ritardando*, an indication of a climax, etc.

Presenter: Bart Van Oort [please refer to page 43 for his biography]

Now and Then: Recreating Continuo Playing

Tan Qin Ying

Thursday, 27 October 2016, 2:45pm

Steven Baxter Recital Studio

Abstract: Baroque musicians distinguished between “continuo” harpsichord accompaniments, and “obligato” ones. In obligato style (such as featured in the harpsichord parts of J.S. Bach’s Gamba Sonatas), the notes of the accompaniment are notated explicitly in the score. By contrast, continuo writing in the Baroque Era features only a bare bass line on a single staff – sometimes with inversion numbers of harmonies specified. No right-hand notes whatsoever are indicated. Any competent keyboardist was expected to improvise an appropriate right hand accompaniment during performance.

Significantly, more than half of ensemble pieces, including works by Handel and Bach, featured continuo rather than obligato harpsichord parts. However, modern publications of these works often present obligato-like writing for the harpsichord, with right-hand notes “recomposed” by the editors. This presentation proposes to investigate the historical accuracy of the styles presented in these recomposed modern editions of continuo works. Additionally, it aims to suggest ways that the modern performer may recreate his or her own continuo accompaniments.

Presenter: Native of Singapore, **Qin Ying Tan** is a harpsichordist and baroque dance specialist based in Cleveland, Ohio. Qin Ying believes the performance of music is not complete without any historical and theoretical knowledge. Her passion for historical performance has brought her to Singapore, Malaysia, Shanghai, Germany, France, and the United States. Notable places of performances include the Kent Chamber Music Festival, the Resonance Events, the Berkeley Early Music Festival and the Boston Early Music Festival. Qin Ying has also performed as a concerto soloist with the Baltimore Baroque Band, the Case Baroque Orchestra, and the Charm City Baroque. Qin Ying is currently part of Ensemble Belvedere, a group that brings historically-informed performances to various parts of Ohio.

Currently, Qin Ying is specialising in early keyboards and baroque dance at the Cleveland Institute of Music, Case Western Reserve University under the directions of Peter Bennett, Julie Andrijeski, Ross Duffin, Francesca Brittan, and Susan McClary. Tan holds triple master’s degrees from the Peabody Institute of Music, Johns Hopkins University in piano performance, harpsichord performance, and musicology, and was awarded the Excellence in Early Music upon graduation from the Johns Hopkins University in 2012. Other accolades include prizes and awards from the International Young Artists’ Piano Competition, the Trailblazer Foundation, the Eileen Southern Grant from the America Musicological Society, and multiple full scholarships from the Yong Siew Toh Conservatory of Music and the Peabody Institute of Music at the Johns Hopkins University.

Chen Zhangyi, *baroque violin*

Chen Zhangyi currently teaches Theory and Composition at Yong Siew Toh Conservatory of Music, where he also leads the new music

ensemble *OpusNovus*. Occasionally, he can be seen playing the violin (or viola) with various local ensembles. As a baroque instrumentalist, he has worked with with Charm City Baroque and Baltimore Baroque Band.

Cheryl Lim, *flute*

Since returning in 2011, Dr. Cheryl Lim has been active both as a performer and as a music faculty member at the School of the Arts, Singapore. She graduated from the Peabody Institute of Music with a Doctor of Musical Arts (DMA) degree and upon graduating was simultaneously awarded the Clinton Lee Arrowood Memorial Prize for excellence in flute performance. It was at this conservatory where she first received baroque flute training under the tutelage of Gwyn Roberts. Cheryl has also recently studied with Christopher Krueger and Michael Lynn at the Oberlin Baroque Performance Institute; she has also taken lessons with baroque flutists Rachel Brown and Lisa Beznosiuk in London. Cheryl previously studied at the Manhattan School of Music (Master of Music) and the Yong Siew Toh Conservatory of Music at the National University of Singapore (Bachelor with First Class Hons).

Symposium Presentations Session 3A

Thursday, 27 October 2016, 3:30pm – 5pm

Ensemble Room 1

Chair: Tomasz Herbut

Musical Accent in Action: Auditory - Biography in the Present Moment

Cynthia-Louise Dellit

Thursday, 27 October 2016, 3:30pm

Ensemble Room 1

Abstract: This paper explores individual and group influences on a musician's ability to perceive and respond to expressive sound events in the present moment of live performance. During ecological music performance/music listening, a skilled musician adds a plethora of micro deviations to the composed score, by manipulating multiple parameters of sound. Such present moment deviations (including many categories of accent) represent unique, ephemeral contributions by the performer which may significantly enhance the listener's *affective* experience.

I have designated the term *auditory-biography* (A-B) as representing an entangled auditory experience whereby a musician's personal listening history is both socially situated and shaped by instrumental specialisation/ensemble

exposure. A-B is contextualised using results from my recent experimental trials investigating influences of A-B on a musician's perceptual accenting accuracy. Inter-musician perception of expressive accenting patterns was examined using stimuli from live Bach sonata performances. Results indicated that the *same* sound cue was, in many cases, perceived as *different* sound cues by listener participants, with implications of A-B influence.

My research further situates performed accent and A-B by means of an accenting case study using sound file, score, live performance (performer-as-researcher). The overlapping nature of interactions between perceptual/physical accent categories will be illuminated through the case study lens. Perceptual accents - e.g. melodic-contour and subjective - will be shown converging/compounding with physical accent categories - e.g. agogic, metric, timbral, gestural. The case study depicts accenting as multi-modal, a form of *choreographed* sound – creating the foci points of sound-in-motion. It will be argued that such a choreography-of-accent is at the heart of artistic expressive performance. Interdisciplinary insights have been synthesised from areas including: music-performance, new-musicology, auditory-cognition, psychology, AI and linguistic prosody.

This paper introduces the novel concept of a socially situated, performative auditory-biography, while also investigating rich interconnections between accenting and A-B as enacted during real-time interpretation of music texts.

Presenter: Cynthia-Louise Dellit has had an extensive academic career spanning more than 20 years with tenured appointments as: Senior Lecturer in Flute, Chamber Music, Head of Woodwind at Elder Conservatorium of Music, University of Adelaide; Head of Woodwind, CAE Faculty of Performing Arts, South Australia; Lecturer in Flute, Queensland Conservatorium of Music. She was the youngest permanent member of the Sydney Symphony Orchestra and was subsequently awarded a DAAD scholarship for extensive study in Germany. Cynthia-Louise has worked with symphony orchestras including Berlin, Shanghai, Melbourne, Sydney, Queensland and Australian Chamber Orchestra, performed in numerous international music festivals including Montreux, Lucerne, Linze, Salzburg, Hong Kong, Manila, Shanghai, Adelaide, Sydney Spring, Barossa Chamber Music and the London Proms. Recently, Cynthia-Louise was a performance lecturer at the Sydney Conservatorium of Music; 3MinuteThesis finalist at UoN; President, Flute Society NSW; and consults as an artist mentor. She is currently a research candidate at the University of Newcastle - under the supervision of Dr. Rosalind Halton (Mus) and Prof. Scott Brown (Psych) - investigating inter-musician perceptual variance of expressive accenting patterns during live music performance.

Realising Basso Continuo on Melody Instruments

Kate Clark

Thursday, 27 October 2016, 4pm
Ensemble Room 1

Abstract: In the field of early music, we are currently struggling to defend a repertoire and performance practices dating from the 16th to the 19th centuries from the charge of irrelevance to 21st century listeners. Are we right to insist on reliving old repertoires continuously: are they really timeless?

Performances of historical repertoire need to feel as though something is being generated, rather than reproduced, if they are to work as living, contemporary, present expressions. I am developing a Method that brings the process of performing closer to the process of composing - whether spontaneously or deliberately. The method teaches melody instrumentalists to read and realise basso continuo on their own instruments, making the harmonic framework of their own melodic parts continually present to them as they practice and perform. The goal is to awaken players to the living potential of any composition. Reading from a sonata (etc.) with figured bass, the player will play an arpeggiated realisation of the figures --> the harmonic structure of the composition will become fully present to the player --> the (plural) melodic potential of the harmonic pattern will become clear --> the player will generate alternative melodies on the same harmonic basis --> the dividing line between composing and playing will become more fluid: not 'the text' on the page, but its living potential will become foremost in the player's mind. The choice to perform the composer's original melody becomes a true choice, while the freedom to rework or depart from it in embellishment or improvisation becomes a realistic alternative. The inventive process becomes present to and active in the player: s/he generates in the present an 'inherited' version or an adapted or invented version, born of the original material. The player 'gifts' - rather than merely transmitting - the music.

Presenter: Born in Sydney, Australia, **Kate Clark** graduated from the university of Sydney, before leaving Australia to specialise in historical flute playing at the Royal Conservatorium of The Hague and the Schola Cantorum Basiliensis.

She won first prize in the Bruges International Early Music competition before embarking on a career of performing and recording as a soloist and with chamber ensembles and orchestras throughout Europe, including Cantus Collin, Les Musiciens du Louvre, Die Rheische Kantorei, Orchestra of the 18th century, The Apollo Ensemble, The Göttingen Festival Orchestra and The Amsterdam Baroque Orchestra. She has regularly returned to Australia for guest appearances with The Australian Chamber Orchestra, Australian

Brandenburg Orchestra and most recently with Australia's newest historical performance ensemble, Orchestra 1788.

Her expertise encompasses flutes from the renaissance to the late romantic period. A leading specialist on the renaissance flute, Kate cofounded the Attaignant Consort, which released a series of 3 highly acclaimed CDs covering the art of the renaissance flute as a solo and a consort instrument and which was awarded a Diapason D'Or in 2013. She also co-founded the romantic chamber ensemble, Osmosis, which performs chamber music for romantic winds and strings.

Since 1996 Kate Clark lectures and teaches historical flutes at the Royal Conservatorium of The Hague. She has had a long-term association with the International Early Music summer school at Urbino and is regularly invited as a guest teacher and lecturer to Conservatories and summer schools all over Europe. She lives in Amsterdam with her husband, oboist Ofer Frenkel, and their two sons.

Symposium Presentations Session 3B

Thursday, 27 October 2016, 3:30pm – 5pm

Ensemble Room 2

Chair: Adeline Wong

Timbre Contour: A Simple Method to Prepare to be Present

Xuefeng Zhou

Thursday, 27 October 2016, 3:30pm

Ensemble Room 2

Abstract: Timbre is a vague word encompassing complex auditory attributes. However, a simple method to extract timbre contour to prepare to be present might be available, which is based on interdisciplinary applied research.

In the domain of timbre in musicology and psychoacoustics, McDermott et al (2008) provided evidence that the capacity to extract contour is a general property of the auditory system. This result shares the same category of extracting contour with spectral envelope which is widely used in timbre. Could such extracting contour be easily found? According to Sundberg et al, the timbre of a singer's voice is often specified in terms of the level difference between partials 1 and 2 of the source spectrum (1999). That is to say, it is hopeful to extract timbre contour of piano.

In the domain of method, previous research focused on recording analysis (Cook & Leech-Wilkinson, 2009), seating arrangement in concert hall (Rossing, 2014) and perception of touch quality in piano (Werner, 2014); but little care piano timbre. So our experiment employed the Audacity and five pianists' samples of one sentence recorded near the performer and in auditorium. The experiment consisted of three stages: (1) participants practiced the sentence individually; (2) participants performed several times on the stage while two voice recorders worked near the performer and in different locations of the auditorium; (3) single sounds, a global state and timbre contour of ten samples were evaluated.

This experiment demonstrated individual differences of timbre contour in piano, the lower difference between partials 1 and 2 and the other in the auditorium related to the more stretched gesture of performer.

The study supported the theory of timbre contour in piano and suggested a simple method - using voice recorders and software, timbre in auditorium might be easily examined by performers themselves.

Presenter: Xuefeng Zhou, a professor at Southwest University since 2012, focuses her research on exploring what knowledge is involved in musical performance, and how it can be conceptualised and applied in teaching. She held a Postdoctoral appointment at Shanghai Conservatory of Music in 2009-2012, and was a Visiting Researcher at the University of Sheffield in 2011-2012, and an Academic Visitor at the Centre for Music Performance as Creative Practice in the University of Cambridge in February 2012. She has published papers in Chinese and English, also taught students winning piano prizes and won the Best Teaching Prize at the Ninth Zhongxin International Music Competition in Singapore in 2015. Now she directs an interdisciplinary project in the Key Laboratory of Behavioral Science, Institute of Psychology, Chinese Academy of Sciences.

How the Practice of Staying in the Present Reduces Performance Anxiety

Elyane Laussade

Thursday, 27 October 2016, 4pm
Ensemble Room 2

Abstract: Among the most highly feared aspects of solo performing is having memory slips and technical disasters before a live audience. Many musicians resort to using the score on stage, taking medication, or avoiding performance of solo works altogether. Although the mind is a powerful tool, it is a minefield

of distraction, luring one's attention toward internal dialogue rather than being in the moment and directing the listening outward. A four-step process focused on staying in the present, both in practice and performance, mitigates the anxiety associated with debilitating fears.

- **Define the goal:** Refining one's ultimate purpose determines the true motivation behind a lifetime of studying and performing music and reduces mind clutter.
- **Incorporate mindfulness for efficient practising:** Mindfulness exercises activate heightened listening.
- **Record and listen to rehearsals as preparation for public performance:** Both mindfulness during practice performances and the study of one's rehearsal recordings help one to remain in the present and focus upon listening.
- **Employ mindfulness rituals immediately before walking on stage:** Simple exercises decelerate hyper-active adrenal glands and elevated pulse, and maximise one's ability to remain in the present during performance.

Challenges in repertoire can exacerbate anxiety and diminish technical prowess, unexpectedly reducing the performer to paralysis when confronted with fear. One piece in particular, the Liszt Mephisto Waltz, has been a source of great anxiety. The lecture-recital concludes with a performance of this work, demonstrating the process and its benefits.

Presenter: Here is what the New York Times has said about **Elyane Laussade**, "a pianist with a polished technique...dazzling power...and an impeccable sense of style." A graduate of the Juilliard School in New York City, Elyane has delighted audiences on five continents for her imaginative and strongly individual playing. Originally from the USA, she has now established herself as one of Australia's finest pianists, having appeared in the MSO's Metropolis Festival with Marcus Stenz and on ABC Classic FM and 3MBS in studio recordings and live broadcasts. Elyane performed with the Melbourne Symphony Orchestra at Hamer Hall in St. Saens' Carnival of the Animals under the baton of Anthony Inglis, as well as at the Myer Bowl in De Falla's Nights in the Gardens of Spain.

As a soloist, Elyane has performed in Australia, New Zealand, Singapore, South Africa, the USA and Europe. She has also toured Taiwan where she performed recitals in Taipei, Tainan, Chaiyi, and at the National Concert Hall in Taichung. Elyane was invited to perform at the inaugural performance at the Elizabeth Murdoch Recital Hall in the Melbourne Recital Centre which aired on the ABC television program "Catalyst." Her recent recital tours in France included solo recitals, Dvorak Piano Quintet with the Quatuor Joachim, and several WW1 commemorative recitals. She has recorded a

solo CD, “Just for You”, as well as “These Little Things” with Sydney-based violinist Jemima Littlemore.

Elyane enjoys a rich chamber music involvement along with her solo career. Her love for the musical experience as a close encounter has inspired her to run a special series of intimate recitals at the Laussade Studio in Melbourne, both as a soloist and in collaboration with Australian musicians and leading soloists from abroad.

Symposium Presentations Session 3C

Thursday, 27 October 2016, 3:30pm – 5pm

Steven Baxter Recital Studio

Chair: George Stauffer

The Present Continuous Presence of a Hidden Dedication

Xenia Hanusiak

Thursday, 27 October 2016, 3:30pm

Steven Baxter Recital Studio

Abstract: A dedication by a composer to a performer fulfils a distinguished kind of present. The proclamation of a dedication-as-gift on the front page of a published score is a public act that confirms a series of exchanges: a relationship has already taken place between the dedicator (composer) and dedicatee (performer), the process of reciprocation builds and confirms this relationship and this private relationship between the giver and the receiver opens the gift to the public (audience). In 1803, Beethoven composed a sonata for the Polish-African violinist George Polgreen Bridgetower. With the dedication of '*Sonata Mulattica composta per il Mulatto Brischdauer, gran pazzo e compositore mulattico*,' Beethoven and Bridgetower performed the sonata once. Following the premiere on May 24, a quarrel, reportedly over a woman, resulted in Beethoven removing the dedication and reassigning the Sonata No. 9 in A major, Opus 47 to Rodolphe Kreutzer. Kreutzer refused to perform the work, describing it as "outrageously unintelligible." The work remains named as the Kreutzer Sonata. This presentation examines the context of the Beethoven - Bridgetower incident of the dedicatory exchange, not as a historical 'post' reportage experience, but argues that the act of dedication is part of a continuous present of performance making. This discussion opens a layered investigation, not only of the musical implications and associations attendant with the composer-dedicatee collaboration, but remarks and extemporises on the resounding contemporary presence of an incident that has prompted writers and activists to leverage this distant historical moment to bring attention to contemporary issues. With the recent revival of racial sensitivities in the United States, this paper highlights Rita Dove's poetry collection *Sonata Mulattica*. Dove configures history as continuum that agitates the present.

Presenter: Dr. **Xenia Hanusiak** is a Visiting Scholar at Columbia University, New York. As a scholar, writer, curator and opera singer she is committed to the exchange of ideas and international relations through arts and culture. Her degrees include a PhD in Literature and a Masters in music performance.

Xenia gives world premiere performances on four continents. Her appearances include Adelaide, Melbourne, Perth, Sydney and Ten Days on the Island festivals (Australia), Aarhus Festival (Denmark), Banff Festival of Arts (Canada), Next Wave Festival, Brooklyn Academy of Music Festival (New York), Kennedy Center (Washington), Gruppo Aperto Musica Oggi (Florence), Beijing Musica Acoustica, Beijing Music Festival (China), MODAFE Festival (Seoul), The Concert Hall, Esplanade Theatre on The Bay, (Singapore). Xenia's body of works include the play "Ward B" (R.E Ross Trust Award), the children's chorus "Un_labelled" (co-written with Elena Kats-Chernin/ Young People's Chorus of New York City), the libretto "A thousand doors, a thousand windows" (Melbourne International Arts Festival, Singapore Arts Festival, Venice Biennale), the music-theatre work "Earth Songs" (Homart Korean Theatre) and the dramatic monologue "The MsTaken Identity" (Adelaide Festival of Arts/Australian String Quartet). Xenia has held teaching posts at every major Australian University and has been in residence at Peking University (Beijing), Kookmin University (Korea), and Northeastern University (Boston). She is a Churchill Fellow, a State Library of Victoria Creative Fellow and has received multiple citations from the Australia Council for the Arts. In 2016 her speaking engagements include The Forum of the International Association for Word and Music Studies. www.xeniahanusiak.com

Beethoven's Sonata Op. 110: A Personal Testament of Spirituality and Adversity Overcome

Azariah Tan

Thursday, 27 October 2016, 4pm
Steven Baxter Recital Studio

Abstract: Much has been written and said about Beethoven's Sonata Op. 110, about the spiritual nature of his late music, and about his deafness. Most often, researchers treat the three topics separately. However, to present this piece to the audience requires more than simply an aural appeal- it is experience: a formal, spiritual, and emotional experience.

As a performer, I have researched all three aspects together in pursuit of a holistic approach to this work, which in turn has tremendously changed my playing. This is my present to the audience, and in return, boosted by a much deeper and multilayered understanding of the piece, the audience is in a much better position to respond to the musical, structural, spiritual and emotional aspect of this work.

In this lecture-recital, I address analysis, Beethoven's deafness and spiritual import, and their inter-relations. I show how Beethoven unifies the sonata,

how his deafness may have affected this work, and how the sonata conveys a sense of spiritual crisis and adversity overcome.

Through this presentation, Beethoven becomes present both to the performer and the audience—it takes us on a journey the composer experienced personally and his response to it as a human being. Whatever our cultural background, we as human beings find ourselves compelled to respond to his present.

Presenter: Dr. **Azariah Tan**, 25, graduated recently with a Doctor in Musical Arts in Piano Performance from The Rackham Graduate School – University of Michigan, under the tutelage of Logan Skelton. The National Arts Council-Conservatory scholar and President’s Young Performer, graduated from the Yong Siew Toh Conservatory of Music with first-class honours and the NUSS Medal for Outstanding Achievement in 2011, and went on to study at the University of Michigan, graduating with two Master of Music degrees, in Piano Performance and in Chamber Music, in 2013.

Azariah was a recipient of the VSArts International Young Soloists Award in Washington, DC, the NUSS Achievement Award for Outstanding Achievement 2009, and full-scholarships from the University of Michigan, the National Arts Council of Singapore, and the Yamaha Music Foundation of Japan. He has been a first-prize winner at several competitions since 2005. More recently, he won the first prize for both the Solo and Concerto categories at the American Prize 2012, the “Laureate” title at the WPTA International Piano Competition 2013 and two top prizes in 2014 at The New York International Artists Association Piano Competition and The American Protégé International Concerto Competition.

Azariah feels deep gratitude for the opportunities that life has offered him and he gives back by performing at events such as ChildAid and the TrueHearts Charity Concert to raise funds for voluntary welfare organisations such as Singapore Association for the Deaf, Very Special Arts Singapore, the Disabled People’s Association, the Children’s Cancer Foundation and the Community Chest. He takes time during his summer vacation breaks to examine and conduct masterclasses for students undergoing the Music Education Program on a voluntary basis. In 2014, he was named “Honouree” (Personal Improvement and/or Accomplishment) in the Ten Outstanding Young People (TOYP) Singapore, in recognition of the inspirational role he exemplifies for others.

**Concert 2:
RUSH HOUR CONCERT
Quiet is Beautiful**

**Thursday, 27 October 2016, 5:30pm
Conservatory Orchestra Hall**

J. S. BACH

Ciaccona from Unaccompanied Partita No. 2 in D minor

SALVATORE SCIARRINO

Caprices No. 2

JOHN HAILS

La Pastora

BARTÓK

Movements 3 & 4 from Sonata for Violin

Mieko Kanno, *violin*

Mieko Kanno specialises in the combined disciplines of performance and musicology in contemporary music. Since winning the Kranichsteiner Musikpreis at the Darmstadt New Music Institute in 1994 for the interpretation of contemporary music, she has collaborated with many composers Europe-wide, commissioned and premiered new works, and has established herself as one of the leading exponents of contemporary music.

Mieko is interested in how musical works change their identity with time and this research is much informed by her practice. In addition to her solo work, Mieko is widely experienced as an ensemble violinist and has been a leading participant in groups such as the New Music Players, Exposé, Apartment House, the Utrecht-based ensemble *insomnio* and others.

Concert 3: Intersections with Boston Brass and YSTCM Faculty Brass

**Thursday, 27 October 2016, 7:30pm
Conservatory Concert Hall**

Fanfare Suite:

HOWARD HANSON
Fanfare for the Signal Corps

LEONARD BERNSTEIN
Fanfare for JFK

JOHN WILLIAMS
Fanfare for Fenway

AARON COPLAND – ARR. PILAFIAN
Simple Gifts

GEORGE GERSHWIN – ARR. JACK GALE
Porgy and Bess Suite

JOHN LEWIS
Three Little Feelings

Intermission (10 mins)

JOE AVERY – ARR. PILAFIAN
Second Line (Joe Avery's Blues)

LEONARD BERNSTEIN – ARR. JACK GALE
West Side Story Suite

WAYNE SHORTER – ARR. YOUNG
Aung San Su Kyi

DUKE ELLINGTON – ARR. PILAFIAN
Ellington Suite
Take the "A" Train
I've Got It Bad and That Ain't Good
Don't Get Around Much Anymore

BOSTON BRASS:

Jeff Conner, *trumpet*
Jose Sibaja, *trumpet*
Chris Castellanos, *horn*
Domingo Pagliuca, *trombone*
Sam Pilafian, *tuba*

Sam Pilafian, *music director*
Alvin Seville, *conductor*

Brass:

Trumpets: Jose Sibaja, Jeff Conner, Jon Dante, Lau Wen Rong, Joseph Bowman, Qiu Sheng (B.Mus2), Maggie Wei Tsan-Jung (B.Mus3)
Horns: Chris Castellanos, Jamie Hersch, Daren Robbins, Thossaporn Sombat (B.Mus3), Ho Yu-Han (B.Mus4), Nigel Leong Khin Leng (B.Mus4)
Trombones: Domingo Pagliuca, Allen Meek, Marques Young, Wang Wei, Zachary Bond
Tubas: Sam Pilafian, Hidehiro Fujita, Brett Stemple

Timpani: Lim Hyunmi (B.Mus4)
Percussion: Chang Hio Man (B.Mus4), Liu Xiaoxu (B.Mus3)
Drums: Joachim Theodore Lim

Piccolo: Lu Yin (B.Mus3)
Flute: Teo Shao Ming (B.Mus2)
Oboes: Bagaskoro Byar Sumirat (B.Mus4), Zhao Shuyu (B.Mus3)
Clarinets: Lei Yutian (B.Mus4), Deng Yung-Ping (B.Mus2)

For 30 years, **Boston Brass** has set out to establish a one-of-a-kind musical experience. From exciting classical arrangements, to burning jazz standards, and the best of the original brass quintet repertoire, Boston Brass treats audiences to a unique brand of entertainment, which captivates all ages. The ensemble's lively repartee, touched with humor and personality, attempts to bridge the ocean of classical formality to delight audiences in an evening of great music and boisterous fun. The philosophy of Boston Brass is to provide audiences with a wide selection of musical styles in unique arrangements, provided in a friendly and fun atmosphere. Through over 100 performances each year, the members of Boston Brass play to audiences at concerts, educational venues and jazz festivals. In addition to solo performances, Boston Brass regularly performs with orchestras, bands, marching bands, organ, jazz bands and a variety of other ensembles. They have performed in 49 states and 30 countries and have conducted master classes around the world, including sessions and residencies at the Eastman School of Music, The Juilliard School, Shepherd School of Music at Rice University, Peabody Conservatory of Music, University of North Texas, Royal Academy of Music in

London, Yong Siew Toh Conservatory at the National University of Singapore and Mahidol University in Bangkok.

DAY 2: FRIDAY, 28 OCTOBER 2016

Symposium Presentations Session 4A

Friday, 28 October 2016, 9:30am – 11am

Ensemble Room 1

Chair: Anothai Nitibhon

Musician as Instrument; the Human Physical Presence

Maxine Heppner

Friday, 28 October 2016, 9:30am

Ensemble Room 1

Abstract: This paper proposes that fundamental to creation, interpretation (playing/listening), and production of music is the actual (ie. French “actuelle”) material physical body of artist and audience, in both live concert, and digitized environments (where experience is mediated technologically). I will describe how this is so. At the end of the paper, I will guide attendees through a few exercises experimenting with my propositions (can stay seated) and welcome discussion. People live in present time-space. Their bodies are the instruments of their experience. Internal energy and impulses guide the actual material body to actions presented (performed) and received. Sound is a tangible and malleable element in this 3 (or multi) dimensional world. Through physical actions (conscious, unconscious) we affect and are affected by sound. We call it music when we can consciously shape sound (compose/play) and receive (hear) shaped sound. Often mechanical instruments & scores are vehicles in the process. I propose composers/musicians/musical technicians are at their peak when physically conscious and that the state of presence needed for different musical “jobs” can be learned and practiced. Similarly, when receivers of music are conscious of the tangible materiality of sound traveling through space-time into body then interpreted as music, the experience is profound (i.e deeply embodied by mind-body). This also can be learned and practiced. Complimentary to practices such as body-mind and chi/energy, the unique features are specific applications of: 1. for creators> embodied energy-impulse - flow - release - centering; 2. for players-technicians> embodied energy-muscularity-impulse centres-directionality-flow(time) ; 3. for listeners/receivers> breath-muscular contraction release-energetic flow-sensory receptivity. After guiding exercises, I welcome discussion on ways that embed these kinds of ideas/experiences into training and practice for musicians, listeners.

Presenter: Maxine Heppner is a performing and inter-medial artist and educator known for award-winning mass ensemble and intimate chamber works since the 1970's in Canada and internationally. She teaches her "cycles practice" to performers, creators and educators across arts forms. It is a physical practice based in embodied awareness and use of breath-energy-power-form as initiators and supporters of creative and performer processes. She tailors the work to apply in specific ways to music, dance theatre and individuals' diverse interests. Maxine also teaches integrated movement-voice technique and creative process. Her practice has grown from 40 years of collaborations in contemporary arts in Canada, Asia and Europe. In Canada she founded the dance department of Claude Watson High School for Performing Arts, taught at Concordia, York and University of Toronto, and is guest artist at institutions, festivals and groups worldwide. Singapore associations include Lasalle and Nanyang Colleges for the Arts, the Substation, ECNAD, dance artist Lim Fei Shen, composer John Sharpley.

Honours include: *OAC Senior Arts Fellowship* for her collaborative arts practice; *Dora Mavor Moore Toronto Theatre Alliance* 2 awards and 1 nomination co-created interdisciplinary productions (w Physikal Theatre); 2 nominations outstanding performance ("Moments in Time" performer Takako Segawa 2015; "My past follows like a dragon's tail" performer Yvonne Ng 1999); "Here&There" *Guelph Dance Festival 2014 Audience Fave*, "Volare" *site specific Fave Toronto Star & 2012 CDA Award for Community Engagement* w. Porchview Dances; "Rage" Japan Foundation 2011; "Krima!" Toronto's top 10 dance shows 2009 (Now mag), "Papoutsia" (w. vis artist Hanafi) Favorite Pick *International Biennale Jogjakarta 2006*; commissions for *Olympics2004*, *European Cities of Culture2006*, "In Xanadu" *International Puppetry Assoc Citation for Excellence* (w Shadowlight Productions ensemble: NYC & San Francisco).

Being True to the Event: Ontological, Ethical and Political Reflections on Present Tendencies in Performance-Philosophy

Tom Dommissé

Friday, 28 October 2016, 10am
Ensemble Room 1

Abstract: As a contribution to "performance-philosophy", embedded in a research on Karlheinz Stockhausens music-philosophy, this paper elucidates ontological, ethical and political issues, in attributing philosophical qualities to acts of performance, and v.v. exploring implications of performance for aesthetic of music. Ontological reflections inspired by Derrida, Nancy and Badiou enable us to perceive performative-presence as "event", a

manifestation otherwise than being, breaching time out of joint. What is presented may unfold itself in singular artistic process as truth. Authentic presence is warranted when a performer who, by being true to truth, “subjectivizes” his/her individuality, offering self-presence in being hospitable for an “aesthetic idea à venir”. (Kant, Derrida). I will argue that in manifesting “ideas”, not only truth is at stake, but the «performance-events» reveal ethical and political dimensions. An ethos of fidelity and faithfulness to the gift is explored from two different ethical (performance-)traditions: as a deontological act of opening a common creative space wherein we are invited to act responsible to the fundamental question of art, expressed by Peter Sellars as “how would it be to be someone else?” On the other hand, the ethos of the gift is seen in the tradition of virtue-ethics: as presenting in exemplary authenticity, or authority of the exemplary. An ethos of “readiness”: does Hamlet offers us hints for our musical or theatrical performances? Finally, in being true to «events» opportunities are hidden in a “politics of performative gifting”. Yes: there is no right life (Adorno): the “now-here” presents itself as demonic inversion of authentic existence in egalitarian consumerism and its global-ideology of “TinA” (“There is no Alternative”). “No-where”.. But “events a gifts” open cracks of doubt in our encapsulating techno-spheres, offering a “krinein” as critical stance. Physically participating by performing, now, here, musicians, actors, poets, artists and philosophers can offer improbable possibilities and unheard-off (critical) models. Comportment in string-quartets as forms of exemplary political dialogue; theatre-education at school as unexpected lessons in citizenship; working on technical excellence as practicing the ethical virtue of dedication. Maybe the most important ethical and artistic-political questions for performers today are: “how to present in such a way that one transcends the aggregate of individualized bubbles”? (Peter Sloterdijks ‘foam-world’). “How can new, interactive, interdisciplinary performances break up our techno-screen horizons, and open up anew ideas of a common, creative public space”? Thus, performers in music, dance or theatre are privileged in learning us to enter and share this common, cosmopolitical space.

Presenter: Tom Domnisse is a philosopher and a Shakespeare-specialist, working in the field of “performance-philosophy” on the borderlines of philosophy, theatre and music. At present he is lecturing at the Royal Conservatoire in The Hague, Netherlands, finishing a book on the postmodern repetition of Kants Critique of Judgment (in Adorno, Lyotard, Derrida) and engaged in a music-aesthetical research on Karlheinz Stockhausen.

Audience’s Perception of Dissonance Aids Emotion Recognition in Abstract Music

Liew Kongmeng

Friday, 28 October 2016, 10:30am

Ensemble Room 1

Abstract: This presentation examines sensory and perceptual dissonances and their relation with emotion recognition. We present results from three studies. Dissonance has been linked to musical features such as functional harmony and tonality in many studies. Moreover, studies of tonal music are at the basis of our understanding of the cognitive mechanisms behind emotion, induction and recognition in music. Pursuing this line of thinking, in Study 1 we re-analysed data from Lahdelma and Eerola (2016) where major and minor triads had been used as stimuli. We then employed MacCullum's (2006) perceptual model to extract sensory dissonance in their stimuli, and found significant correlations with the original discrete emotion ratings. This result led us to extend the investigation to include abstract sounds, where functional harmony and tonality are absent. Can emotion be conveyed through dissonance alone? Study 2 was a listening experiment where participants (N = 20) were presented with eight single-tone recordings from four different instruments. A linear mixed-effect regression model revealed that ratings of the dimensional emotions of tension and energy, as well as the discrete emotion of interest, could be predicted from perceptual dissonance. Study 3 was an exploratory study conducted through a purpose-made composition at a new music concert. The setting allowed for higher ecological validity than in the previous laboratory experiment. Audience members (N = 16) rated the dissonance and other perceptual constructs in six sections of an ensemble piece. Using the same analysis as in Study 2, we found strong relations between dissonance and three dimensional emotions. The correlations were significant for valence ($p = 0.01$), tension ($p < 0.001$) and energy ($p = 0.008$). Taken as a whole, the three studies indicate a strong link between perceptual dissonance and recognised emotion, suggesting that emotional responses by the audience in performances of abstract music is possible even in the absence of tonality.

Presenter: Liew Kongmeng is currently a MA(Research) candidate at the School of Art, Design and Media, Nanyang Technological University, under the supervision of PerMagnus Lindborg and Suzy Styles. His research interests include psychoacoustics and music cognition, specifically in how emotion can be communicated through aesthetic experiences. He has given presentations of his research at the Intercultural Transfers in Music Conference (Sg.) and the Singapore Graduate Student Conference in Visual Culture(Sg.) as well as poster presentations at the International Symposium of Cognition and Neuroscience (Sg.), and the upcoming International Conference on Well-Being (Sg.).

He is also a composer of contemporary classical music. He was awarded the top prize at the 2013 Goethe Institut Young Composers in Southeast Asia Competition (Th.), the 3rd prize at the 2014 Asian Composers League Festival Young Composers Competition (Jpn.) and the audience choice,

Young Singaporean Composer award and SG50 award at the 2015 Ding Yi Music Company Composium (Sg.). He has worked with musicians such as the Ensemble Surplus (Ger.), ensemble mosaic (Ger.), Singapore Symphony Orchestra, Quatour Bozzini (Can.), Hong Kong New Music Ensemble, Ensemble Kujoyama (Jpn.), Ding Yi Chinese Chamber Music Ensemble (Sg.), Australian Brass Quintet, SETTS Ensemble (Sg.) and EDQ Wind Quintet (Sg.), amongst others.

Kongmeng holds a Bachelor of Music (Composition) from the Yong Siew Toh Conservatory of Music, where he studied with Ho Chee Kong on a full scholarship. He is also the treasurer of the Composers Society of Singapore.

Symposium Presentations Session 4B

Friday, 28 October 2016, 9:30am – 11am

Ensemble Room 2

Chair: Ruth Rodrigues

The Next Generation of Music Graduates

Bethany Nette

Friday, 28 October 2016, 9:30am

Ensemble Room 2

Abstract: “Leaders don’t create followers, they create more leaders”- Tom Peters

The way students are being trained in the Yong Siew Toh Conservatory of Music is changing- as it should. Music graduates are citizens of the world and interconnected like never before. We are tech-savy, multi-disciplinary and entrepreneurial. We are hyper-aware of the world around us and highly adaptable to change. Music institutions can and should aspire to transcend the traditional practice of focusing on technical mastery of the instrument. The students’ professional demands have become increasingly diverse and require a more dynamic approach to performance and leadership in music.

I will be discussing my observations and experience as a recent graduate of the Yong Siew Toh Conservatory of Music- an internationally diverse school undergoing a transformation. I will share my personal experiences of discovering my own artistic and professional identity beyond the instrument, and my journey toward community facing projects, such as the collaboration between YSTCM and Sengkang Health. I will also share my aspirations in my new role at YSTCM as Professional Integration Coordinator, drawing upon my experiences with the New Audiences and Innovative Practice (NAIP)

European Master of Music program, and discussing how I can assist students at YSTCM to find their own artistic voice through engaging with a broader audience and taking leadership in diverse contexts in the wider community.

Presenter: Bethany Nette is the Professional Integration Coordinator at the Yong Siew Toh Conservatory of Music (YSTCM), National University of Singapore. She recently graduated from YSTCM in May 2016 with a Bachelor of Music (Trumpet Performance) studying with Jon Dante, principal trumpet of the Singapore Symphony Orchestra.

With a keen interest in community outreach and development, Bethany has received training in creative music workshop facilitation at the Guildhall School of Music and Drama, London. She has also participated in events hosted by the European Master of Music: New Audiences and Innovative Practice (NAIP) involving improvisation and collaborative performance practice. Bethany was selected for the student exchange programme at the Peabody Institute of the Johns Hopkins University in Baltimore, MD, USA, where she studied trumpet with Joe Burgstaller. She has been involved with numerous outreach programs including the Baltimore Symphony Orchestra's 'Orchkids' program (a branch of 'El Sistema') and YSTCM's annual 'Creative Workshop' with the Singapore National Youth Orchestra.

Music Around the Corner

Ilona Sie Dhian Ho

Friday, 28 October 2016, 10am

Ensemble Room 2

Abstract: A practice based research project at the Royal Conservatoire The Hague.

The aim of this project is to give classical music a place in the local community and help conservatoire students to become convincing performers.

The main characteristics of the project are live performances in uncommon venues, a long-term relationship between musicians and audiences, the participation of local people and educating students to be communicative performers. The Court/City musician is the historic model for this idea.

Design. The project is designed by a professor of violin and the principal of the Conservatoire. The head of the Master Program “New Audiences and Innovative Practices” is involved in the training of the students. A group of 10-15 classical music students adopts one particular area. They explore the local

agenda, interests and organisations. They investigate in what way classical music can contribute to the well-being of this community. Performances are organised in collaboration with local partners based on present day needs. The students become the local musicians, who play as well as create musical projects. They have to act as ambassadors for their art.

Repertoire and performing. The choice of repertoire and the way it is presented are based on the occasion, audience and venue. The musicians use creative methods to make audiences involved.

Results. The project started in 2013 and is increasingly successful. A covenant to support classical music was signed by 14 local organisations. The student evaluations show increased confidence as artists and less stage anxiety.

Preliminary conclusion. Conservatoire students, acting as local area musicians, can become a link between classical music and new audiences. This project offers them a way to become stronger musical personalities as well as contribute to something that affects their future: an eager, music loving audience.

Presenter: Ilona Sie Dhian Ho is Professor of Violin at the Royal Conservatoire in The Hague and the Prince Claus Conservatoire, The Netherlands. She graduated at the Royal Conservatoire and Indiana University, Bloomington USA. Her first performance in the Concertgebouw, Amsterdam, at the age of 13, was broadcasted live on national radio. She won several awards in national competitions, including the National Violin Competition “Oskar Back” and the Radio competition. She was concertmaster of the World Youth Orchestra. Her performance of the Beethoven Concerto in the Amsterdam Concertgebouw was described as “... an extravert and charming, outspoken solistic personality...” (The Volkskrant).

At age 25 she had to stop her own playing career for several years because of a stroke. She developed a special interest in teaching and started as an assistant to Mauricio Fuks in masterclasses in Paris and Salzburg. From 2000 she has her own class with students from Asia and Europe. She gave masterclasses in Europe and China. In 2013 she was invited to teach at Jacobs School of Music, Bloomington USA. She has a special focus on developing effective practice skills and gave many lectures on this subject, e.g. at the international conference of the European String Teachers Association. She introduced the elective “Meaningful Practice” at her institution.

In 2013 she started the project “Music Around the Corner” in The Hague. The aim is to introduce new audiences to classical music and find a structure to bring classical music into the local community. In this project music students

participate and learn to become an ambassador for their art by developing communicative skills.

Symposium Presentations Session 4C

Friday, 28 October 2016, 9:30am – 11am

Steven Baxter Recital Studio

Chair: Bart Van Oort

The Past's Legacy to The Present: The Enhancement of Modern Performances of Bach's Music Through Practices Drawn From His Time

George B. Stauffer

Friday, 28 October 2016, 9:30am

Steven Baxter Recital Studio

Abstract: The early music movement of the twentieth century has changed the world of performance in the twenty-first, introducing new considerations for the interpretation of “early” music – now generally viewed as music written before 1900. This is especially true of the works of Johann Sebastian Bach, whose vocal, instrumental, and keyboard compositions are now routinely presented with Baroque instruments and Baroque forces as well as with nuances derived from Baroque practices. Some of the nuances have been so assimilated into modern renditions and recordings of Bach’s music that they have become a routine part of the contemporary performance vocabulary, in a kind of post-Baroque-performance-practice manner.

The present short talk will look at two stylistic aspects of Bach’s music – the use of meter to dictate tempo and articulation and the use of dance idioms for iconographical purposes – to show how the principles they embodied in Bach’s day transcend time and performance medium to express universal musical truths in the present. Points will be illustrated through examples drawn from two of Bach’s greatest musical masterpieces, the Goldberg Variations and the Mass in B Minor.

Presenter: Dr. **George B. Stauffer** is the Dean of the Mason Gross School of the Arts and Distinguished Professor of Music History at Rutgers University. Educated at Dartmouth College, Bryn Mawr College, and Columbia University, he is known for his writings on the music of the Baroque Era and the life and works of J.S. Bach in particular. He has published eight books, including most recently *J.S. Bach: The Mass in B Minor* (Yale University Press, 2003) and *The World of Baroque Music* (Indiana University Press,

2006). He is currently at work on the volume *Why Bach Matters* for Yale University Press.

Stauffer has held Guggenheim, Fulbright, ACLS, and Bogliasco fellowships and has contributed to *Bach-Jahrbuch*, *The New Grove Dictionary of Music and Musicians*, *The New York Times*, and many other American, European, and Asian publications. He is a former president of the American Bach Society and served for six years as General Editor of its publications.

As a performer, Stauffer studied organ with Robert Elmore, John Weaver, and Vernon de Tar and served as Chapel Music Director and University Organist at Columbia University from 1977 to 1999. He is currently General Editor for the Wayne Leupold Edition of the complete organ works of J.S. Bach.

Performance of Early Music on the Marimba with Focus on the Harmony of Baroque Music

Tomoyo Ueda

**Friday, 28 October 2016, 10am
Steven Baxter Recital Studio**

Abstract: Performance of early music on the marimba provides percussionists with the opportunity to delve into repertoire outside those from the 20th and 21st Centuries, and to explore musical languages that are different from the ones used in the modern, original works for the marimba. In an original work for the marimba, necessary information is usually an intrinsic part of the score, such as tempi, dynamics, articulation and mallet types required (e.g. hard, medium, soft). On the other hand, when performing Baroque music the performer needs to make decisions about these issues, as such information is often not given in detail. However this does not mean that musicians have total freedom when interpreting these works: early music has ideals such as the *Affektenlehre*, for which Baroque musicians strived and we as modern musicians (in my opinion) should do as well; there are also rules and guidelines which one does not see on the score but should be studied and followed. When learning early music on the marimba, I feel that it is vital to investigate Baroque styles and historical performance practice and incorporate them into performance on this modern instrument.

One aspect of this process is comprehending the underlying harmonic language of Baroque music and combining it with the percussionist's understanding and technique of the marimba. It is logical for me to take this step, as harmony is the backbone of Baroque music, giving direction to the music and expressing different *Affekts*. I shall illustrate my argument using extracts from the Cello Suite No. 2 in D minor and the Violin Sonata in C major by Johann Sebastian Bach.

Presenter: Percussionist **Tomoyo Ueda**'s special interest lies in the performance of early music on the marimba, which she has pursued since giving a performance on marimba of J.S. Bach's Violin Concerto in A Minor with the Hunter Strings Camerata. She studied performance practice with the harpsichordist and musicologist, Dr. Rosalind Halton, and participated in masterclasses given by Baroque specialists Charles Medlam, Hille Perl and Gottfried von der Goltz, as well as those by such marimbists/percussionists as Katarzyna Myćka, Andreas Boettger and Pedro Carneiro. Her solo and chamber music concerts often feature all early music programs, collaborating with Baroque specialists such as Rosalind Halton and Masumi Yamamoto. She has given performances and lectures on this subject at international conferences in Australia, Singapore and Germany, and her paper, *Marimba Plays Early Music*, was published by the Imperial College Press, London. She is a percussionist with the Philharmonisches Orchester Bremerhaven (Germany), giving regular opera and ballet performances and symphony concerts as well as appearing regularly in the chamber music series.

The Presence of Passions in a Performance

Maria Bania

Friday, 28 October 2016, 10:30am
Steven Baxter Recital Studio

Abstract: This paper discusses affective engagement as one aspect of presence in the act of performing, and suggests that performers can increase the presence in the act of performing by actively arousing different passions in their performing bodies. In mid-eighteenth-century Berlin, influential practitioners and theoreticians requested instrumentalists to transport themselves into the passions of the music to move their audiences. This technique had been known since antiquity, and constitutes a significant part of the German *empfindsam* culture.

The paper discusses an example of this technique enacted in performances of mid-eighteenth-century sonatas for baroque flute and harpsichord. As musicians/researchers, we made a 'passion analysis' of the music, and the pieces were rehearsed and recorded using this altered state in performing. We then experienced a stronger presence of the specific passions of the music, both in the sounding music and in our own bodies, than we usually do in performing. The passion analyses increased our awareness of the affective content and potential of the music.

We suggest that passion-analyses of mid-18th-century German instrumental music can be an effective tool to prepare for a stronger affective presence in a performance, and that the passions the composer was supposed to experience while composing are embodied and present in the musical score.

The present performing network includes our own bodies, musical instruments and musical scores. Our ability to read the score includes an ability to decode or read into the score a variety of passions, just as mid-18th century performers were supposed to do. Enacting this performance tradition in our present performances of timeless pieces of music present it more contextualised and with its affective potential more fully explored.

Presenter: Maria Bania holds a PhD in Musical Performance and Interpretation from Gothenburg University, where she is currently Senior Lecturer. Her research interests cover performance practice, historical playing techniques, improvisation of preludes, attunement history and affective performing techniques. She has published articles in Sweden and in the British Consort. As a baroque flautist, she studied with Wilbert Hazelzet at the Royal Conservatory in The Hague. She was flautist in Concerto Copenhagen for 20 years, with which she regularly also appeared as a soloist with performances in Denmark, Sweden, Japan, Slovenien and Finland. She also performed with orchestras such as Arte dei Sounatori, Drottningholms barockensemble and the orchestra at Drottningholms slottsteater. She has toured frequently with period instrument chamber music groups such as Corona Artis and Wasa barockensemble. Among her recordings are flute concertos with Concerto Copenhagen, and Danish and Swedish flute sonatas together with Lars-Ulrik Mortensen. She is currently working on an edition of the complete sonatas by J. H. Roman for flute and Basso continuo.

Symposium Presentations Session 5A

Friday, 28 October 2016, 11:30am – 12:30pm

Ensemble Room 1

Chair: Luk Vaes

Nature's Presences and Their Incarnations in Music: An Inquiry into the Repertory of Lip-Valley Flute in Mindanao Philippines

Jose S. Buenconsejo

Friday, 28 October 2016, 11:30am

Ensemble Room 1

Abstract: Nature exerts strong presences in most Philippine communities, especially those that transmit knowledge through orality, and have been comparatively isolated from coastal and lowland Filipinos who have had histories of contacts with the rest of Insular Southeast Asia and the modern world. Lip-valley notched flute remains practised by a few of these non-literate ethnolinguistic groups. Because it is widely distributed in far flung areas that are separated from each other, the instrument has very ancient Austronesian roots, which would also account for its difference from other indigenous instruments that flowed into the islands through Southeast Asian histories of trading. Jose Maceda (1990) had theorised that the measurement of its flute stops reveals a music theory that is unique, for it is not based on the cycle of fifths.

In this paper, I will explore the repertory of this instrument, particularly how the pieces speak to culturally specific stances or presencings of nature. These presencings are imaginatively conjured in a music that transcends physicality. Instead, the repertory creates mental pictures (mimema) of nature through sound patterns in the mythical minds of the flute players. These pictures are not in the realm of factness but are imaginative construals of things that, nonetheless, do physically exist. Among the Agusan Manobo, the sound of this type of flute is likened to a "cry" of mythic creature crocodile. Among the Obo in Southern Cotabato, they are sounds depicting physical movements of small creatures--the snail, the bird, and cicadas in the natural environment. The sound pictures are all in the realm of the subjunctive, which draws in the postulate that mimesis or imitation does not lie in a faithful realistic reproduction but an incarnation of presences of nature and of the Other that a mythical mind in an oral culture apprehends and replicates. In orality, music incarnates presences--sounds of nature and voices of spirits and ancestors--into material forms. This incarnation is some kind of a transubstantiation in which ideas and signs of the collectivity (i.e., Durkheim's mechanical solidarity) are embodied in individual tokens of musical mimesis. In this paper, I will elaborate on this phenomenology; i.e., music incarnates real presences through what Judith Becker calls "deep listening."

Sources Cited:

Becker, Judith O. *Deep listeners: music, emotion, and trancing*. Bloomington: Indiana University Press, 2004.

Maceda, Jose. "In search of a source of pentatonic hemitonic and anhemitonic scales in Southeast Asia" *Acta Musicologica*, 1990

Urban, Greg. *Metaculture: How Culture Moves Through the Worlds*. Minnesota: University of Minnesota Press, 2001.

Revel, Nicole. "The Teaching of the Ancestors," in *Literature of Voice: Epics in the Philippines*, edited by Nicole Revel. Quezon City: Ateneo de Manila University Office of the President, 2005.

Presenter: Dr. **Jose S Buenconsejo** has published a book "Songs and Gifts at the Frontier: Person and Exchange in the Agusan Manobo Possession Ritual, Mindanao Philippines" (Routledge, 2002). As a musicologist, he is interested in the phenomenology of presencing, particularly how this speaks to social relationships. He has also written film music criticism of extant Filipino films and is currently editing a book on the cultural history of late 19th modernity in the Philippines. Dr. Buenconsejo currently serves as the liaison officer for the Philippines in the International Council for Traditional Music.

The Mediated Space: Voices of Interculturalism in Music for Flute

Jean Penny

Friday, 28 October 2016, 12pm
Ensemble Room 1

Abstract: This paper explores performative spaces between cultures that emerge in contemporary music for flute. The performance as mediated space, as an articulation of 'art as living reality' and as a model for aesthetic and cultural exchange is investigated. Music for flute and voice, undertaken by one performer, may include poetry or narrative, singing while playing, phonemes uttered or sung, murmuring, whispering, breath sounds and a variety of articulations. These sounds, in combination with various flute tones, evoke a particular aesthetic and perception. Multiplicities of identity arise, questions of performer persona, location and dimension, and new layers of meaning emerge.

Two works for solo flute with poetic vocalization – Tōru Takemitsu's *Voice* and Kaija Saariaho's *Laconisme de l'aile* – provide exemplars for the creation of the heterotopian space as a performative context of understanding. The cultural significance of language, the sounds of Western and Eastern flute and voice traditions challenge and disrupt perceptions, providing a platform from which to construct experiential intercultural analysis. The investigation is focused on four main areas: Interculturalities: Sonority, identity, and score examining timbral and physical aspects of contemporary flute techniques, and the score as a context for activating shifts in cultural expectations and understandings; Heterotopia as a context, as a space between cultures which activates an imaginary space; Connecting Aesthetics: Contexts, processes, and dialogues – cultural contexts, artistic processes and the performance space; and, Theories and Methods for an Intercultural Flute Practice

articulates questions for investigation, and the importance of descriptive analysis in this performative context.

This presentation is based on the author's chapter of the same name in the Routledge Handbook of Intercultural Arts Research (2016).

Presenter: Australian flautist/academic/editor, Dr **Jean Penny**, was appointed as a Fellow of the Universiti Pendidikan Sultan Idris Education Research Laboratory, Malaysia in 2016, following four years as Senior Lecturer in Music at the Fakulti Muzik dan Seni Persembahan (2011-15). Grounded in creative approaches to Western art music, her work principally concerns new music performance, intercultural studies and practice-led research. She has extensive experience in performance with major Australian orchestras, chamber ensembles, and solo recitals in Australia, Malaysia, the UK and Europe, has been curator and director of numerous festivals and concert series in Australia, and has worked extensively in education spheres as teacher, examiner, adjudicator and lecturer at post-graduate, degree and diploma levels. Dr Penny's doctoral research (DMA (2009), Queensland Conservatorium Griffith University) investigated the performative nexus of flute with digital technologies. Major subsequent projects have focused on intercultural perspectives in new music. These include *The Imaginary Space: Developing Models For An Emergent Malaysian/ Western Electroacoustic Music* (leader), *New Music Creation and Performance in Malaysia* (leader) and *Spectromorphological Notation* (co-researcher). Much of this research has involved unique collaborations with Malaysian and international musicians, composers and academics in the creation of new works for flute. She has published widely in refereed academic journals, books and conference proceedings, and was Chief Editor of the peer reviewed Malaysian Music Journal from 2012-2015, during which time the journal achieved SCOPUS recognition. In 2013 Dr Penny was invited to become a Visiting Fellow at the Faculty of Education, University of Cambridge to contribute to the Commonwealth Intercultural Arts Network. Her current performance and research activities are focused on heterotopian perspectives of the performance space.

Symposium Presentations Session 5B

Friday, 28 October 2016, 11:30am – 12:30pm

Ensemble Room 2

Chair: Bethany Nette

What are the Present Challenges and Opportunities in Developing Our Future Musicians and Enhancing

Their Gift for Music?

Christopher Hoddinott

Friday, 28 October 2016, 11:30am
Ensemble Room 2

Abstract: Preparing music students for the modern day challenges has its obstacles and difficulties. This paper explores the possibilities in how to foster the education of music students and how they progress to further education. The current age provides many opportunities and challenges, and thus how do we prepare our students for the ever-changing climate? The paper looks at how educators can nurture students gifts and talents to turn them into developed musicians.

The paper will discuss how students adapt to technologies and how it influences the learning process. What techniques are beneficial to enhance students learning and what are the challenges that students face? It will also investigate the advantages and disadvantages of using technology in the studying of music and how effective that is to improve student learning. Moreover, how to empower students to take responsibility for their education, and to understand and take charge of vital skills such as self-management, communication, group work, leadership and critical thinking. The paper investigates using personal case studies from being an International school teacher of the difficulties and challenges to overcome, educating music students.

The conclusion draws ideas from well-known education experts, such as Dylan Williams and Sir Ken Robinson, as how can we nurture, encourage and provide opportunities as music educators for our students, and raise the profile of creative subjects within our schools.

Presenter: Music is Christopher's life and passion; he loves to see students grow and thrive in life through music. **Christopher Hoddinott** is an experienced teacher, having worked in Brunei, Vietnam, and the United Kingdom. He has a BA (Hons) in Creative music and a Masters in Research (Music Composition) from the University of Hull. He was involved in bands and musicals that toured the United Kingdom and Europe. He has won numerous composition awards in the United Kingdom as well as having been a guest speaker at Glasgow and Huddersfield University. Christopher has had artworks shown around the world, including London, St Louis, Brighton, Brunei and New York. He now lives in Singapore with his wife, Bao Ya, and son, Norman. As well as playing music, he enjoys cycling, reading, good food, and being a lifelong learner.

From Classical to Contemporary: Growth, Challenges, and Opportunity in Indonesian Music and Musicians into Global Network

Erie Setiawan

**Friday, 28 October 2016, 12pm
Ensemble Room 2**

Abstract: Indonesia has its own musical history dating from classical to contemporary music. It began with the Portuguese's arrival in the country in the mid 16th century, followed by the Dutch, creating centuries of assimilation. The Dutch had provided pathways of classical music history started in the Keraton circle that expanded to today's societies. The musical development in 21st-century Indonesia is quite impressive. It generates a distinctive Indonesian flavour. There are many musical ensembles throughout the archipelago, as well as educational music institutions, both formal and informal, that focused on classical and contemporary music. It is obvious that this endeavour creates challenges and opportunities on par with the dynamics of today. This research examines the phenomenon to answer the following questions: how did Indonesian musicians prepare themselves in facing the global network of musical performances? What are today's challenges they must address? What strategies are to be made in creating opportunities based on the existing resources? This research uses many references, ranging from musical literature, observations, and series of interviews from musicians and related institutions. The presentation consists of analysis and in-depth explanations of comprehensive data over the five decades.

Keywords: Indonesian Music, Classical Music, Contemporary Music, Global Network.

Presenter: Born in Indonesia in 1984, **Erie Setiawan** completed his studies in Musicology at the Institute of Art, Yogyakarta in 2008, with a research paper on "The Role of Intuition in the Process of Music Composition." After graduating, Erie was a journalist for the Arts - Cultural Magazine "GONG" until 2010. He is currently the Director of "Art Music Today" (Music Information Centre) located in Yogyakarta, where he has been working since 2012. In the last seven years, Erie has written five books and has given more than twenty-five musicology presentations at various places in Indonesia. In 2015, he presented his own paper at the "West Meets East" Symposium at Raffles Institute, Singapore. At the end of this year, he will be attending musicology conferences in Poland and Australia.

Symposium Presentations Session 5C

Friday, 28 October 2016, 11:30am – 12:30pm

Steven Baxter Recital Studio

Chair: Albert Tiu

Learning to Dialogue with My Doppelgänger

Stephen Emmerson

Friday, 28 October 2016, 11:30am

Steven Baxter Recital Studio

Abstract: This presentation offers an insider account of developing an effective musical language while improvising with interactive software on a Yamaha Disklavier (or two). The software using the program PD (Pure Data) was developed over the last couple of years in collaboration with my colleagues Andrew Brown and Lloyd Barrett. While it permits me to control the nature of the instruments' responses in terms of various parameters (such as interval, register, delay and duration), in essence the program reflects back the musical gestures that I play and functions both as a tool to stimulate my musical creativity and develop my improvisatory skills. If a Disklavier is available, the presentation will demonstrate some of the various possibilities afforded by the instrument/software and will include some short improvisations. It will also be illustrated by video recordings of extracts from performances of *Doppelgänger Sweet*, a work of 10 short movements that I devised for performance last year. As a musician who has worked virtually exclusively within the tradition of Western classical music, and who is thus unaccustomed to improvising the notes of the music I play, the project has offered me some distinct perspectives on the experience of being truly present in the act of performance. The presentation will share and reflect upon some of these insights.

Presenter: **Stephen Emmerson** has been on the teaching staff of Queensland Conservatorium since 1987. In addition to teaching a range of Music Literature courses, he has convened the Master of Music and Doctor of Musical Arts program there and is a member of the Queensland Conservatorium Research Centre. He has Masters and Doctoral degrees from Oxford University. His work in recent years has been closely involved with developments in artistic research through post-graduate supervision and reflections on his own performance projects. In addition to papers and performance presentations at a range of international conferences and

festivals, he was a plenary speaker at the Performer's Voice Symposiums in Singapore in 2009 and 2012 and the Mathemusical Conversations symposium there in 2015.

He maintains an active performance career as a pianist. As a student he studied piano with Pamela Page (at the University of Queensland) and Peter Wallfisch (from the Royal College of Music in London). He performs regularly both as soloist and with several chamber ensembles, most notably within the Griffith Trio, the Lunaire Collective (both Ensembles-in-Residences at the Queensland Conservatorium Griffith University), Dean–Emmerson–Dean and with the Endeavour Trio. Recordings of his playing in collaboration with a variety of performers have been released by ABC Classics, Move Records, The Anthology of Australian Music on Disc, CPO, Tall Poppies, Contact and Melba Records.

YST would like to thank Yamaha Music (Asia) Pte Ltd for loaning the *Disklavier CIX Enspire* in this presentation.

The Electronic Keyboard Orchestra, the Dream of Great Musicians - A New Powerful Future Keyboard Instrument, the Aspects of Its Performance and the Educational Function for Keyboard Major Students

Tzong-Kai Kuo

Friday, 28 October 2016, 12pm

Steven Baxter Recital Studio

Abstract:

1. The dream of the keyboard instrument that could play the orchestral sound. Include the hope and expectation of Bach, Beethoven, Liszt.
2. The computer sampling technique that original sound be digitalised and reproduced.
3. New era of the artistic live performance in the situation of solo, ensemble.
4. The application of timeless pieces to the performance of the new electronic keyboard instrument, include concerto, opera, cantata, symphony, traditional world music, jazz, popular music, world music etc.
5. The aesthetics audition difference between piano and electronic organ.
6. The function of how this instrument brings up a real musician, who will equip the abilities of theory, composition, conducting, score reading, ensemble, solo, musicianship, performance practice, knowledge of style, sense of taste.

Presenter: Professor **Tzong-Kai Kuo** has an extensive and broad background in the areas of piano, conducting, violin, electronic organ, clarinet, voice, and music education. He holds a Bachelor of Science degree in Psychology from Chung Yuan University in Taiwan. His Doctor of Musical Arts and Master of Arts degrees are in piano performance from the U.S.A., the former from the Ohio State University in 1987, and the later from Eastern Illinois University in 1978. Professor Kuo had studied music therapy and music education at Kansas University, and also conducting at Indiana University. His piano professors have included Robert Scholz, Catherine Smith, Richard Tetley-Kardos and Earl Wild. Professor Kuo also studied the performance of electronic organ (electone) at Japan University and Electone City in 1998 for eight months; and “The Ensemble, Composition and Arranging of Electronic Keyboard Orchestra Music” as a research topic at Southern California University in 1999 for six months.

Professor Kuo established an Electronic Keyboard Orchestra in 1992. Over more than twenty years; he has developed the EKO to be a very useful ensemble group where he has conducted many opera, concerto, chorus and orchestral works.

Professor Kuo was chairman of the Music Department in Tunghai University in Taiwan from 1988-1994. During this period, he was instrumental in the establishing of a graduate program in music. He had received the highest award (師鐸獎) from the president of Taiwan as the most outstanding teacher of the whole country in 2013.

Professor Kuo currently teaches the following courses at Tunghai University: piano, electronic organ, piano pedagogy, the revolution and trends of piano technique, the physiological and psychological foundation of piano performance, music behavior and education, and electronic keyboard orchestra.

Concert 4: LUNCHTIME CONCERT Counterpoints

**Friday, 28 October 2016, 12:30pm
Conservatory Orchestra Hall**

HELMUT LACHENMANN

Third Part for J.S. Bach's Two-part Invention in D minor BWV775 (1985)

ALVIN LUCIER

I'm sitting in a room - Part 1 (1969)

JO KONDO

Birthday Hocket (2000)

ALVIN LUCIER

I'm sitting in a room - Part 2

ALVIN LUCIER

Fideliotrio (1988)

ALVIN LUCIER

I'm sitting in a room - Part 3

MICHAEL FINNISSY

Contrapunctus XIX with continuation and Coda (2013)

ALVIN LUCIER

I'm sitting in a room - Part 4

ELLIOTT CARTER

Canon for 4 - Homage to William (1984)

Wu Xian

Cheryl Lim, *flute*

Chang Hong, *clarinet*

Lee Shi Mei, *violin*

Martin Jaggi, *cello*

Jongah Yoon, *piano*

Peter Edwards, *electronics*

Counterpoints looks at the notion of contrapuntal writing from a few different perspectives. The familiar understanding of counterpoint is represented by two works that reference Bach's music. Lachenmann's *Third Voice to J.S. Bach's Two-Voice Invention in D Minor* is an unusual work in his oeuvre. Best known for his work with extended instrumental technique, Lachenmann offers up a seemingly innocent third voice to Bach's famous d minor invention. In contrast, Finnissy' approaches Bach's *Art of Fugue* more individually in his Continuation and Coda to the Unfinished Contrapuntus in the Art of Fugue. More than completing an unfinished *Contrapuntus*, he revisits the work anew. Carter's *Canon for 4* uses a familiar technique at the heart of contrapuntal writing but in a modern language. Although Carter spent 70 years exploring the farthest reaches of polyphony, his canon is an unusual work in that it borrows canonic technique directly and avoids most of his signature developments. *Birthday Hocket*, by Japanese composer Jo Kondo, takes a modern approach to the hocket, a contrapuntal technique common in the Medieval era wherein a single melody is projected by passing it between different instruments. Finally, the works by Alvin Lucier abstract the notion of counterpoint to the furthest. *Fideliotrio* can be very much described as counterpoint, truly points against points wherein the piano's individually

articulated notes collide with the sustained, glissandoing pitches in violin and cello, resulting in audible beating due to the slight tuning differences between them. Lucier's *I'm sitting in a room* is a classic work of experimental, electronic music wherein a text is recorded in a room and then played back and recorded, and then the playback of the playback is recorded, etc. Through this process, the text gradually disappears and the resonant frequencies of the room in which the recordings are played take over. (On this afternoon's concert, the recordings are presented in four parts between the other works.) This is a counterpoint; not of note against note, but of sound against the space in which it must inevitably be heard.

Wu Xian is a Singaporean chamber music ensemble dedicated to developing captivating programmes that draw connections between music of the past and present. Depending on the characters used in Chinese, *Wu Xian* can mean five lines (a reference to the traditional music staff), wireless or no lines (referencing contemporary work that challenges musical traditions), or unlimited. Indeed, the works presented by *Wu Xian* are points on a long historical line that reaches far into both the past and future.

Session 6:
PRESENTATIONS & PROVOCATIONS
Here and Now: Our Present Place & Time
Friday, 28 October 2016, 2pm – 3pm
Conservatory Orchestra Hall

Provocateur: Anothai Nitibhon

Panelists: Chen Zhangyi, Saw James Hsar Doe Soe, Him Sophy

In a time when our increasingly interconnected globalized world is confronting the unsettling, sometimes destabilizing effects of its own progress, where and what is classical music tradition's role in shaping our present time and place here in Southeast Asia? Four composers based in Southeast Asia share their thoughts on particular recent works and on their desired contemporary resonances.

Anothai Nitibhon

A composer and pianist, **Anothai Nitibhon** was born in 1978 in Bangkok. In 2000 after completing her bachelor degree in Music Education in Thailand, she received the Award of Outstanding Youth in Arts and Culture from the National Youth Bureau, Office of the Prime Minister, Thailand, for her contribution as a young composer.

Nitibhon continued her studies in the Master programme in Music Composition at the University of Edinburgh under Professor Nigel Osborne. In 2002, she graduated with a Master Degree and was awarded a distinction for her major work 'Manohra'. She has then been awarded the Overseas Research Students Award and a scholarship from Edinburgh University to continue her study for a PhD in Music Composition with Professor Nigel Osborne and recently obtain her PhD in Composition in May 2007.

Working on the cultural front, Nitibhon bases her musical research on the idea of intercultural dialogue amongst different countries. Her compositions have been performed in concerts and festivals by various orchestras and ensembles in the UK, Germany, France, Bosnia Herzegovina, New Zealand, Hong Kong, Thailand and USA. Her work for string quartet and double bass 'Dukkha' has been recorded by the Edinburgh Quartet and is now released on CD. She has also been selected to participate in the Voix Nouvelles composition course with Brian Ferneyhough, supported by the Royaumont Foundation.

Alongside her studies in composition, Anothai is intensively involved in music, educational and creativity work in the UK and overseas. Her contributions in the UK brought her the International Student Awards, a national awards scheme run by the British Council in 2005. Nitibhon is now a full-time lecturer at the Faculty of Music, Silpakorn University, Bangkok, Thailand and a part-time lecture in composition at Chulalongkorn University, Bangkok.

Chen Zhangyi

The music of **Chen Zhangyi** has been described by The Straits Times as “a breath of fresh air on our musical landscape” and dubbed by BBC Radio 3 as “music from a voice of the future.” He has also collaborated with ensembles such as London Symphony Orchestra, Baltimore Symphony Orchestra, Cabrillo Festival Orchestra, Orchestre de Bretagne, Singapore Symphony Orchestra, Singapore National Youth Orchestra, Imani Winds, Hong Kong New Music Ensemble among others.

His dramatic works *Window Shopping*, *Laksa Cantata* explore the musical representation of vernacular and cosmopolitan themes. For his instrumental works, nature is a source of inspiration, as shown in *Rain Tree*, *Sand Sketches*, *Vanda* (violin concerto), and *'of an ethereal symphony'* commissioned by the Singapore Symphony Orchestra for their Europe tour 2016.

He read music at Yong Siew Toh Conservatory of Music (NUS) and Peabody Institute (Johns Hopkins University). His composition mentors include Kevin Puts, Thomas Benjamin, Michael Hersch and Peter Edwards; his conducting teachers include Harlan Parker and John Boyd. In 2014, Zhangyi was

awarded both the Paul Abisheganaden Grant for Artistic Excellence by National University of Singapore, and the Young Artist Award by The National Arts Council.

Chen taught music at Peabody Institute, and currently teaches Composition, Theory, and conducts the New Music Ensemble at the Yong Siew Toh Conservatory of Music (National University of Singapore). He also performs on the violin and viola with Charm City Baroque (2012-15) and Baltimore Baroque Band (2009-2015).

Saw James Hsar Doe Soe

Saw James Hsar Doe Soe is currently Conductor at the Attachment Of Cloud Orchestra (AOC). Graduated from Yong Siew Toh Conservatory of Music, National University of Singapore. He studied the cello under Leslie Tan of the T'ang Quartet. As a member of the Conservatory Orchestra, he has had the opportunity to work with conductors such as Darrell Ang, Chan Tze Law, Jason Lai, Leon Fleisher, Esa-Pekka Salonen, Claus Peter Flor and Alan Gilbert. He has also performed with some compositional piece by composition student in Yong Siew Toh Conservatory of Music. In March 2009, he was invited to play at the Istana for a state function for the Myanmar prime minister and Singapore prime minister.

He was selected again to perform at Istana for a state function for Myanmar President and Singapore President. Saw James began studying the cello at the age of 16 with a local teacher. In 2006, he was selected to participate in the SAYOWE (Southeast Asia Youth Orchestra and Wind Ensembles) festival in Thailand. He has performed extensively throughout Myanmar including a performance with the National Symphony Orchestra broadcast on Myanmar radio and television, has also performed with NAFA (Nanyang Academy of Fine Arts) Orchestra in Singapore. He was invited to participate with World Youth Orchestra and Orchestra of Music Maker in Singapore. In 2007 he visited Austria to study short course with Edger Gardler, cello soloist of the Munich Radio Orchestra and Michael Tomasi, principal cellist of the Innsbruck Symphony Orchestra. He has also had the opportunity to perform in a chamber orchestra comprising of retired members from Innsbruck Symphony Orchestra.

Him Sophy

Him Sophy is a Cambodian composer whose music is a testament to will to overcome great difficulties for the sake of his art. His early years of piano study (1970 to 1975), were interrupted when the Khmer Rouge civil war broke out and it was not until the fall of the regime that Sophy was able to resume his music studies in 1981. In 1985, he received a scholarship to study music

composition in Moscow, Russia, and spent the next 14 years there, obtaining a PhD in Composition in 1998. Sophy's major works include *Memory From Darkness* which he wrote in 1990, inspired by his own life and the atrocities he witnessed during the Khmer Rouge era. The world premiere of *Memory From Darkness* will be performed by the internationally renowned New York New Music Ensemble this July 3rd at 7pm, at the Intercontinental Phnom Penh, as part of Cambodian Living Arts' Cambodian-American Friendship series of concerts. This piece will also be recorded and published as an album by CLA.

Symposium Presentations Session 7A

Friday, 28 October 2016, 3:30pm – 5pm

Ensemble Room 1

Chair: Ilona Sie Dhian Ho

Adventures with EDM

Citra Aryandari

Friday, 28 October 2016, 3:30pm

Ensemble Room 1

Abstract: Electronic Dance Music (EDM) is a music genre which is closely related to Indonesian's negative judgment. That is because this music genre is associated with the nightlife which closes to a lot of dilapidated activities, such as alcohol and drug abuse. The beat of the rhythm presented could provoke almost entire audiences to dance; to forget their wearied days for a while. Though it may be commonly believed that this music could help the audiences to forget about their problems of life, yet the interest of studying this musical genre remains unpopular among scholars.

The emergence of EDM in Indonesia, however, can be seen as a picture of complex relations on the societies who start to look for their new identity in the middle of chaos between ideology, politic, and power. Its participation in the popular music industry then is seen by the postmodernists as a tendency to explicitly mix many music genres consciously. This mixture ranges from a direct re-mix of the recorded song while adding to it by the other instrumentations, sounds, and musical tastes, in order to create a new subcultural identity. In this case, subculture identity is symbolically expressed in the style of a creative process, which is not merely standing as an opposition to hegemony or the way out from social tension.

EDM Festival enlivening the Indonesian music market is a legitimation of EDM's grandiose party, as like a magnificent carnival in which all of the sounds stand on one and only rhythm. There is no higher race among others; there is no man and woman, each individual gathers all together. Laughter

and social hierarchy melts away and limitlessly assimilate on the beat of the rhythm.

Presenter: Dr. **Citra Aryandari** was born in Yogyakarta on 25th July 1979. She received her Ph.D in Performance Arts and Visual Arts Studies, School of Graduate Studies, Gajah Mada University (2012). She attended Mythology class on the School of Divinity, History, and Philosophy at Aberdeen University, UK (2010). She is a lecturer at the Indonesian Institute of Arts Yogyakarta and also a guest lecturer at Musicology Department, Universteit van Amsterdam. Her research interest includes Music Studies, Performance Studies, Cultural Studies, Urban Culture and Society, Hindhuism Mythology, and Anthropology Visual. She is the author of a number of articles, documentary alms and books, such as *Waljinah; Melihat Perempuan dalam Jejak Walangkekek* (2008); *Musik Determinan Spiritual dalam Mekare - kare* (2009); *Fight for God* (2010); *Gringsing: Jalinan Estetika-Mitos Ritus Perang Pandan* (2011); *Dewa dalam Tenunan Ritus Sambah* (2012); *Kuasa Indra: Mite dan Demiteakasi dalam Seni* (2013); *Kembalinya "Laki-Laki" dalam Panggung Pertunjukan Bali* (2013); *Where's Lakshmi?: Indian Culture Overseas at Deepavali Rite on South East Asia* (2013); *Bamboo: The Melody Surrounding Jogja* (2014); *Dancing Together, Writing Forever* (2014); *Fatamorgana Tionghoa: Dari Kuliner, Seni, hingga Politik* (2014); *Carnivale: Perayaan Sejarah dan Tanpa Sejarah* (2015); *Lakshmi: A Story Beyond the Hope* (2015); *Teror Pendidikan Musik* (2016); *Jazz dan Pergerakan* (2016); and *Pasar Musik Tradisional* (2016). www.citraaryandari.com

Quiet is Beautiful: Aesthetics of Softness Today

Mieko Kanno

Friday, 28 October 2016, 4pm

Ensemble Room 1

Abstract: This presentation explores soft sound and soft playing in the practice of music-making today, with reference to contemporary music and electronics in particular. Softness offers its own poetics and politics of listening. What kinds of 'presence' does soft sound have in our practice? Who produces its presence? How is it presented and perceived?

There are at least two strands of historical development that can be considered to have strongly influenced the current practice of musical softness. The first strand is creative in an imaginative sense: in the 1970s and '80s, a number of composers (such as Feldman, Nono and Sciarrino) proposed new aesthetics of soft sound against the prevalent style of sound projection developed in the nineteenth and early twentieth centuries. The second strand is also creative but in a more practical sense: the last three decades saw musical communities develop the use of amplification and digital

signal processing. The impact of this strand is less visible but more pervasive in our experience. For example: (a) an amplified (otherwise inaudible) whispering sound can offer a distinctive musical effect, very different from the softness of unamplified – yet audible – whispering sounds; (b) incidental sounds – such as finger-tapping and bowing noises – that would be eliminated in 'normal' listening can be brought forward by electronic processing to produce a new palette of sound; and (c) a distant sound produced by a sound-diffusion system is very different from the same sound produced softly right in front of you, although both are 'pianissimo' in terms of measurement/notation.

The aesthetics of softness also puts the listener at the heart of perception. The presentation will conclude with thoughts on communication of musical softness.

Presenter: **Mieko Kanno** first came to international attention when she became a prize winner in international competitions, such as the Carl Flesch, Queen Elisabeth of Belgium and Hannover. Later she developed an interest in performing contemporary music and won the Kranichsteiner Musikpreis at the Darmstadt New Music Institute. Since then, she has been a prime exponent of new music for violin throughout Europe and has given many first performances as a soloist as well as in ensembles. She has a parallel career as a musician and academic, and is dedicated in both capacities to the development of a new practice and identity for music and musicians. She is especially known for her pioneering work on subjects such as complex notation and microtonality. Her practice-led research ranges from performing on the Violectra electric violin with electronics and commissioning works for it, to a long-term project on John Cage's Freeman Etudes. She has taught and researched at Durham University, UK (2001-2012) and the Royal Conservatoire of Scotland (2013-2016), and recently been appointed as Professor in Artistic Doctoral Studies at the Sibelius Academy, the University of the Arts Helsinki.

Symposium Presentations Session 7B

Friday, 28 October 2016, 3:30pm – 5pm

Ensemble Room 2

Chair: Abigail Sin

Finding the 'Presence of the Past' in Mozart's Piano Concerto Autographs: A Stimulus for Contemporary Performance.

Martin Harlow

Friday, 28 October 2016, 3:30pm
Ensemble Room 2

Abstract: T. S. Eliot wrote in his 1919 essay, 'Tradition and the Individual Talent', of tradition involving a historical sense; an awareness of the pastness of the past but also of its presence. For Eliot, a present-day writer needed to connect with and understand the past. Once heard, his own writing would re-contextualise all that had gone before, even if the artist's work contributed only to an 'ever so slightly altered state'. For Eliot 'the past should be altered by the present, as the present is directed by the past'. How might today's musicians consider Eliot's ideas as an intellectual and artistic stimulus, as they navigate the complex relations between individual and authoritative modern interpretation, and the traditions of Mozart performance? How can a close study of Mozart's autograph scores reveal an evanescent 'presentness', which might act as stimulus for contemporary performers? This paper examines in detail two Mozart piano concertos, his K.450 and K.491, which display Mozart substantially redrafting and rewriting. What do Mozart's thoughts and afterthoughts tell us about his creative process, and the relationship between score and performance? And to what extent do they reveal the immediacy of the creative moment, and the supremacy of the act of performing, in the '1780s' present? What kinds of actions might these score details propose for those hoping to capture the presence of the past in 21st-century Mozart performance?

Presenter: Professor **Martin Harlow** is a musicologist specialising in music of the Classical period, in particular in wind repertoires and related issues of performance practice.

The focus of his most recent research is the music of Mozart. His edited volume of essays, *Mozart's Chamber Music with Keyboard*, was published in 2012 by Cambridge University Press. He has published work on Mozart's writing process and implications for performance. A monograph, *Mozart's Harmoniemusik*, is in preparation. Other published work has appeared in scholarly journals, including *Musical Times*, *Acta Mozartiana* and the *Galpin Society Journal*.

He has produced many scholarly and performing editions of 18th and 19th century chamber music with publishers including A-R Editions, Bärenreiter and Ut Orpheus Edizioni. Collaboration with the UK-based wind group, the Albion Ensemble, has produced recordings of these on the Hyperion and Somm labels, and performances at the Wigmore Hall in London. 2016 publications include *Jakob Philipp Riotte's Clarinet Concerto in C minor*, Op.36 for A-R Editions, and the commencement of a sequence of publications for Edition HH of Eberl's seven sonatas with violin.

Professor Harlow is Vice Principal (Academic) at the RNCM, where he has worked since 2001. He was made Fellow of the College in 2008.

Weighing in on Scales: Exploring Tetrachords & Algorithms in Mozart's Piano Concerto K491

Thomas Hecht

Friday, 28 October 2016, 4pm

Ensemble Room 2

Abstract: Nearly every pianist encounters scales, not only in their formative years, but also in the ensuing technical regimes advocated by piano teachers throughout the course of their students' developments. Indeed, the evolving pianist is "indoctrinated" with orthodox fingerings, patterned hand positions and other physical "acclimations" which assist students in learning new pieces (especially repertoire from the common practice period) and manoeuvring through a variety of configurational challenges with greater ease. This presentation wishes to examine how such paradigms create "default settings" in the hand, and how the resulting "biases" have both featured in—and conflicted with—my own internalisation process from the initial learning stages through to an actual performance. This lecture-demonstration will offer an in depth analysis of the algorithmic properties of various tetrachord types found in the scalar passages of Mozart's C minor Piano Concerto, drawing some startling conclusions about the relative merits of scale practice and reshaping many of our commonly held views on scale training.

Presenter: American pianist Dr. **Thomas Hecht** is the founding Head of Piano Studies at the Yong Siew Toh Conservatory of Music. Over the span of nearly three decades he has concertised internationally as concerto soloist, recitalist, chamber musician and as a member of the acclaimed duo-piano team Hecht & Shapiro, winners of the Munich International Two Piano Competition and USA National Duo Piano Competition. He was the former Head of Piano Studies and Artist-In-Residence at the School of Music at Victoria University in New Zealand and prior to that served for many years on the piano faculty of the Cleveland Institute of Music (USA). Professor Hecht has performed in many of the world's cultural centres, appearing with leading orchestras such as the New York Philharmonic, Cleveland Orchestra, Baltimore Symphony, Stuttgart Symphony Orchestra, Bavarian Radio Orchestra, Johannesburg Festival Orchestra, Singapore Symphony Orchestra and the New Zealand Symphony Orchestra. Highlights of recent tours include performances at the Lincoln Center in New York, Berlin Philharmonic Hall, the Kennedy Center in Washington, and recitals in Korea, Japan, China, Taiwan, Vietnam, Thailand, Malaysia, Italy, Serbia & Montenegro, Germany, South Africa, and throughout all the major centres of Australia and New Zealand. He has given master classes at renowned institutions such as the Royal Academy, Royal Northern and Royal Welsh Colleges of Music, as well as at

the Paris, Eastman, Oberlin, Peabody, Sydney, and Beijing and Sichuan Conservatories. Dr. Hecht has served as Visiting Professor at the Peabody Institute under the auspices of the first YST-Peabody faculty exchange programme, while other exchanges and guest residencies have included the Sibelius Academy, Guildhall College of Music & Drama and the Conservatoire de Paris. He continues to be in demand for workshops and pedagogy conferences throughout the world. He is a Steinway Artist and records for the Azica, Elysium and Atoll labels.

Symposium Presentations Session 7C

Friday, 28 October 2016, 3:30pm – 5pm

Steven Baxter Recital Studio

Chair: Daren Robbins

Louis Armstrong, 1924, and American Presence in the Classical Tradition

Brett Stemple

Friday, 28 October 2016, 3:30pm

Steven Baxter Recital Studio

Abstract: On Tuesday, February 12, 1924, in an afternoon concert entitled, “An Experiment in Modern Music,” at the Aeolian Hall in New York City, George Gershwin, accompanied by Paul Whiteman and his Palais Royal Orchestra, premiered the original version of his *Rhapsody in Blue*. Although European composers had been infusing their music with early auguries of jazz (think Stravinsky’s 1918 *Ragtime* for 11 Instruments, or Milhaud’s 1923 *La creation du monde*) for well over twenty years, Gershwin’s new piece was indeed experimental. Experimental, because although jazz (as we now think of it (i.e. not ragtime)) was still in its infancy, Gershwin was utilizing jazz elements as the central stylistic driving force of his symphonically conceived composition. The success and importance of *Rhapsody in Blue*, with its infusion of American popular styling into a classical frame, is unassailable, yet if one takes Duke Ellington’s admonishment (and 1931 composition) that *It Don’t Mean a Thing (If It Ain’t Got That Swing)* to heart, then how are we (with 20/2016 historical hindsight) to judge the *Rhapsody*’s successful premiere, and the 1924 recording of Gershwin’s early masterpiece, despite its clear and severe lack of swing? Does it not mean a thing?

Indeed, meaning *vis-à-vis swing* (as defined by Ellington as the essence of jazz itself) was unmistakably missing, not only in the Gershwin premiere of February 1924, but also in the entirety of the musical universe, save one. Paul Whiteman’s band did not swing in 1924, Fletcher Henderson’s band (and his

great reed player Coleman Hawkins) did not swing in 1924, even Duke Ellington could not, did not, swing in 1924. The reason for this is simple: swing had not yet been conceived, except in the mind and music of jazz's soon-to-be leading artist and practitioner, Louis Armstrong.

A single artist's presence, if prophetic enough, can change the course of music history; Louis Armstrong was this presence. With his move from Chicago to New York on September 30, 1924, to join Fletcher Henderson's band as its new solo trumpeter, Armstrong's unparalleled role in changing the course of music history was fully set into motion.

Through a comparison of recordings made shortly before and shortly after his arrival in New York, I will demonstrate the revolutionizing stylistic imprint Louis Armstrong made on the musicians that encountered him, and the resultant catalyzing effect he had on jazz's rapid stylistic transformation in this most pivotal year of American music. Additionally, I will examine the unparalleled impact this transformation had on the future of American music, as well as Armstrong's broad-reaching influence on the classical tradition, drawing on musical examples such as Aaron Copland's 1948 *Concerto for Clarinet*, Leonard Bernstein's 1961 *Symphonic Dances from West Side Story*, and John Adams's 1986 *Short Ride in a Fast Machine*.

Presenter: A founding member of the Malaysian Philharmonic, **Brett Stemple** has served as the orchestra's Section Principal Tubist since 1998, and since 2004 has served as Artist Faculty at the National University of Singapore's Yong Siew Toh Conservatory of Music, where he is also the Head of Brass Studies. Before moving to Southeast Asia, Mr. Stemple served as principal tubist in a number of symphony orchestras in the United States and Mexico from 1990-98.

From 1986-90 Stemple received conservatory training at the Eastman School of Music, where he graduated with a Bachelor's degree in tuba performance (with a minor in philosophy), summa cum laude. In the fall of 1994, Mr. Stemple accepted a Music Fellowship from Indiana University to pursue a Master's Degree with renowned tuba pedagogue Daniel Perantoni. After completing his Master's Degree in 1996, he continued advanced study with Professor Perantoni, pursuing a Doctor of Music degree in Tuba Performance and Pedagogy. Stemple has completed his doctoral coursework and is presently writing his dissertation, the last step towards the completion of his DM degree.

Stemple's solo experiences include featured guest-solo appearances with the Malaysian Philharmonic, Midland/Odessa Symphony, Abilene Philharmonic, and the Texas Festival Orchestra. Mr. Stemple also performs as a chamber soloist including frequent performances in the chamber music series of both

the Malaysian Philharmonic, the Yong Siew Toh Conservatory of Music, and throughout Asia.

Stemple's interests include: the study of music (all kinds, particularly jazz history), the study of philosophy and comparative mythology, and a passion for sailing, a hobby perfectly suited for exploring the beautiful waters of SE Asia.

Preparing and Presenting Indian Music Through Jazz

Tony Makarome

**Friday, 28 October 2016, 4pm
Steven Baxter Recital Studio**

Abstract: This lecture-recital will feature a Singapore-based improvisation group whose music organically combines jazz music and Indian music (mostly Carnatic or south Indian classical music). The journey of experimentation that the performers took to create their special sound involved months of “musical brainstorming” during which the performers either had to find common ground to germinate musical pieces or take a leap of faith and grow musically by absorbing some important elements from each other’s music. Overall, the experience has been a rewarding one and has culminated in several public performances in venues such as the Esplanade.

The process of preparing the music for presentation will be discussed in this lecture-recital. This will include:

1. The initial jam sessions and improvisations.
2. Indian classical music and how the group injected jazz elements into it.
3. How a jazz musician studied Indian music and incorporated the spirit (and music theory) of Indian music into arrangements and compositions.
4. What it means to be present in this ensemble and its significance in improvisation and performance.
5. Some challenges faced while making music together.

The performance will showcase a unique arrangement of Antonio Carlos Jobim’s “One Note Samba”, an Indian classical piece and an original composition. The unique feature of this group is how they create music in the moment that may be appreciated equally by fans of both genres of jazz and Indian music.

Presenter: Conductor, composer, bassist **Tony Makarome** is Associate Professor at Yong Siew Toh Conservatory. He has a DMA (Orchestral Conducting) from USC and a degree in Composition from Berklee. His teachers are George Monseur, Attilio Poto, Robert Spano, Miroslav Vitous, Herb Pomeroy, T.R. Sundaresan, Chettiharaveetil Haridas Sreekanth and K.R. Shyama. Conducting highlights include premiering Procaccini's opera, *La Prima Notte* (USA), successful seasons as prompter at Columbia Lyric Opera, and conductor of NUS Wind Symphony and YST New Music Ensemble.

Dr. Makarome's woodwind quintet *Scifi Lounge* (2006) premiered in Bangkok and his *Name with No Street* (Quartet) performed in Shanghai and Hunan.

Other works include *East Wind* (solo percussion) in "Four Dimensional Music" (Esplanade) and his opera, *Faybulous*, premiered at Pawley's Island Music Festival (USA). His arrangements of *Seven Steps to Heaven* and *Asiana* were performed by the Singapore Chinese Orchestra and China Broadcasting Folk Orchestra (Beijing). His composition "What Pattern?" premiered at Carnegie Hall on June 14, 2016.

As bassist, he performed with Louis Bellson, Tony Bennett, Toshiki Nunokawa, Michael Veerapan, Charlie Haden's Liberation Orchestra and Quartet West. He has performed as mridangam artist in past Chennai Music Seasons (2011-15). His group Noir appeared in Esplanade's "Late Nite". Dr. Makarome is a leading pedagogue of solfège, theory and jazz. In summers, he served as an award-winning teacher at the Walden School (USA). He co-wrote, produced and performed in "Jazz 1-2-3" in collaboration with Esplanade and NAC. Current projects include Esplanade's Jazz Program: "Mozaic Jazz Fellows"; and a musicianship course for Perkamus.

AKILESHWAR mridangam

Akileshwar was born into a family with a rich musical tradition, and with their encouragement he chose to pursue the art of the Mridangam from a young age. A fine and versatile performer, he is a very sought after percussionist and is not confined to the Indian Classical paradigm. His sound has been described by critics as being a pleasing blend of virtuosity and aesthetics. His approach to performance highlights the tonal nuances of the Mridangam while being rooted in the polyrhythmic tradition of Indian percussion.

At the age of 7, he was initiated by Thaamaraiyadi Shri Vijayakumar, Palghat Shri S V Ramani and Shri S Paskaran at the Temple of fine arts Singapore. In 2010, under the guidance of Shri T R Sundaresan at the Singapore Indian Fine Arts Society, Akilesh obtained the Diploma in Mridangam and was awarded the title for being the best student for that year.

Akilesh is an NAC Postgraduate Scholarship Recipient for the year 2012, and has completed his Masters in Rhythmology at the University of Madras, with

distinction. Akilesh is also a “B High” graded artiste with All India Radio (2014). The titles he has received include “Vadhya Visharadh” (2010, SIFAS), and “Vaadhyanjali” (2002, TFA Singapore).

V M SAI VIGNESHWAR *vocals*

Sai Vigneshwar studied Carnatic vocal at Temple of Fine Arts, Singapore from Smt Rajalakshmi Sekar, and performed his Arangetram under the guidance of Smt Gowri Gokul. He was awarded the title “Geethanjali” by Swami Shantanand Saraswati in 2002 and the title “Sangeetha Visharadh” in 2010 from Singapore Indian Fine Arts Society, completing a Diploma in Carnatic music. He received significant training from senior gurus such as Smt Mangalam Shankar and Sri Poorna Pragna Rao in Singapore, advanced voice culture training from Shri Karaikkudi Subramaniam (Brhaddhvani), and advanced training in Manodharma Sangeetham from Shri Rajkumar Bharathi in Chennai.

He performs regularly in the Chennai December season, on television in Singapore and on DD Bharathi. Vigneshwar has recorded a Sai music album, and performed in Prashanthi Nilayam before Sri Sathya Sai Baba. He has performed as a soloist in India, Malaysia, Australia and Singapore, appearing regularly in the annual SIFAS Festival. Vigneshwar has supported several dance Arangetrams and was a principal vocalist in two SIFAS dance productions, Krishna Bharatam (2012) and Pravaha (2014). As artistic director, he helmed Aham (July 2015), SIFAS Alumni’s most major production to date.

Vigneshwar is active in fusion music, collaborating with the SA collective, Orkestar Trio and The Tamarind Sound project in an inter-ethnic production called “Ethnicity” in October 2015. Vignesh is also a member of Varsha, an Indian/Jazz fusion band, along with local musicians Akilesh (mridangam/Indian percussion) Tony Makarome (bass) and Md Noor (drums/percussion). Vignesh also performed and recorded with Veritas, a local pop/rock band.

Concert 5: RUSH HOUR CONCERT Paul Cesarczyk & Joachim Lim

**Friday, 28 October 2016, 5:30pm
Conservatory Orchestra Hall**

JAKUB REYS (1545-1605)

Six Lute Pieces

- I. *Prelude I*
- II. *Fantasia*

- III. *Courante I*
- IV. *Prelude II*
- V. *Galliard*
- VI. *Courante II*

MAURO GIULIANI (1782-1829)
Variations on a Theme of G.F. Händel, Op. 107

BRIAN PHILLIP MILLS (b. 1957)
Prelude - *Long Shadow Fantasy* (2016)

THIERRY DE MEY (b. 1956)
Silence Must Be (2002)

J.S. BACH (1685-1750)
Allemande, BWV 996

GEORGE CRUMB (b. 1929)
Mundus Canis (1998)

- I. *Tammy*
- II. *Fritzi*
- III. *Heidel*
- IV. *Emma-Jean*
- V. *Yoda*

Paul Cesarczyk, *guitar*

Described by Guitar Review Magazine as an “artist of uncommon command and maturity, with a broad, singing tone,” the Polish-born American guitarist Paul Cesarczyk is an active exponent of both the contemporary and the traditional repertoire. He made his New York City debut at the age of seventeen at Carnegie Hall’s Weill Recital Hall, and has been concertizing since then throughout the United States, Europe, and Asia.

Cesarczyk has appeared in concert with the Manhattan Guitar Quartet (as a founding member), the Speculum Musicae, the Cremona Festival Orchestra, The Claremont Ensemble, the New York City Opera Orchestra, the Manhattan Virtuosi, and the Thailand Philharmonic Orchestra. Mr. Cesarczyk has performed in many festivals including the Danish GuitarWave festival, playing the works of Per Nørgård, and the Long Island Guitar Festival, where he has performed Reich’s minimalist masterpiece *Electric Counterpoint* and David Leisner’s *Sonata* for violin and guitar.

Cesarczyk is the recipient of several prestigious awards, including the Andres Segovia Award, the Aaron Copland prize from ASCAP (American Society of Composers, Authors, and Publishers), the Artists International Award, a Kosciuszko Foundation Prize, and an Artistic Excellence Award from the New York State Senate.

An active proponent of new music, Cesarczyk has worked with contemporary greats such as George Crumb, both at the George Crumb Festival in New York and in collaboration with the composer for his “George Crumb 70th Birthday Album,” released by Bridge Records (1999). A composer in his own right, Cesarczyk’s Debut CD, “Polish Folk Melodies” (2009), featured his arrangements of Polish music for the guitar. His most recent arrangements include music by the King of Thailand and can be heard on the CD “Ekachai Jearakul Plays the Music of His Majesty King Bhumibol Adulyadej,” Bangkok, Thailand (2011).

Cesarczyk was educated in New York City, including the prestigious La Guardia High School for the Performing Arts. He received his Bachelor’s and Master’s Degrees from Manhattan School of Music, where he studied with David Starobin, and completed a Doctor of Musical Arts (DMA) degree at the State University of New York at Stony Brook, studying with Jerry Willard.

Since 2009, Cesarczyk serves as the Guitar Department Chair at Mahidol University, College of Music, in Thailand. He is also on the faculty of the Cremona International Music Academy and Competition in Italy, during the summer months. His dedication in teaching has produced numerous prizewinners in national and international competitions. Paul Cesarczyk performs on a guitar made by Australian luthier John Price and uses Augustine strings.

Joachim Lim, *percussion*

Joachim Lim is as comfortable playing Mahler as he is in a rock band. With a wide musical knowledge, he is able to quickly adapt to the needs of his fellow musicians, from conductors to guitarists, whether it be playing timpani during a Beethoven symphony, or jamming to tunes by Miles Davis.

Joachim has experience in various orchestras and ensembles, including the Singapore Symphony Orchestra, the Baltimore Symphony Orchestra, the Peabody Symphony Orchestra, the Yong Siew Toh Conservatory Orchestra, the Yong Siew Toh New Music Ensemble, Peabody Camerata, Now Hear This, the Peabody Wind Ensemble, the Peabody Latin Jazz Ensemble, percussion ensembles from the Peabody Institute of Music and the Yong Siew Toh Conservatory of Music, and many others. Artists he has also collaborated with include Boston Brass, T’ang Quartet, José Carreras, Diego Masson, Marin Alsop, Kevin Puts, Roland Szentpáli, Jim Casella, Stuart Marris and Gifford Howarth, to name a few. He has performed in several countries

including the United States of America, Italy, China, Thailand, Indonesia, and Malaysia.

Joachim has participated in master--classes by various renowned artists including Amadinda Percussion, So Percussion, Tambuco Percussion Ensemble, Peter Sadlo, Gwendolyn Dease, Tom Freer, Ji Hye Jung, Eduardo Leandro, Tom Gauger, Paul Philbert, and Gifford Howarth. Through these master--classes, he intends to use the experience and knowledge gained to promote percussion in his home country, Singapore, through performances and education. Joachim is a firm believer that knowledge should be shared so that others may experience the joy in music making and listening.

He was also part of the pioneering group of students that participated in the Joint Degree programme between the Peabody Institute of The Johns Hopkins University in Baltimore and the Yong Siew Toh Conservatory of Music. Graduating from both schools with First Class Honours, Joachim was also placed on the Dean's List in the Yong Siew Toh Conservatory of Music and was the Valedictorian of the Conservatory. He was also awarded the National University of Singapore Society (NUSS) Outstanding Achievement Award during his graduation in 2014. In the same year, he was offered a full scholarship from the Yong Siew Toh Conservatory to pursue his Masters degree at the Peabody Institute of The Johns Hopkins University, where he recently graduated. In Singapore, he studied under Jonathan Fox, principal percussionist of the Singapore Symphony Orchestra; at Peabody, his teachers include marimba virtuoso Robert van Sice, Tom Freer, Gwendolyn Dease, and David Skidmore.

Apart from his Classical achievements, Joachim is also part of the classical-pop fusion quintet, Lorong Boys. Their spontaneous performance in the trains one night in Singapore brought overnight fame and success, and they were soon sought after by the media and other music groups in Singapore. The Lorong Boys' achievements include a sponsored music video by Yahoo! Singapore, collaborations with homegrown Singaporean band The Sam Willows, and concerts in Esplanade venues. Last year, they were invited to perform at the 2015 President's Star Charity, the Cultural Medallion and Young Artist Award Ceremony, and also recorded the soundtrack to a television drama programme.

Concert 6: Melvyn Tan with Conservatory String Ensemble

**Friday, 28 October 2016, 7:30pm
Conservatory Concert Hall**

MOZART
Divertimento, K287

JONATHAN DOVE

An Airmail Letter from Mozart: Variations of a theme from K287

Intermission (10 mins)

MOZART

Piano Concerto No. 14, K449

MELVYN TAN *piano*

CONSERVATORY STRING ENSEMBLE

Mozart's Divertimento & Jonathan Dove's *An Airmail Letter from Mozart*

Violin 1

Brenda Koh Siu Han (B.Mus4)

Violin 2

Hsieh Yu-Ling (B.Mus3)

Viola

Hsiao Chia-Chien (B.Mus3)

Cello

Wu Fan (B.Mus4)

Double Bass

Ji Muzi (B.Mus3)

French Horn

Chang Mindy (B.Mus2)

Tan Wen Cong Xavier (B.Mus2)

Mozart's Piano Concerto No. 14

Violin 1

Brenda Koh Siu Han (B.Mus4)

Askar Salimdjanov (B.Mus3)

Chen Ying (B.Mus3)

Hsu Hao-Ning (B.Mus1)

Violin 2

Jirajet Jesadachet (B.Mus4)

Hsieh Yu-Ling (B.Mus3)

Chang Ping-Hsiang (B.Mus3)

Wang Jinyu (B.Mus1)

Viola

Hsiao Chia-Chien (B.Mus3)

Wong Wai Kit Mervin (B.Mus3)
Mukhammadyor Tulaganov (B.Mus3)

Cello
Wu Fan (B.Mus4)
Shin Minji (B.Mus3)

Double Bass
Ji Muzi (B.Mus3)

Oboe
Grace Tan See Von (B.Mus2)
Alyssa Yam Khai Zhee (B.Mus2)

French Horn
Chang Mindy (B.Mus2)
Tan Wen Cong Xavier (B.Mus2)

Concert 7: 4Cellists – East Meets West

Friday, 28 October 2016, 9pm
Conservatory Concert Hall

MONTEVERDI
Pur Ti Miro

RAVEL
Bolero

PIAZZOLLA
Libertango
Oblivion
Milonga Del Angel
Fuga Y misterio
Milonga de la anunciacion
Adios Nonino

SONG YOUNG HOON, *cello*
CLAES GUNNARSSON, *cello*
QIN LI-WEI, *cello*
JOEL MAROSI, *cello*

[please refer to page 29 for their biography]

DAY 3: SATURDAY, 29 OCTOBER 2016

Session 8:

PRESENTATIONS & PROVOCATIONS

illuminating the Score: The Past rePresented

Saturday, 29 October 2016, 9:30am – 10:15am

Provocateur: Bernard Lanskey

Panelists: Gabor Takács-Nagy, Wong Kahchun, Darrell Ang

The performer, whether soloist, chamber/orchestral musician, or conductor, has the ever-evolving responsibility to bring past and living composers' music to embodiment in the present. From historically informed performance (HIP) practice, to radical reimaginings, how do our creative reflections on the inherited musical past impact the way we make our mark in interpreting the musical score at hand? Utilizing Beethoven's Pastoral Symphony as a departure point, three conductors share what they imagine when they see the score, and what markings they themselves are inspired to make in order to trigger creative responses in live performance.

Bernard Lanskey

Bernard Lanskey is Director of the Yong Siew Toh Conservatory of Music, National University of Singapore, where he was awarded a full professorship in 2008. Prior to his appointment in Singapore, he was the Assistant Director of Music (Head of Ensembles & Postgraduate Programmes) from 1994-2006 at the Guildhall School of Music & Drama London, where he was awarded a Fellowship (FGSM) in 2001. Since 2005, he has also been an Artist-in-Residence at La Loingtaine, near Fontainebleau, France.

Gabor Takács-Nagy

A native of Budapest, **Gábor Takács-Nagy** began to study the violin at the age of eight. He was founding member and leader of the acclaimed Takács Quartet performing with the legendary artists, Lord Menuhin, Sir Georg Solti, Isaac Stern, Mstislav Rostropovitch, Paul Tortelier, Gidon Kremer, and Andras Schiff and was regularly invited by Sviatoslav Richter to his festivals. The Takacs Quartet made many recordings for Decca and Hungaroton..

In 2002, following in a long-line of Hungarian musical tradition, Takács-Nagy turned to conducting, creating in 2005 his own string ensemble, the Camerata Bellerive as orchestra-in-residence at the annual Festival de Bellerive in Geneva. In 2006 he became the Music Director of the Weinberger Kammerorchester and in August 2007, the Music Director of the Verbier

Festival Chamber Orchestra. From 2010 until 2012 he was Music Director of the MAV Symphony Orchestra Budapest and recorded as world premier the epic “Bards of Wales” oratorio by Karl Jenkins. Since September 2011 he is Music Director of Manchester Camerata, one of the UK’s leading chamber orchestras and since September 2012 is Principal Guest Conductor of the Budapest Festival Orchestra. In January 2013 he was appointed Principal Artistic Partner of the Irish Chamber Orchestra. He is Professor of String Quartet at the Haute Ecole de Musique in Geneva and International Chair in Chamber Music at the Royal Northern College of Music in Manchester. In June 2012 he was awarded honorary membership of the Royal Academy of Music in London.

Wong Kahchun

An innovative and passionate force both on and off the conductor’s podium, Singaporean conductor **Wong Kahchun** was awarded 1st Prize at the 5th Gustav Mahler Conducting Competition in May 2016, making a strong impression with his natural musical instinct and maturity for both canonic and modern repertoire.

In June 2016, Wong made a sensational debut in China, stepping in for the indisposed Spanish conductor Jesús López-Cobos at short notice, with the China Philharmonic Orchestra in Beijing, Shanghai Symphony Orchestra and Guangzhou Symphony Orchestra. He has been also selected by the Los Angeles Philharmonic Orchestra as a Dudamel Fellow for their 2016/2017 Season.

A protégé of Kurt Masur, Wong was handpicked by the maestro to attend five of his highly sought-after international conducting seminars, which culminated in a week of assistantship at the Leipzig Gewandhaus Orchestra in September 2013. He also enjoys a close association with Bernard Haitink, Esa-Pekka Salonen and Robert Spano, who have supported his musical growth over the years.

Born in 1986, Wong majored in composition with Ho Chee Kong at the Yong Siew Toh Conservatory of Music (National University of Singapore), and continued his studies in opera and orchestral conducting with Christian Ehwald and Hans-Dieter Baum at the Hanns-Eisler Musikhochschule in Berlin, Germany.

Darrell Ang

Darrell Ang's triumph at the 50th Besançon International Young Conductor's Competition, where he took all three top awards - Grand Prize, Audience Prize and Orchestra Prize - launched his international career, leading to the music directorship of the Orchestre Symphonique de Bretagne. Three years

later Ang was selected to join the prestigious International Conductors' Academy of the Allianz Cultural Foundation and invited to take on residencies with the London Philharmonic Orchestra and the Philharmonia Orchestra. He is currently preparing several recording projects on the Naxos label of works by French and Asian composers.

In his native Singapore, he became the youngest Associate Conductor of the Singapore Symphony Orchestra and served as the Music Director of the Singapore National Youth Orchestra. In 2010 Darrell Ang led the World Youth Olympic Games Orchestra in an internationally-televised opening ceremony of the first-ever World Youth Olympic Games in Singapore. As the chief conductor of the NTSO Taiwan-China Youth Orchestra, Darrell was at the heart of the initiative which brought together the best young musicians from China and Taiwan, leading them in high-profile concerts at the national concert halls of Beijing and Taipei.

Session 9:

OPEN REHEARSAL

Beethoven Symphony No. 6 with Gabor Tákacs-Nagy

Saturday, 29 October 2016, 10:30am – 12:30pm

Conservatory Concert Hall

[please refer to page 101 for biography]

Symposium Presentations Session 10A

Saturday, 29 October 2016, 10:30am – 12:30pm

Ensemble Room 1

Chair: Mieko Kanno

The “Presents” in Music

James Khoo Chee Min

Saturday, 29 October 2016, 10:30am

Ensemble Room 1

Abstract: The “Presents” in music are moments in space - time when the performance becomes part of the collective memory of all.

Thus, the music composed, interpreted by the conductor and the players, and received intensively by the audiences, is so elegant and powerful that time,

which is always moving forward, seems stilled into a “present or frozen moment” that will always be remembered.

What makes such music?

To try to understand, we should remember that we evolved with the innate sounds and rhythms of life in the universe, the morning and evenings of the day with birdsongs, the seasons with sounds of the rain and winds, the play sounds of children and humming of lullabies. Music too has its rhythms, its cycles and tones. It is when such rhythm and sounds become constructed so well by talented musicians that we, the listeners, feel “the present”.

The human brain has about 100 billion neurons with ten thousand trillion connections.

The dominant temporal lobe receives sounds as speech, music and noise in the superior temporal gyrus and links it to the other temporal lobe, and to the parietal and frontal lobes and also to the limbic system, that is the amygdale, hippocampii and thalamic nuclei. It is these links that gives such strong emotional and pleasurable responses to music that is well composed and well played.

Within the cortices of the temporal, parietal and frontal lobes, the various types of neurons have a stratified and functional architectures which facilitates the interpretative and coherence of complex stimuli such as music. It has been shown that music influences the EEG significantly and music therapy seems helpful in patients with epilepsy, reducing the disturbances and increasing the synchronisation of the higher brain waves.

Music therefore plays an important part in our Brain mechanisms and most likely Brain Development.

It is my hope that our musicians in this conservatory will continue to give this “present” to us, the listeners.

Presenter: James Khoo. Educated, trained in Singapore, Australia and the US. Work as Neurosurgeon. Was founding Chair of the National Neuroscience Institute, the Asian Civilisations Museum, The Conservation Advisory Panel of the URA, and Vice Chair, Ren Ci Hospital. Enjoys visual art, music, and tennis, and home with family and dogs.

Pleasant Presents to the Present World – Interactive Sharing of Tools to Be Present

Haruna Tsuchiya

Saturday, 29 October 2016, 11am

Ensemble Room 1

Abstract: I would like to propose an audience participatory presentation to explore what our missions could be in society as performing artists. Being present in performing and living might be one of the biggest challenges today, especially in so-called developed countries. Many people are constantly trying to connect with others electronically, while completely abandoning possible connections with the actual human beings right in front of them.

As performing artists, we are trained to be open, to listen deeply, to trust what feels right – and not what we “think” is right, to be vulnerable, to share our core beings with the world, to honor both structure and content, to notice everything, to cherish repetitions, to experiment, to have “serious fun”, to be curious, to be inquisitive, and to follow our inner knowingness.

I feel a strong urge to express the risks of the systems and trends that have been created for convenience and extreme efficiency in society. They undermine these qualities and potentials of delicate yet powerful sensory beings by tactically and subliminally encouraging quicker and instant results, making it even more difficult for us to truly be present.

We, as trained performing artists with loving-kindness, could be the beacons for the society that wanders away from experiencing the present moment and space.

By sharing the tools I use for my artistic work stemming from trainings at Naropa University’s contemplative education, such as Six Viewpoints, contemplative dance practices, experiential anatomy, extended voice, Gorotowski’s physical acting work, and meditation, I would like to re-ignite our inner powerful beings as performing artists. This is also my invitation to connect with others who are mindfully meeting the world as it is and transforming it for better – not through guns and tanks, but through our physical and musical instruments guided by our profound intuitions.

Presenter: **Haruna Tsuchiya** is a performing artist. In recent years, she has been creating solo works, and working with artists around the world. Her collaborative projects include: *Sojourn*, a Soundsuits dance performance with Nick Cave at Denver Art Museum in the U.S.A., and in between, the experiment of piano and theatre. Her recent solo works include: *Scarlett at a captivating Glass House*, an outdoor traveling performance of *Songs of Iris* “*Forget-me-not*”, and the audience participatory performance in a pitch-dark,

KANNON “Into the Light”. She is currently creating a new solo piece *Juliet* (working title). Since 2006, she has been deeply involved with the true story of Hana's Suitcase. In the U.S. premiere theatrical production, she played the lead at Metro Theater Company, and reprised the role at First Stage Children's Theater. She also served as an interpreter/interviewer for the internationally acclaimed documentary film, *Inside Hana's Suitcase* by Larry Weinstein. Her work on stage has also been seen at Collaboraction/Steppenwolf Theatre in Chicago, The Museum of Science and Industry in Chicago, Lost Nation Theater in Vermont, Spark Theater in Colorado, Shimoda Civic Center in Japan, and Bangkok Theatre Festival in Thailand. She initiated the Annual Shimoda Youth Festival, flourishing international artistic exchange between Japanese children and American artists. Her translation work includes *Moonlight Modesty* by Ryo Iwamatsu, which was read during The First Annual International Voices Project in Chicago. She has taught theatre workshops in the U.S., Japan, Thailand, and Myanmar, and is currently a faculty member at the College of Music, Mahidol University. She continues to create projects that speak strongly to people's hearts, cultivating more opportunities for person-to-person connections through performing arts. Haruna is a native of Shimoda, Japan, and holds B.F.A. Musical Theatre from SUNY Fredonia, and M.F.A. Contemporary Performance from Naropa University.

Exploring Co-Performer Communication in Sound-Visual Improvisatory Performance

Chow Jun Yan

Saturday, 29 October 2016, 11:30am
Ensemble Room 1

Abstract: For the past few decades, researchers were conducting investigations on trying to understand how musicians communicate and coordinate with each other when the performance unfurls. In general, the verbal, non-verbal (eye contact, body language, etc.), and musical cues have been employed by the musicians for achieving the necessity of unifying the piece as a whole. In this proposal, we have extended the investigation from a single modality performance (music) to multidisciplinary improvisation performance, where one musician and one visual artist have been invited to improvise together within their native disciplines. A composition with minimal structure has been provided to the performers as the general guidance for the performance, and the performers are using the materials from their native disciplines to coordinate, communicate and interact with each other when the performance unfurls. Examples from two groups of sound and visual artists (Percussionist and Digital Visual Artist; Pianist and Fine Art Painter) will be shared for examining how sound and visual elements have been employed by performers as cues or signals for coordination, and understanding how performers decide the direction and the use of material moment-by-moment

during the collaboration. The identification will help to provide a general understanding on how the performers from different modalities manage to coordinate and communicate with each other as the performance unfolds. In addition, the identification will also shed light on criteria useful for constructing a media platform for supporting multiple modality improvisation.

Presenter: Chow Jun Yan (Malaysia) started his composition studies with Mr. Yii Kah Hoe. He graduated with First Class Honours in Yong Siew Toh Conservatory of Music (YSTCM), Singapore and was studying under Professor Ho Chee Kong, Head of Composition Faculty, and Computer Music under Professor Steven Miller. Furthermore, he had his student exchange program in Peabody Conservatory of Music, where he studied under Dr. Oscar Bettison, and attended master classes with Chaya Czernowin, Liza Lim, Hans Thomalla, Mark Andre, Manos Tsangaris and Yuval Shaked. Jun Yan won the 2nd Prize for the Malaysia Modern Poem Composition Competition 2015, Winner of Society of Malaysia Contemporary Composer's "Call for Score – Organ solo" 2013, and the 3rd Prize for the Category B in the Singapore International Competition for Chinese Music Composition 2012.

For the past few years, he extended his art exploration into interdisciplinary art where he composed "*Strolling*" for flute, percussion and Chinese calligraphy in 2013, followed by organizing "Hearing Visual Looking Sound", a sound-visual improvisation performance in December 2015 in Malaysia, and June 2016 in Thailand. In addition, he participated in the SETTS #3 performance in Singapore on May, 2016 by inviting musician and visual artist to have live collaboration within their native discipline.

Jun Yan is currently doing his PhD studies in National University of Singapore under Professor Lonce Wyse, focusing on cross-collaboration interactivity between music and visual arts.

Symposium Presentations Session 10B

Saturday, 29 October 2016, 10:30am – 12:30pm

Ensemble Room 2

Chair: Chen Zhangyi

On Performing Chen Yi's *Ba Ban* (1999)

Kiu Tung Poon

Saturday, 29 October 2016, 10:30am

Ensemble Room 2

Abstract: In her solo piano work *Ba Ban* (1999), Chen Yi juxtaposed a pentatonic folk tune with a twelve-tone row and her own chromatic melody, and set them into the contexts of a Chinese traditional composition *Ba Ban*: A 68-beat tune that consists of eight phrases, eight beats each, except the fifth phrase that has an additional 4 beats where the golden section falls in the middle (Chen, 1993). Whether by means of compositional techniques or by means of musical gestures, Chen Yi's music demonstrated a unique syncretism of Chinese and Western musical elements that set her apart from former generations: she structured her piece with the Chinese traditional compositional process *fangman jiahua* in mind, organised her materials by the use of Fibonacci series, and incorporated twelve-tone methods with a pentatonic sonority. Reminisce musical gestures were used; from the sliding tone of the Chinese gong in Beijing opera tradition, Chinese mountain song singing, and various techniques in Chinese plucked instruments, to Lisztian octaves, Bartokian percussive toccata, and impressionist passages. What does it mean to the performers? How do they contribute to an original interpretation? In this lecture recital, I will examine her unique musical syncretism and attempt to make a connection to the performance. With reference to the performance practice in Chinese folk and instrumental music, analytical observations on pitch selection, rhythmic organisation and formal structure are applied to practice issues of interpretation, including the articulation, emphasis, phrasing, shaping, ornamentation, choice of tone colour, and manipulation of timing.

Presenter: Named Steinway Young Artist, pianist **Kiu Tung Poon's** engagements have included recitals and lecture - recitals in the U.S., Germany, Malaysia, Hong Kong and Macau; international music festival appearances in Tanglewood, Aspen and Great Wall in Beijing; and broadcasts on RTHK Radio 4, Austin's 89.5 KMFA, and Teledifusão de Macau. She frequently gives performances on music of our time. She was privileged to work with a variety of today's foremost American composers including Daniel Godfrey, John Harbison, George Tsontakis, and Dan Welcher, and has premièred with the Penderecki Quartet, among others. Her world première of Mark Morris/Samuel Barber's *Excursions*, with Mark Morris Dance Group in the Tanglewood Music Festival, received enthusiastic review by critics writing for *The New York Times* and *Boston Phoenix*. Graduated from the Chinese University of Hong Kong, the Indiana University Bloomington, and the University of Texas at Austin with a Doctor of Musical Arts degree in Piano Performance, her principal mentors include Cheng Wai, Jean-Louis Haguenaue, Gabriel Kwok, and Anton Nel. She has also worked with Michel Béroff, Claude Frank, Jean-François Heisser, John O'Connor, Garrick Ohlsson, John Perry, and Manahem Pressler during summers. She is currently appointed as Lecturer in Performance at the Chinese University of Hong Kong.

The Performer's Response as Symbolic Space: Exploring the Piano Music of Charles Griffes

Abigail Sin

**Saturday, 29 October 2016, 11:15am
Ensemble Room 2**

Abstract: Charles Griffes (1884-1920) was one of the most important yet misunderstood figures of American music. His eclectic artistic outlook has been a major point of fascination and he has frequently been compared to his more famous contemporaries such as Debussy and Ravel, often resulting in reinforcing unhelpful stereotypes. Griffes's tautly-constructed, vividly-hued music has rarely been discussed on its own terms.

In this lecture recital, I will present two ways in which I as a performer have set out to develop my own language and toolkit for approaching Griffes's music. Firstly, I will perform and present my reading of *The Night Winds* from *Three Tone Pictures* Op. 5, which is governed, both on a micro and macro level, by the dichotomy between minor 2nd and major 2nd intervals. Secondly, I will examine issues of sound production in performing *The White Peacock* from *Roman Sketches* Op. 7, using both piano and orchestral scores as an entry point to qualifying Griffes's soundworlds.

The analysis and processes detailed in these two case studies constitute what I have proposed to call the "Audiated Version". This is a symbolic space, constructed by the performer as a mediatory place to respond to the symbol of the score, and to translate the information gleaned from the score into conceptualised sound. The "Performed Version" is what takes place when the performer transforms and transposes this conceptualised sound into physical action and actual sound at the piano. The focus is thus on the agency of the performer and her active, imaginative response to the music.

This research could serve as a model for performers exploring similarly under-researched repertoire, and also as a case study on exploring a performer's process and practice.

Presenter: Singaporean pianist **Abigail Sin** has appeared in concert halls across the globe, including Wigmore Hall, Salle Cortot and various venues in the USA, UK, France, Germany, Lithuania, Ukraine, Romania, Hong Kong and South-East Asia. She has performed with orchestras such as the Singapore Symphony Orchestra, Philippines Philharmonic Orchestra, Armenian State Philharmonic Orchestra, Dnepropetrovsk Philharmonic Orchestra, Kaunas Symphony Orchestra and the London Soloists Chamber Orchestra. A top prize winner of several international piano competitions, Abigail was twice selected to attend the Verbier Festival Academy and was named South-East Asia's first Young Steinway Artist. Performances in 2016

include concerts for the Park Lane Group in London and the Yellow Barn Festival in the USA.

A keen chamber musician, Abigail was awarded the Guildhall School's Ivan Sutton Chamber Music Award and was a finalist in the 2015 St Martin's-in-the-Field chamber music competition. Committed to developing the classical music scene in Singapore, Abigail co-founded the More Than Music chamber music concert series, which has received critical acclaim for its candid, interactive presentation of classical music.

Born in 1992, Abigail studied with Prof. Thomas Hecht at the Yong Siew Toh Conservatory of Music, National University of Singapore, graduating with the Lee Kuan Yew Gold Medal. She received a Masters degree with distinction from the Guildhall School of Music and Drama, where she studied with Joan Havill. Abigail is currently a doctoral student under the supervision of Prof Christopher Elton and Dr Briony Cox-Williams at the Royal Academy of Music. She is a recipient of the prestigious Lee Kuan Yew Scholarship.

Symposium Presentations Session 10C

Saturday, 29 October 2016, 10:30am – 12:30pm

Steven Baxter Recital Studio

Chair: Peter Dejans

Mauricio Kagel's Experimental Sound Producers

Luk Vaes

Saturday, 29 October 2016, 10:30am

Steven Baxter Recital Studio

Abstract: Both Kagel's instrumental theatre and experimental sound producers are embedded in a historical biotope defined by his performance practice and that of the musicians he worked with. Despite the fame of some of the relevant music, mostly from the decade between the late 1960's and 1970's, their performance practices have all but disappeared, and reconstructing is not only necessary to gain an understanding of what makes those "works" Kagel's, it also demands the hands-on development of "unorthodox performers who extend the boundaries of their craft", and, ultimately, of how sound becomes theatre and how theatre becomes music.

For the symposium, Luk Vaes will work with students of the conservatoire to present this particular type of Kagel music. The performers will come to the project with different instrumental backgrounds, providing insights into how the historical knowledge of this particular type of performance practice,

embodied by Luk Vaes' extensive involvement with Mauricio Kagel, his music and his performance practice, can be made explicit and transferred. The multi-phase event will consist of practice sessions including a workshop and rehearsals, during which the knowledge of Kagel's experimental performance practice is developed for a stage performance, a lecture in which the artistic research underlying the project is elaborated upon, and a concert performance presenting the artistic result of the project.

Presenter: **Luk Vaes** studied piano with a.o. Claude Coppens (Belgium), Aloys Kontarsky (Germany) and Yvar Mikhashoff (US), won first prizes in several international competitions and concertized with musicians such as Uri Caine and Thomas Quasthoff at the most renowned festivals in the EU and US. His recordings of piano works of Mauricio Kagel (Winter & Winter) won nine international prizes. In 2009 he obtained his doctorate at Leiden University (through the docARTES programme) with a dissertation on the theory, history and performance practice of extended piano techniques. Currently he is fellow in artistic research of the ORCiM research group, coordinates the doctoral program for artists at the Orpheus Institute and the Royal Conservatory in The Hague.

The Pre-Belgian Clarinet School

Vlad Weverbergh

Saturday, 29 October 2016, 11am
Steven Baxter Recital Studio

Abstract: Lecture recital about the evolution of the clarinet repertoire with a focus on repertoire writing in the pre-Belgian era. Case study on the Missa Maria Assumpta by J.A. Faber (Belgium, Antwerp 1720), a mass containing one of the first big clarinet solos in history and a performance of the clarinet concertino No. 1 by CH. L Hanssens.

One of the key challenges and opportunities in classical music today is the consideration how to innovate it. This can be done by changing the format of performances or by changing the repertoire.

The last few decades have been marked by a lot of new repertoire discoveries and revivals of forgotten composers.

Giving this unknown and consequently unloved music a place in the modern musical landscape and making it part of our natural heritage is a considerable challenge. This lecture discusses recently discovered clarinet repertoire from Belgium.

The clarinet is a popular woodwind instrument which was invented in Germany around 1700. By the mid of the nineteenth century – a period also marked by the independence of Belgium – the clarinet was a very popular woodwind instrument which had gained a fixed position in the musical scene of Europe.

The main evolution in the repertoire and the construction of the instrument as we know happened in Europe's major countries Germany, Austria, UK and France. This lecture focusses on the particular roll that Belgium took in this evolution and describes three recently revived composers: J.A. Faber (1691-1752), H.J. Tobi (1741-1809) and Ch. L. Hanssens (1802-1871).

This study clearly shows that Belgium not only had an important tradition of woodwind makers but that there was also a musical activity and vivid use of the clarinet. This can bring a new view on the evolution of the repertoire and gives an opportunity to innovate the present--day concert repertoire.

Presenter: Despite his youth - born in 1977 - **Vlad Weverbergh** could easily be counted as one of Belgium's leading clarinetists. His phenomenal technique, masterly control, enviable musicality and stylistic versatility have won him praise from all quarters. A series of brilliant competition results at both Belgian and international venues have served to underline his talents. Weverbergh won the Young Tenuto Competition (Belgium 1993), the Aurelian Octav Popa International Competition (Romania, 1993), the Fedekam National Soloist Championships (Belgium 1994), the Concours Européen pour Jeunes Solistes (Luxemburg, 1994), the Pro Civitate prize (Belgium 1995) and the Tenuto prize (Belgium, 1997). In March 2000 he was awarded the 'Link' public prize in Tilburg (Holland).

Weverbergh is a graduate of the Royal Music Conservatory in Antwerp, where he studied with professor Walter Boeykens. He also studied with Aurelian Octav Popa in Brasov, with Guy Deplus in Nice and with the Melos String Quartet in Oberstdorf. In 1996 he attended the Interpretationskurs under Hans Deinzer at the Europäische Musikakademie in Bonn. He has performed as a guest soloist with the VRT Philharmonic Orchestra, Prima la Musica, Collegium Brugense, the Symphonic Orchestra of the Music Conservatory of Antwerp, the Hungarian Radio Orchestra, the George Enescu Philharmonia and the Philharmonia Hungarica. He has worked with conductors such as Philip Elis, Koboyashi Ken Ichiro, Christian Mandaël, Robert Groslot, Patrick Peire, Dirk Vermeulen and Daniele Callegari.

Weverbergh brings his dash and gusto to the entire clarinet repertoire, be it Mozart, Weber, Rossini, Debussy, Stravinsky or contemporary works hot from the composer's pen. His eclectic musical taste is expressed perfectly in Trio Dor, the ensemble he founded in 1993. Trio Dor ('dor' being a Romanian word roughly meaning nostalgia or longing) combines a highly personal mixture of original compositions and standards from the klezmer, tango and musette

repertoire, with plenty of room for improvisation. In 1998, the group won the Chamber Music Beginner's Prize awarded by Jeugd en Musiek. Not surprisingly so, this award led to successful tours in Romania, Sweden, the Netherlands, France, Austria, Great Britain and South Africa. Trio Dor has released two CDs. Vlad has also made recordings for Belgian, Dutch, Romanian and German TV and radio stations. In September 2001, he released his first recital CD - *Première Rhapsodie* (on the Etcetera label) - with pianist Yasuko Takahas. Apart from compositions by Debussy, Stravinsky, and Poulenc, the CD also features lesser known works by the French clarinetist Louis Cahuzac, and a world premier of Four Greek Songs by the Maltese composer Charles Camilleri.

Weverbergh also plays with the trend-setting musical ensemble Champ d'Action. He has furthermore been invited to join I Solisti di Vento, an ensemble of the best Belgian wind instrumentalists. Until 2002 he lectured on chamber music at Antwerp's Royal Music Conservatory. Currently, Weverbergh teaches the youngest generation of Belgian clarinetists at the municipal conservatory of Bruges (Belgium).

Liu Jia, staff accompanist of Yong Siew Toh Conservatory of Music, will accompany Vlad on the piano.

Concert 8: LUNCHTIME CONCERT

Acustica

**Saturday, 29 October 2016, 12:30pm
Conservatory Orchestra Hall**

Luk Vaes
Lee Jia Yi (B.Mus2)
Noah Diggs (B.Mus2)
Huang Ding Chao (B.Mus3)
Christine Tandinata (B.Mus2)

"Acustica" (by Mauricio Kagel) is an open form piece of which the score is 127 separate pages long, for 45 "experimental sound producers" (ranging from a balloon to toy engine, from bicycle bells to comb, etc.) for 4-5 musicians. This afternoon, Luke, together with 4 YST musicians, will perform a collage of 17 instrumental parts.

[please refer to page 111 for biography]

Session 11:
PRESENTATIONS & PROVOCATIONS
Warping the Performer's Present? The Recording
Conundrum

Saturday, 29 October 2016, 2pm – 3pm
Conservatory Orchestra Hall

Provocateur: Brett Stemple

Panelists: Vanessa Tomlinson, Zhang Manchin, Albert Tiu, Young Hoon Song

In an era when electronic and social media has facilitated a radical shift in the availability, immediacy, and relevance of recording and recorded music, how do twenty-first century performers place themselves in the often paradoxical and enigmatic position of a recording studio, a live-recorded performance, or a streaming/uploaded performance from their (or others) electronic devices? What is the difference between evolving the recorded present and having presence when performing live?

Brett Stemple

[please refer to page 92 for biography]

Vanessa Tomlinson

Australian percussionist **Vanessa Tomlinson** is active in the fields of solo percussion, contemporary chamber music, improvisation, installation and composition.

She has performed at festivals around the world such as Wien Modern, London Jazz Festival, Green Umbrella Series LA, Bang-on-a-Can Marathon NY, The Adelaide Festival of Arts, and Shanghai Festival. She is the recipient of 2 Green Room Awards, the 2011 APRA/AMC Award for Excellence by an organization or individual, and has been awarded artist residencies through Asialink (University of Melbourne), Civitella Ranieri (NY/Italy), Banff (Canada) and Bundanon (NSW).

She has recorded on numerous labels including Mode Records, Tzadik, ABC Classics, Etcetera, Clocked Out and Innova.

Vanessa is co-founder and artistic director of Clocked Out, one of Australia's most important and eclectic musical organisations, artistic director of percussion quartet Early Warning System and the percussionist for The Australian Art Orchestra.

Zhang Manchin

Zhang Manchin has been appointed as the Head of Viola Studies at the Yong Siew Toh Conservatory in Singapore since 2005. She also holds the position of Principal Viola at the Singapore Symphony Orchestra.

Prior to her current positions in Singapore, Ms Zhang was the first Asian player and youngest member in the history of the orchestra while she was appointed Assistant Principal Viola by music director Neeme Järvi at the Detroit Symphony Orchestra (DSO) in 1994. She toured more than half a dozen times with the orchestra in major European cities and in North America including Amsterdam, Berlin, Brussels, Budapest, London, Rome, Vienna, Poland, Switzerland, and Japan. Ms Zhang has worked closely with conductors and soloists such as Claudio Abbado, Lorin Mazel, Simon Rattle, Zubin Metha, Michael Tilson Thomas, Isaac Stern, Yo Yo Ma, Pinchas Zukerman, Gil Shaham, Midori, and Emanuel Ax. During her tenure at the DSO, she was a resident artist at the Interlochen Center for the Arts, a member of the DSO Chamber Music Ensemble and DSO String Quartet, and a participant and performer of the Chamber Music Festival at Blue Lake in Great Michigan area. She also regularly performed with the Detroit Chamber Winds.

Albert Tiu

Born in Cebu, Philippines, **Albert Tiu** has been called “an artist of uncommon abilities” by American Record Guide. His 2010 Centaur recording, “Nocturnal Fantasies”, featuring Chopin and Skryabin, was dubbed “one of the all-time great piano recordings” by Fanfare. “One of the most inventive recital programs ever seen or heard” (ARG), this “compelling and poetically imaginative recording” (Clavier Companion) was also hailed for “performances where heart and mind unite in a deeply affecting union” (Gramophone).

Currently Associate Professor of Piano at the Yong Siew Toh Conservatory of Music, National University of Singapore, he studied with Jerome Lowenthal at the Juilliard School, with Michael Lewin at Boston Conservatory, and with Nita Abrogar-Quinto and Nelly Castro in the Philippines. A recipient of Juilliard's William Petschek Award and a prizewinner of competitions in Calgary (Honens), Helsinki (Maj Lind) and Santander (Paloma O'Shea), he won the First Prize and two concerto prizes in the 1996 UNISA International Piano Competition in Pretoria, South Africa.

Young Hoon Song

Young Song, is arguably the most sought after cellist in his native Korea. He has performed to critical acclaim with orchestras and in solo recitals, toured extensively as a chamber musician and as a guest principal with numerous renowned orchestras.

Young's recent performances in Japan include Dvorak's Concerto with the New Japan Philharmonic at Suntori Hall, Tokyo, and Haydn's Concerto in C with the Ensemble Kanazawa and in a live-recorded performance with the English Chamber Orchestra in Korea and has been invited to play in the 2010 Martha Argerich Festival in Japan.

Other solo engagements include the English Chamber Orchestra, Finnish Radio Symphony, Helsinki Philharmonic, Czech Radio Symphony, Northern Czech Philharmonic, Philadelphia Chamber Orchestra, New York Chamber Orchestra, New Jersey Symphony, USC Symphony, Sinfónica Nacional of the Dominican Republic and the Ecuador National Symphony.

Young's performances have been broadcast on numerous television and radio appearances on KBS, MBC, SBS and EBS. In 2008 he served as host of the leading daily Korean radio classical music program, "Home Music", presenting such guests as Yo-Yo Ma. To help develop new audiences and performers for classical music, Young Song hosts the popular '11am, the Morning Concert' at the Seoul Arts Center since 2009 and teaches as a special visiting professor in Kyung Hee University's Music Department.

Session 12: Andrés Schiff Piano Masterclass

Saturday, 29 October 2016, 3pm – 5pm

Conservatory Concert Hall

BEETHOVEN

Sonata No. 28 in A major, Op. 101

- I. Etwas lebhaft, und mit der innigsten Empfindung: Allegretto, ma non troppo
- II. Lebhaft, marschmäßig: Vivace alla marcia

Melivia Citravani Raharjo (B.Mus4) *piano*

SCHUBERT

Sonata in A minor, D. 537

- I. Allegro ma non troppo

Luong Khanh Nhi (B.Mus2) *piano*

SCHUMANN

Fantasie, Op. 17

I. Durchaus fantastisch und leidenschaftlich vorzutragen

Serene Koh (B.Mus4) *piano*

András Schiff was born in Budapest, Hungary, in 1953 and started piano lessons at the age of five with Elisabeth Vadász. Subsequently he continued his musical studies at the Ferenc Liszt Academy with Professor Pál Kadosa, György Kurtág and Ferenc Rados, and in London with George Malcolm.

Recitals and special cycles, including the major keyboard works of J.S. Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, Schumann and Bartók form an important part of his activities. Since 2004, he has performed complete cycles of the 32 Beethoven Piano Sonatas in 20 cities, which included the live recording of his cycle in the Zurich Tonhalle.

His latest disc with ECM Records released in April 2015 features the late piano works of Franz Schubert recorded on a 1820 Viennese fortepiano made by Franz Brodmann and was recently awarded the International Classical Music Award for best "Solo Instrumental Recording of the Year". This is the second time András Schiff has received this award. The first was in 2012 for his recording "Geistervariationen" with works by Robert Schumann (ECM).

Schiff has worked with most of the major international orchestras and conductors, but nowadays he performs mainly as a conductor and soloist. In 1999 he created his own chamber orchestra, the Cappella Andrea Barca, which consists of international soloists, chamber musicians and friends. In addition to working annually with this Orchestra, he also works with the Chamber Orchestra of Europe.

Since childhood he has enjoyed playing chamber music and from 1989 until 1998 was Artistic Director of the internationally highly praised "Musiktage Mondsee" chamber music festival near Salzburg. In 1995, together with Heinz Holliger, he founded the "Ittinger Pfingstkonzerte" in Kartause Ittingen, Switzerland. In 1998 Mr Schiff started a similar series, entitled "Homage to Palladio" at the Teatro Olimpico in Vicenza.

Schiff has been awarded numerous international prizes. In 2006 he became an Honorary Member of the Beethoven House in Bonn in recognition of his interpretations of Beethoven's works; in 2008 he was awarded the Wigmore Hall Medal in appreciation of 30 years of music-making at Wigmore Hall; in 2009 he was made a Special Supernumerary Fellow of Balliol College (Oxford, UK); in 2011 he received the Schumann Prize awarded by the city of Zwickau; in 2012 he received the Golden Mozart-Medaille by the International

Stiftung Mozarteum, the Order pour le mérite for Sciences and Arts, the Grosse Verdienstkreuz mit Stern der Bundesrepublik Deutschland, and was made a Member of Honour of Vienna Konzerthaus; in December 2013 he was given The Royal Philharmonic Society's Gold Medal; in July 2014 he was awarded an Honorary Degree of Doctor of Music honoris causa by the University of Leeds.

In the spring of 2011 Schiff attracted attention because of his opposition to the alarming political development in Hungary and in view of the ensuing attacks on him from some Hungarian Nationalists, decided not to perform again in his home country.

In June 2014 he was bestowed a Knighthood for services to Music in the Queen's Birthday Honours List.

Symposium Presentations Session 13A

Saturday, 29 October 2016, 3:30pm – 5pm

Ensemble Room 2

Chair: Vanessa Tomlinson

Present and Past, Present and Absent: Emotional Communication and Authenticity in Portuguese Fado

James P. Félix

Saturday, 29 October 2016, 3:30pm

Ensemble Room 2

Abstract: In many genres, a performer is called upon to act as a communicator of emotions at a particular time and in a particular place. In Portuguese fado music, however, this remit is somewhat more expansive; in order to be seen as an authentic fadista, the singer must be capable of communicating both their own emotions and the gestalt emotional state of the present audience. Further to this, however, as a uniquely Portuguese genre, fado ought also to represent the sentiments of the Portuguese nation as a whole. The singer is one point on a continuum which is thought of as encompassing all those who have ever been authentically involved with the genre; in other words, those participants not present.

This paper examines the dual nature of the role of the singer as one who must be true to oneself but simultaneously must faithfully represent the mind and heart of another who may or may not be present at any given performance. It is the perception of this fidelity which will often lead to the ascription of the label "authentic". As such, beginning with an analysis of the nature of

authenticity, I propose a Taxonomy of Authenticity with which to greater understand the value and criteria of this term. Using elements of this taxonomy, I go on to argue that fado as a genre requires the singer to mentally step outside of temporality if they desire to remain authentic, yet their performance must simultaneously resound in the temporal world in order for those present to fully relate to, and participate, in it. Only in this way will their performance, and indeed their genre, be seen as legitimate, and only in this way will their performance and genre become timeless.

Presenter: Dr. **James Félix** is an independent researcher working in the fields of Popular Musicology and Ethnomusicology. His primary research focusses on the notion of authenticity in folk music, particularly as it relates to the Portuguese genre of fado, which was the topic of his PhD Thesis entitled 'Folk or Fake: The Notion of Authenticity in Portuguese Fado' (University of Leeds, 2015). Through an investigation of concepts such as tradition, national identity, commercialisation and "the amateur", he approaches authenticity using a taxonomical model which he developed; this allows for a greater understanding of the value of this term and the way in which it is formed. While his research looks at all elements of fado, a large proportion of it is devoted to an examination of performance styles, particularly during live performances, and the connection between beliefs, performance style and audience reception. Future research will further the investigation by examining both the way Portuguese music is performed in former Portuguese territories, and the way the "Taxonomy of Authenticity" may be applied to a wider range of musical genres. Throughout his research, the main object of study is the symbiotic relationship between music and identity, and the way in which identity is negotiated and manifests in performances.

His other research interests include the way in which folk music and traditions are incorporated in western art music, (as in the case of Zoltán Kodály), the music of Villa-Lobos, and he hopes to make an ethnomusicological comparison of the liturgical music of various Catholic monastic orders. Although trained on classical guitar, in recent years he has become increasingly involved in choral music as both a singer and a conductor.

While originally from Coventry, UK, he currently lives in Singapore, teaching music in an international school to students of all levels and abilities.

Performance of Electroacoustic Music in the 21st Century

Joo Won Park

Saturday, 29 October 2016, 4pm
Ensemble Room 2

Abstract: The early performance of electroacoustic music involved playback of recorded sounds on stage, thus challenging the concept of presence and experience of the “live”. The current digital music performance bypasses these by electronically enhancing and manipulating sounds of the instrumentalists on stage. Today's contemporary electronic music performance is more similar to the traditional performances since there is no need for prerecorded sounds and both the audience and performers cannot predict the exact interaction or outcome. In this lecture-recital, I will present four original electroacoustic music that are best experienced in the context of a concert. The algorithmic aspects of the computer part make every sonic outcome unique to the special performance. With these pieces, I hope to demonstrate that the music technology is reddening the way we present, experience, and perform music.

Presenter: Dr. **Joo Won Park** wants to make everyday sound beautiful and strange so that everyday becomes beautiful and strange. He performs live with toys, consumer electronics, kitchenware, vegetables, and other non-musical objects by digitally processing their sounds. He also makes pieces with field recordings, sine waves, and any other sources that he can record or synthesise. Joo Won draws inspirations from Florida swamps, Philadelphia skyscrapers, his two sons, and other soundscapes surrounding him. He has studied at Berklee College of Music and the University of Florida, and currently serves as an Assistant Professor of Music Technology at the Wayne State University. Joo Won's music and writings are available on ICMC DVD, Spectrum Press, MIT Press, PARMA, Visceral Media, MCSD, SEAMUS CD Series, and No Remixes labels. www.joowonpark.net

YST Students:

Lu Pei-Hsien (B.Mus1) *vibraphone*

Laptop Quartet

Huang Ding Chao (B.Mus3)

Ding Jian Han (B.Mus2)

Lee Jia Yi (B.Mus2)

Symposium Presentations Session 13B

Saturday, 29 October 2016, 3:30pm – 5pm

Steven Baxter Recital Studio

Chair: Peter Edwards

Hang Li Po: A Timeless Tradition of Cultural Modernity Among Malaysian Chinese Community

Phang Kong Chien

Saturday, 29 October 2016, 3:30pm

Steven Baxter Recital Studio

Abstract: As a historical figure that has been widely considered “real”, Princess Hang Li Poh is believed to have wed Sultan Mansur Shah (1459-77), symbolising a close diplomatic relation between the ancient Malacca Empire and Ming Dynasty in the early 15th century. Since then, Hang Li Poh's anecdote has been an inspiring source of creativity, rendering varying musical and theatrical manifestations in urban performing spaces in Malaysia. The operetta *Hang Li Po* was premiered in 1971 as a watershed event of musical expression in bel canto tradition among the urban Malaysian Chinese communities. Considered the first Chinese operetta composed by the late self-taught Malaysian Chinese composer, Chen Luo Han (陈洛汉; 1911-1996), *Hang Li Po* is deemed a valuable cultural asset with symbolical significance for the Malaysian Chinese communities, where it presents a scenario of socio-cultural complexity in the multiracial Malaysian society confronting the diverse practices of traditions by various ethnic groups. *Hang Li Po* as an "old musical tradition" has been performed frequently over the decades in present cultural modernity, scaffolding a progressive development of bel canto habitus among the urban Malaysian Chinese communities.

This presentation looks into various musical aspects in *Hang Li Po* via examining a precious live historical recording of its premier performance featuring the original cast of singers and musicians, analysing the musical score of its first publication, discussing aspects of musical styles and of the contributions put forth by the main actors (singers) and creators (composer and lyricist). This presentation of "tradition", incorporating and embodying consequential historical meanings in *Hang Li Po* intended for social and cultural sustenance, is deemed meaningful in the musical expression of timelessness, where Princess Hang Li Poh, besides a historical figure of controversy, is as well an inspiring source of musical imagination in urban Malaysian Chinese modernity.

Presenter: Phang Kong Chien (tenor) holds a Master of Music in Voice Performance from Mason Gross School of the Arts, Rutgers University and a Bachelor of Science from New Jersey City University in Music and International Business. Phang is currently completing his PhD in Musicology investigating the *bel canto* tradition among urban Malaysian Chinese communities.

Phang has performed as a soloist in numerous opera productions in New York (DiCapo Opera) and New Jersey (Opera at Florham and Rutgers Opera) and has performed as a soloist in oratorios, such as the Messiah and the Creation. Phang has held numerous voice recitals in Malaysia, and has been featured in many concerts, festivals, workshops and conferences in venues, among them, the Dewan Filharmonik Petronas, Istana Budaya, Opera at Florham, DiCapo Opera, Victoria Concert Hall and Zimmerli Art Museum.

As an educator, Phang teaches full time at Faculty of Music, UiTM and has also given lectures at various higher learning institutions including UCSI, MIA, ASWARA, Twin-Tech, NIE-Nanyang Technological University and Rutgers University. Phang is an active jury in Malaysia and has been repeatedly invited to adjudicate, on many occasions, solo singing and choral competitions at regional, state and national levels.

In research, Phang has read musical findings at various conferences and has published numeral articles. Phang's writings have been printed in PASEA (Performing Arts of Southeast Asia), a study group under ICTM (International Council of Traditional Music, and APSMER (Asia Pacific Symposium of Music Education Research), under ISME (International Society of Music Education) and in UPM Music Research Series.

A Performers' Approach to East Asian Musical Elements in George Crumb's Mundus Canis (1998), for Guitar and Percussion

Paul Cesarczyk

Saturday, 29 October 2016, 4pm
Steven Baxter Recital Studio

Abstract: Ever since Henry Cowell used youthful experiences with Chinese music to develop a distinctive vision of cross-cultural synthesis, American experimental composers have incorporated East Asian sonorities and philosophies into their works. George Crumb (b. 1929), in particular, has drawn inspiration from a number of Asian sources including Chinese opera and Indonesian gamelan music. The purpose of this study is to isolate and discuss Asian influences in Crumb's *Mundus Canis (A Dog's World)*, a pivotal

work for classical guitar and one percussionist, composed in 1998. Evidence of Asian music in *Mundus Canis* ranges from the explicit parody of the pentatonic scale to the atmospheric use of the water gong and suspended cymbals; and the use of effects such as pitch bending, dramatic silences, and the evocation of animal personalities. These phenomena will be analysed on the basis of timbre, melody, rhythm, aesthetics, and spirituality.

This presentation suggests that, like historically informed performances of pre-Romantic repertoire, a “culturally informed” approach will result in more convincing performances of works with strong non-Western elements. As a result, this paper also examines the evolving role of the performer in a world where cultural boundaries are slowly disappearing.

Presenter: Polish-born American guitarist **Paul Cesarczyk** is an active exponent of both the contemporary and the traditional repertoire. He made his New York City debut at the age of seventeen at Carnegie Hall’s Weill Recital Hall, and has been concertizing since then throughout the United States, Europe, and Asia.

Cesarczyk has appeared in concert with the Manhattan Guitar Quartet (as a founding member), the Speculum Musicae, the Cremona Festival Orchestra, The Claremont Ensemble, the New York City Opera Orchestra, the Manhattan Virtuosi, and the Thailand Philharmonic Orchestra. Cesarczyk is the recipient of several prestigious awards including the Andres Segovia Award, and the Aaron Copland prize from ASCAP (American Society of Composers, Authors, and Publishers).

An active proponent of new music, Cesarczyk has worked with contemporary greats such as George Crumb, both at the George Crumb Festival in New York, and in collaboration with the composer for his *George Crumb 70th Birthday Album*, released by Bridge Records (1999). A composer in his own right, Cesarczyk’s Debut CD, *Polish Folk Melodies* (2009), featured his arrangements of Polish music for the guitar.

Cesarczyk was educated in New York City, including the prestigious La Guardia High School for the Performing Arts. He received his Bachelor’s and Master’s Degrees from Manhattan School of Music, where he studied with David Starobin, and completed a Doctor of Musical Arts (DMA) degree at the State University of New York at Stony Brook, studying with Jerry Willard.

Since 2009, Cesarczyk serves as the Guitar Department Chair at Mahidol University, College of Music, in Thailand. His dedication in teaching has produced numerous prizewinners in national and international competitions.

Yogyakarta: Between Manufacturers and Distributors 'Classical' Musicians in Indonesia

Mei Artanto

Saturday, 29 October 2016, 4:30pm

Steven Baxter Recital Studio

Abstract: Yogyakarta is one area that has a long historical development of Western classical music in Indonesia. Contributions Yogyakarta on the development of music 'classical' West in global today started since the lane V to IX by having the Kraton Yogyakarta orchestra, who was trained by Walter Spies, Studer and Karl Gotsch (Sitorus, 2009: 37). Subsequently era forwarded by the emergence of music education institutions such as the School of Music Indonesia (SMIND) in 1952 and in 1960 followed by the Academy of Music Indonesia (AMI) (2009: 87). Both these institutions then renamed High School Music (SMM) and the Department of Music, FSP, ISI Yogyakarta. Based on historical evidence of this kind cannot be denied that Yogyakarta is the largest contributor in the development of Western classical music in Indonesia to produce skilled workers (musician), composer, thinker, and arranger.

But the problem that then arises today is the production process (knowledge, infrastructure, work, and skilled workers), distribution, and consumption is not balanced, where the composer and thinker was minimal sprung up and have a little area to apply their knowledge, while the musicians got wider application area. But musicians in Indonesia based musical skills 'classic' West many who chose to serve capitalist interests, namely investors in Jakarta that uses orchestral music as an art market product offer. Finally it Yogyakarta, which has a long historical development of music over 'classic' West in Indonesia instead of musical activity, artistic, and aesthetically inferior to Jakarta. This is evidenced by the many orchestral or chamber music emerging, although most of the many who play pop songs from the repertoire of Western classical music. For this situation, the musicians should have a role and bargaining for open space application skill in playing Western classical music, especially in Yogyakarta. This is important, because in fact Yogyakarta is still a major manufacturer and distributor for the musicians who joined the orchestra in Jakarta.

Finally, this kind of situation and then make a rare production of Western classical music performances, and finally the music ecosystem in Yogyakarta is not in balance.

Presenter: Mei Artanto, commonly called Tata, is a male born in Sleman, May 11, 1990. He first studied music at SMM Yogyakarta in 2005 on the flute, and after graduating from SMM continued his education at the Department of Music, FSP, ISI Yogyakarta in 2008, with an interest in Music Performance.

Tata S1 graduated in 2013 and in the same year continued his education Assessment S2 in the Performing Arts and Visual Arts (PSPSR) Graduate School, University of Gadjah Mada, (passed) in October 2015. The paper draws from several sources, as in the book constellation of *Culture Indonesia 1* (2015), a book *Ensemble Mosaic Music in Society* (2016), a book had Escaped and Forgotten: *Classical Music in Society Indonesia* (2016), in the Proceedings of the National Conference on the Assessment of Art *Arts and Beyond* (2015), Proceedings *National Art Symposium* (2015), Proceedings of the *National Seminar on Arts Education* (2015), and several articles contained on the website Art Music Today.

**Concert 9:
Creative Project
Saturday, 29 October 2016, 6:30pm
Conservatory Foyer**

Jonathan Dove
1st and 2nd year YST Students

1st and 2nd year students will work with Jonathan Dove for a week, exploring structured group improvisation, and devising a site-specific performance for the Conservatoire foyer, to celebrate the diverse talents and the creativity of the participants.

[please refer to page 30 for biography]

**Concert 10:
Mozart's Piano Concerto No. 24 in C minor, K491
Saturday, 29 October 2016, 7:15pm
Conservatory Concert Hall**

MOZART
Piano Concerto No. 24 in C minor, K491

- I. Allegro
- II. Larghetto
- III. Allegretto

Thomas Hecht, *piano*
Kuo Tzong-Kai, *conductor* (Tunghai University)

(cadenzas by the performer)

Electone Orchestra Musicians

Violin I

Wang Jen-Chun WANG (Tunghai University)

Violin II

Nguyen Le Binh Anh (B.Mus3)

Viola

Teh Jiexiang (B.Mus4)

Cello & Double Bass

Dolpiti Kongviwatanakul (B.Mus3)

Flute

Muse Ye (B.Mus2)

Oboe I & II

Luong Khanh Nhi (B.Mus2)

Clarinet I & II

Shayna Yap (B.Mus1)

Bassoon I & II

Arianna Chiew (B.Mus1)

Horn I & II

Stephen Lim (Senior Lecturer in Psychology)

Trumpet I & II, Timpani

Chen Wei-Yuan (Tunghai University)

This performance is an extension of Prof Hecht's presentation. It will feature the debut performance of the Conservatory's new Yamaha *Stagea Electones*, which will be used to accompanying him in a colorful, state of the art electronic orchestral setting.

YST would like to thank Yamaha Music (Asia) Pte Ltd for loaning two Yamaha ELS-02C Electones for this concert.

[please refer to page 80 for Prof Kuo's biography]

[please refer to page 90 for Prof Hecht's biography]

Concert 11: Lorong Boys

Saturday, 29 October 2016, 8pm
Conservatory Orchestra Hall

Jonathan Shin *piano/guitar*
Rit Xu *flute*
David Loke *violin*
Gabriel Lee *violin*
Joachim Lim *percussion*
Brandon Wong *guest player*

Let the Lorong Boys whizz you through some of the greatest hits of the last 400 years: from Bach to Xenakis; from the regal dances of the Baroque to yesterday's club hits; from the chill grooves of jazz to no-holds-barred free improvisation. So, grab a friend and a seat (if you can), and hang on tight as the Boys present all this and more, in the way they know and love: the Lorong way.

The **Lorong Boys** are 5 award-winning Singaporean musicians who are equally comfortable playing on the hallowed stage of the concert hall as they are on the streets of the heartland. Founded in 2014 while they were all schoolmates at the Yong Siew Toh Conservatory of Music (National University of Singapore), this quintet was born out of a deep friendship and a shared love for music.

They burst onto the Singapore music scene in May 2014, when their spontaneous performance on the MRT train went viral on social media. Since then, their group energy, spontaneity and love for sharing music have brought them on many adventures, including performance tours to various parts of Indonesia, multiple features on almost every TV channel and radio stations in Singapore, performances at the Esplanade, President's Star Charity 2015, Singapore Night Festival, opening and closing performances at the SG50 Concert Series in the Park, and a feature in the SG50 Gift of Song music video, amongst many others.

Recently, they have also found a passion in music education, inspiring the younger generation through their interactive and innovative workshops in schools.

As an ensemble, Lorong Boys has a wide range of musical styles, ranging from classical music to the musical numbers of Broadway Street to today's Top 40 Pop Charts.

Lorong Boys are supported by DPA Microphones.

DAY 4: SUNDAY, 30 OCTOBER 2016

Symposium Presentations Session 14A

Sunday, 30 October 2016, 2pm – 3:30pm

Ensemble Room 1

Chair: Craig De Wilde

From Performative Situations to the Situational Performer

Hans-Peter Gasselseder, Maria Kallionpää

Sunday, 30 October 2016, 2pm

Ensemble Room 1

Abstract: How to articulate what is believed to be the fundamental artistic idea, and more arguably, the representative character of a state of mind or situative quality that is ascribed to a music composition? Besides actually applying the operating instructions of a score to an instrument, several aspects of acoustic scene, ergonomics, attention focus and mood need to be taken into account when adapting to the situative affordances of a particular piece of music. But what if a performer lacked intuition and expertise to adapt to these contextual variables? Or in other words, what if one lacked the ability to change how to handle an instrument in context or under varying acoustic conditions?

Interpreting the current situation and selecting an appropriate action in a real-time performance setting often proves to be a challenging task. This is even more the case when thoughts and actions require an extra step of mediation [the instrument]. In order to bypass this step towards non-mediated representations of control, extensive practising allows the building of mental models detailing interactional patterns that are implicitly activated by environmental cues. The detection of these cues may vary depending on a performers' awareness of situational context; a cognitive representation of how we relate to our surroundings and give purpose to actions. Thus, we expect situational context to affect mental models of performer-instrument interactions and expressivity. In order to test this hypotheses, we examined to what extent specific parameters of acoustic scenery alter a performers' rendition of contemporary piano works. Utilising a combination of binaural DSP microphone/earphone setup, we were able to present subjects with life-like, immersive acoustic sceneries decoupled from their visual appearance. Data gathered from audio- and MIDI recordings, as well as focus interviews with seven professional pianists, illustrate how alterations of spectral-dynamic features and room acoustics affect the performing under varying situational demands.

Presenter: Hans-Peter Gasselseder (Mag. rer. nat.) has studied psychology, communication, and musicology at the University of Salzburg, Austria. Also working as a tutor and research assistant, he has conducted several studies on music and sound fx applications in different media, with a special emphasis on film music and video games. Further research topics include sound perception, forewarning-fear as well as eye movements. Currently he is preparing his PhD thesis at Aalborg University, Denmark.

Dr. **Maria Kallionpää** earned her PhD in composition in 2015 (University of Oxford) and has graduated from the Royal Academy of Music (2009) and Universität für Musik und Darstellende Kunst Wien (2010). She won the first prize of the OUPHIL composition competition in 2013. Kallionpää works as a postdoctoral fellow at the University of Aalborg with the scholarship of the Kone Foundation. Her project focuses on designing a music engine that uses gamification as a composition technique. As a winner of the “Fabbrica” Program of Opera di Roma, Kallionpää is currently composing an opera. She is also composing the first full-length puppet opera produced in the Nordic Countries, to be premiered in 2018. She is a laureate of Académie de France à Rome (2016) and an artist in residence of the Nottingham University, UK.

When More is More: How to Supersize Musical Expression

Maria Kallionpää, Hans-Peter Gasselseder

Sunday, 30 October 2016, 2:30pm
Ensemble Room 1

Abstract: “Super” or “hyper” instruments are sometimes mentioned within discussions among musicians, but both terms are used relatively flexibly. Whereas some composers and performers refer to them with regards to certain software (for example, the hyper score software by Machover), our research regards the “super instrument” as a piece-specific concept or phenomenon. Rather than referring to any particular instrumentation or technological solution, the super instrument comes to be defined as a bundle of more than one instrumental lines that achieve a coherent overall identity when generated in real time. On the basis of our own personal experience of performing the works discussed at this lecture concert, super instruments vary a great deal, but each has a transformative effect on the identity and performance practice of the pianist. An increasing number of composers, performers, and computer programmers have thus become interested in different ways of “supersizing” acoustic instruments in order to open up previously-unheard instrumental sounds. This leads us to the question of what constitutes a super instrument and what challenges does it pose aesthetically and technically? We argue that the essence of the super instrument lies in the enhancement of the technical and expressive capabilities of the performer

and composer, as well as in the better interaction between the performer, instrument, and live-electronic systems in a concert situation. Our presentation explores the effects that super instruments have on the identity of a given solo instrument, on the identity of a composition and on the experience of performing this kind of repertoire. The purpose of this lecture-concert is to showcase the essence and role of the piano or toy piano in a super instrument constellation, as well as the performer's role as a "super instrumentalist". We consider these issues in relation to case studies drawn from our own compositional work and a selection of works by other contemporary composers.

Title:

1. Kallionpää and Gasselseder: Celestifilia, 2012
2. Kallionpää: Trinity Mania, 2010
3. Karlheinz Essel: Sequitur V, 2008

Presenter: [Please refer to page 129 for Dr. Kallionpää and Mr. Gasselseder's biographies]

Symposium Presentations Session 14B

Sunday, 30 October 2016, 2pm – 3:30pm

Ensemble Room 2

Chair: Nicholas Omiccioli

Composer and Performer, Aspects of Preparing for a World Premiere of a New Work

Robert Livingston Aldridge, Min Kyung Kwon

Sunday, 30 October 2016, 2pm

Ensemble Room 2

Abstract: On April 16, 2016, pianist Min Kwon gave the premiere performance of Grammy®-winning composer Robert Aldridge's Variations for Piano and Orchestra, a piano concerto in the form of an original theme and variations. The performance was at Alice Tully Hall at Lincoln Center, New York City. As Dr. Kwon and Dr. Aldridge will be at the conference in Singapore, we propose to:

1. Dr. Aldridge will briefly discuss the Variations, its origin and composition

2. The full score will be displayed via PDF and projector/screen/monitor
3. Dr. Aldridge will play excerpts from the concert recording of the work (mp3 and/or CD recording)
4. Dr. Kwon will perform excerpts from the solo part live at the piano
5. Dr. Kwon will discuss piano performance issues with the work, and the work in the tradition of piano concerto literature
6. Dr. Kwon and Dr. Aldridge will briefly discuss and show excerpts of an upcoming piano concerto being commissioned from Aldridge and expressly written for Dr. Kwon by the Brevard Music Festival in the United States, world premiere July, 2017.

This lecture/performance will be a unique opportunity to hear about a contemporary piano concerto from both the composer and the performer.

The recent premiere performance of this 25-minute work for piano and orchestra will serve as the material from which the lecture is presented.

The ability to project the score to the audience, play excerpts from the concert recording, and having Dr. Kwon play parts of the solo part will provide a perspective of this new work that would not be obtainable in any other setting. Dr. Kwon will also address how this concerto compares in style and substance the extant concerto literature, both American and International.

Presenter: Grammy®-winning composer **Robert Livingston Aldridge** (1954, Richmond, VA) has written over 60 works for orchestra, opera, music - theater, dance, string quartet, solo and chamber ensembles. His music has been performed throughout the United States, Europe, and Japan. He has received numerous fellowships and awards for his music from the National Academy of Recording Arts and Sciences, the Guggenheim Foundation, the American Academy of Arts and Letters, National Endowment for the Arts, the New York Foundation for the Arts, the Pennsylvania Council on the Arts, the Massachusetts Artist's Foundation, the Lila Wallace Reader's Digest Fund, Meet the Composer, the American Symphony Orchestra League, the New Jersey Council on the Arts, and the Geraldine R. Dodge Foundation. His opera, *Elmer Gantry*, based on the novel by Sinclair Lewis, with a libretto by Herschel Garfein, was given its fully-staged world premiere by Nashville Opera in November 2007, and received very positive reviews in *The New York Times* ('Behold! An Operatic Miracle'), *The Wall Street Journal*, and *Opera News*. Excerpts from *Elmer Gantry* were performed by New York City Opera on their 2007 VOX Festival. An orchestral suite from *Elmer Gantry* was commissioned by the New Jersey Symphony Orchestra and premiered on their opening season gala in September 2011; an event which received international coverage. The Naxos CD of *Elmer Gantry* was released in July 2011, and received two Grammy® Awards in 2012: for Best Contemporary Classical Composition, and for Best Engineered Classical Recording. *Opera News* ranked the Naxos recording of *Elmer Gantry* #1 in the Best Opera

Recordings of the Year, 2011. His new opera, *Sister Carrie*, based on the Theodore Dreiser novel with a libretto by Herschel Garfein, will be premiered in October by Florentine Opera and released on CD by Naxos International in Summer, 2017.

Dr. **Min Kyung Kwon** received her BM at the Curtis Institute of Music and her MM and DMA at the Juilliard School. Her post-doctoral studies have taken her to the University of Mozarteum in Salzburg, Austria. A Steinway Artist, Kwon is a soloist, chamber musician, and teacher. Her professional engagements have taken her to 62 countries and to all 50 states in the U.S. She has performed in venues such as Carnegie Hall, Avery Fisher Hall and Alice Tully Hall at Lincoln Center, the United Nations in New York, Orchestra Hall in Chicago, the Academy of Music in Philadelphia, Seoul Arts Center in Korea, Borse Saal in Vienna, and Klementinum in Prague. She has performed in the festivals of Aspen, Ravinia, Cape & Islands, Caramoor, Colmar (France), Salzburg and Altenburg (Austria), Kuhmo (Finland), Interlaken (Switzerland), Freiburg (Germany), and Prague (Czech Republic).

Performance highlights include critically acclaimed, sold-out recitals at Carnegie's Weill Recital Hall and at London and Sydney's Steinway Hall, Singapore's National University; as well as appearances in Australia, Curacao, Czech Republic, Estonia, Italy, Malaysia, and Norway. Kwon has given over 200 recitals, workshops, and masterclasses throughout the United States under the auspices of CAMI Community Concerts. She has recorded for BMG/RCA Red Seal and MSR Classics. She is regularly invited to teach by major institutions and festivals around the world, among them the Royal College of Music in London; the Shanghai Conservatory and the Beijing Central Conservatory in China; the Yong Siew Toh Conservatory in Singapore; the Academy of Fine Arts and National University in Hong Kong; Vladimir Feltsman's Summerfest in New Paltz, New York; the AMEROPA International Festival in Prague; the Positano International Festival in Italy; and the Altenburg Music Akademie and MozartFest in Austria. The grand prize winner of Korea's KBS Emerging Artists Award in 1995, Kwon was also the recipient of The Juilliard School's Gina Bachauer International Piano Awards, the school's highest award given to a pianist. She has garnered more than two dozen top prizes in national and international competitions in the United States, Italy, Scotland, and Spain.

Global Trekking with Johannes Palaschko

Danny Keasler

Sunday, 30 October 2016, 2:45pm
Ensemble Room 2

Abstract: Johannes Palaschko (1887-1932) was a German composer who wrote many pieces for violin and viola. He wrote several volumes of viola etudes and pieces with piano for a wide range of technical abilities. For instance, *24 Easy and melodious Studies for the viola, Opus 86 and Old master for young players* are clearly written for a violist with basic technique. He also wrote viola etudes that were intended for a much more advanced viola player, such as his *Dodici Studii, Opus 67*. In between these two polar ends of technical studies, there are other etudes intended for an intermediate viola student. In general, these etudes have a lot of character and lyricism, and often contain a programmatic nature. More specifically, there are etudes that depict a particular country or geographical region. It is these geographical locations and their musical characteristics which will be explored in a lecture-recital.

The lecture-recital will present and perform the viola etudes that indicate a particular country or geographical region. For instance, in *Dodici Studii, Opus 62, All'Orientale* explores the pentatonic scale and may be reminiscent of folk music written in East Asia. In Opus 92, Volume 1 and 2, which contain short pieces for viola and piano, he alludes to several geographical regions, including India, Poland, Scotland, Spain, and the Middle East. It will be these works that will be discussed and performed. The lecture will include a brief analysis and exploration of what gives these pieces their geographical context. A discussion of the etudes' pedagogical merits and stylistic characteristics will also be presented.

Presenter: Dr. **Danny Keasler** is Principal Viola of the Thailand Philharmonic Orchestra, and is Lecturer of Viola/Artist in Residence at Mahidol University's College of Music since 2011. Before arriving in South East Asia, he was a contracted tutti violist with Tallahassee Symphony Orchestra, Sinfonia Gulf Coast, Northwest Florida Symphony Orchestra, Albany Symphony Orchestra, Columbus Symphony Orchestra, and Augusta Symphony Orchestra. He was also the Personnel Manager of Sinfonia Gulf Coast out of Destin, Florida from 2008-2011 and was a contracted Quality Assurance Technician with MakeMusic! Inc., whose products include Finale and SmartMusic, from 2005-2010. He received his D.M. in viola from Florida State University where he studied with Pamela Ryan. His former teachers were Routa Kromouvitch and Alvaro Gomez.

Symposium Presentations Session 14C

Sunday, 30 October 2016, 2pm – 3:30pm

Steven Baxter Recital Studio

Chair: Stephen Emmerson

The Classical Elements - Exploring Interesting Thematic Programmes

Albert Tiu

Sunday, 30 October 2016, 2pm

Steven Baxter Recital Studio

Abstract: It has been said and heard that everything in Classical Music has been done before. So in the 21st century, what can we, as performers, do in order to present something “new” or something that has not been done before?

Pianists are blessed with an encyclopaedia of repertoire, ranging from miniatures to monumental structures, from traditional forms to pieces with programmatic titles, from serious and cerebral works to light-hearted salon bonbons, and from popular favourites to obscure gems. Die-hard music fans will probably not tire of Beethoven’s Appassionata Sonata or Chopin’s G-minor Ballade, but there is much more that go beyond these so-called warhorses. All it takes is a bit of curiosity and a sense of imagination!

“The Classical Elements” is the title of pianist Albert Tiu’s current CD, and it is a collection of 20 pieces based on the four classical elements – Earth, Air, Water and Fire. This talk will trace the genesis of this programmatic idea, and how the pieces in each group were carefully curated to show connections between titles, musical ideas and motifs.

Presenter: Born in Cebu, Philippines, **Albert Tiu** has been called “an artist of uncommon abilities” by American Record Guide. His 2010 Centaur recording, “Nocturnal Fantasies”, featuring Chopin and Skryabin, was dubbed “one of the all-time great piano recordings” by Fanfare. “One of the most inventive recital programs ever seen or heard” (ARG), this “compelling and poetically imaginative recording” (Clavier Companion) was also hailed for “performances where heart and mind unite in a deeply affecting union” (Gramophone).

Currently Associate Professor of Piano at the Yong Siew Toh Conservatory of Music, National University of Singapore, he studied with Jerome Lowenthal at the Juilliard School, with Michael Lewin at Boston Conservatory, and with Nita Abrogar-Quinto and Nelly Castro in the Philippines. A recipient of Juilliard’s

William Petschek Award and a prizewinner of competitions in Calgary (Honens), Helsinki (Maj Lind) and Santander (Paloma O'Shea), he won the First Prize and two concerto prizes in the 1996 UNISA International Piano Competition in Pretoria, South Africa.

Known for his passion for innovative programming, he has presented recitals with themes like "The Classical Elements" (Earth, Air, Water and Fire), "Chopin without Chopin" (music by Godowsky, Busoni and Rachmaninov influenced by Chopin), and "Bee Flat" (the two Sonatas in B-flat by Beethoven). He has performed with the St. Petersburg Philharmonic, Hamburg Symphony, Finnish Radio Symphony, Gstaad Festival Orchestra, Calgary Philharmonic, Winnipeg Symphony, and Philippine Philharmonic. In 2005, he gave the Singapore premiere of Samuel Barber's Piano Concerto with the Singapore Symphony under Tang Muhai.

Recent recording projects include "The Classical Elements" on Centaur; Schubert's "Winterreise" with tenor Alan Bennett; collaborations with violinist Kam Ning in "Road Movies", a Meridian disc featuring American composers; and with cellist Qin Li-Wei, in two discs on Decca of Beethoven and Rachmaninov.

Mazurkas - Chopin's Intimate Diary - Reflections on Interpretive Characteristics

Tomasz Herbut

Sunday, 30 October 2016, 2:30pm
Steven Baxter Recital Studio

Abstract: Of all Chopin's works for the piano, the Mazurkas are the least played by professional musicians and students alike. Their almost mythical complexities including their intrinsic "Polishness" as well as stylistic, rhythmic and harmonic diversity have unnecessarily kept pianists away from this wonderful music.

Since my youth I have lived with the Mazurkas and have the nearly complete collection in my repertoire, having performed them on numerous occasions in recitals dedicated to the music of Chopin. It is now my desire to bring this music nearer to pianists and music lovers alike.

My intention is - based on knowledge of historical performance practice - to focus on such elements as rhythmic freedom, style, as well as sophisticated pedal techniques. Through the additional use of archival recordings as an important source of inspiration, I hope to motivate pianists/listeners to find their own moments of extreme beauty among the rich kaleidoscope of emotions in these jewel-like pieces.

This is the goal of this lecture-recital.

Presenter: Professor **Tomasz Herbut** was born in Lublin, Poland where he began his piano studies at the age of six. Advanced studies at Warsaw's "Fryderyk Chopin Music University" granted with distinction in 1984 in the class of Bronisława Kawalla. Postgraduate student of Homero Francesch at the "University of the Arts" in Zürich, as well as studying lied interpretation in the masterclass of Irwin Gage. It was in this time that he worked with Nikita Magaloff, who played a significant role in his musical development.

In 1986 Herbut was a prize winner of the XIX "Festival of Young Soloists" in Bordeaux, France, and the following year was honored with the city of Zürich's "Artist's Award." Since 1977 Tomasz Herbut has performed in Japan, Korea, South America and in most European countries, and is a regular guest soloist as well as chamber music artist at such international festivals as the Flandern Festival, the Menuhin Festival the Vratislava Cantans Festival and the Chopin Festival in Paris a.o. He is also recognized as an authority on the art of lied accompaniment, partnering such great singers as Jadwiga Rappe, Ursula Kryger, Joseph Calleja, as well as the Swiss baritone Rudolph Rosen.

Herbut has also made numerous recordings for both television and radio in several European countries and is a prize winner of the Polish music prize "FRYDERYK Grand Prix du Disque."

In his adopted homeland of Switzerland, he performs on such stages as Victoria Hall Geneva, Tonhalle Zürich, and the Casino Berne where he is also the President and Artistic Director of the Chopin Society of Berne.

Since 1990 the pianist has also dedicated himself to teaching, leading the Piano Chair at the Berne University of the Arts in Switzerland. Many of his students are prizewinners of national and international competitions. He gives masterclasses all over Europe as well as North and South America and Asia, and is often called upon to serve on the jury of international competitions.

Session 15:
Symposium Closing:
Sowing the Future Present
Sunday, 30 October 2016, 4pm – 5pm
Steven Baxter Recital Studio

Provocateur: Brett Stemple

Panelists: Peter Tornquist, Anothai Nitibhon, Scott Harrison, Wong Kahchun

A closing discussion and reflection on our shared contemplations during the festival-symposium.

Brett Stemple

[please refer to page 92 for biography]

Peter Tornquist

The composer **Peter Tornquist**, born in 1963, comes from a Swedish background, but grew up in Switzerland and Brazil. He moved to Norway in 1984 to study composition with Lasse Thoresen at the Norwegian State Academy of Music. From 1989 to 1991 he studied at the Royal College of Music in London under the guidance of the British composer George Benjamin. He is currently the Principal of the Norwegian Academy of Music.

Anothai Nitibhon

[please refer to page 83 for biography]

Scott Harrison

Professor **Scott Harrison** has experience in teaching singing and music in primary, secondary and tertiary environments. He has over 20 years of performance experience, including opera and music theatre as a singer and as a musical director. He is recognised as a leader in the research on masculinities and music with publications including *Masculinities and Music* (2008), *Male Voices: Stories of Boys Learning through Making Music* (2009) and *Perspectives on Males and Singing* (2012). Scott is a past President of the Australian National Association of Teachers of Singing and author of *Perspectives on Teaching Singing: Australian Vocal Pedagogues Singing Their Stories* (2010) and *Teaching Singing in the 21st Century* (2014). Scott is the recipient of a National Teaching Award and a Fellow of the Office for Learning and Teaching.

Wong Kahchun

[please refer to page 102 for biography]

Concert 12: Creative Project
Sunday, 30 October 2016, 5pm – 5:30pm
Conservatory Foyer

Jonathan Dove
1st and 2nd year YST students

1st and 2nd year YST students will work with Jonathan Dove for a week, exploring structured group improvisation, and devising a site-specific performance for the Conservatoire foyer, to celebrate the diverse talents and the creativity of the participants.

Session 16:
PREVIEW WORKSHOP
Bangsokol, A Requiem for Cambodia
Sunday, 30 October 2016, 5:30pm – 6:30pm
Recording Studio

Presenter: Him Sophy, Phloeun Prim

Musicians from Cambodian Living Arts
YST Ensemble
Adrian Chiang *conductor*

Him Sophy

[please refer to page 85 for biography]

Phloeun Prim

Phloeun Prim was born in Cambodia but raised in Canada, since the age of 3. He returned to Cambodia in 1998 and joined a European Union Program that later became a self-sustainable company, Artisans d'Angkor. Since he started in this organization, the original group of 50 artisans has become a company employing over 1000 artisans and staff that distributes high quality crafts in Cambodia and around the world. Pursuing his interest in social entrepreneurship, he was appointed as the first Executive Director of Cambodian Living Arts in 2010.

An extraordinary new commission that fuses voice, music, dance and visuals, marks a turning point in this history. By incorporating elements of the Western

Requiem form into a Buddhist Cambodian context, filmmaker Rithy Panh and composer Him Sophy have imagined an inspiring modern reflection on the impact of the Khmer Rouge regime. The score combines a western chamber orchestra and chorus with traditional Khmer instrumentalists and vocalists, while the libretto is anchored around Bangsokol, a ritual for the dead or soon to be deceased. Stunning visual projections include archival footage from the period and imagistic interpretations of the regime's brutal neglect of basic human rights. The work itself, in its conception, creation and presentation, is an act of cultural renewal; it aims to return the arts to a central place of pride in Cambodian society. Commissioned by Cambodian Living Arts, the project will embark on an extensive international tour throughout the 2017-18 presenting arts seasons.

