



March, 2020

Notes from the President



Welcome to this issue of the SEADOM newsletter as we look back and ahead at our ongoing initiatives and areas of focus.

As we know, the ongoing COVID-19 situation has significantly impacted our region and the world. In line with safety precautions, we have postponed this year's SEADOM Congress in Singapore - it will continue in March 2021 with the originally-intended themes "Music, Health and Being Well" and "Emerging Technologies and Their Ability to Transform Music Education". Both themes take on particular significance in light of the ongoing coronavirus epidemic, and will continue to be important for our sector as we adapt to technology and connect with community. Planning has also begun with our hosts in Cambodia to plan the 2022 Congress around the themes "Envisioning Southeast Asian Music Education in 2030" and "Music, Tourism and Culture".

Amidst ongoing uncertainty, we

nonetheless look to the future with confidence. Our work continues with the Southeast Asian Music Leaders 2030 scoping exercise led by Dr. Anothai Nitibhon, Dr. Khoo Hui Ling and Mr. Gabriel Lee. It seeks to identify musical trendsetters between the ages of 20-30 who thrive on a multiplicity and hybridity of musical styles and genres and work to cultivate new musicians and audiences. Following an initial call for candidates at the end of 2019, short projects and residencies are being planned in the next two years to bring participants together in collaboration and exchange.

I am also happy to report that there was significant SEADOM representation at the annual Association of European Conservatoires (AEC) Congress last November in Italy, with an official welcome address delivered by the SEADOM Secretary Ms. Jenny Ang at the AEC Opening Congress, and attendance by five SEADOM Executive Council members. We

met with the AEC President and CEO who very much welcomed SEADOM's participation and association, and look forward to further exchange as fellow regional music organisations. If you would like to find out more about their latest news, activities and projects, please read the AEC's March newsletter. (<https://www.aec-music.eu/GONewsletter/online?newsletter=235&subscriber=1&renderLinks=0>).

My thanks go to the SEADOM Office for completing our 2018/19 Annual Report and audits as well as to the Executive Council for their work in planning the Singapore progress. Wishing everyone well in the coming period and may music continue to add wellness to our lives!

Bernard Lanskey
SEADOM President

Notes from the Chief Executive



Hello Friends,

Sitting here writing this I am feeling a little sad that we won't be joining together in Singapore this year for our Congress. But as we all deal with the day-to-day changes of the COVID-19 situation I am grateful for the help and support from our SEADOM members, partners, and friends who have offered great counsel and support as we assessed the situation and then took the difficult decision to cancel this year's Congress.

I am able to report to you that after discussions between SEADOM President Bernard Lanskey and our host partners, we can announce that the Singapore SEADOM Congress will take place next year – 4-6 March, 2021 running the same program/themes that we had planned for this year. We have also confirmed with our Cambodia friends the plan for doing SEADOM 2022 in Cambodia. While we won't see each other this month – please do take time to do things to help keep our

association strong. Ideas you can do to help keep us vital include:

- Renewing your SEADOM membership (Active, Associate (Organization) and Associate (Individual)) through our website (<https://www.seadom.org/>) Your membership allows us to continue planning and supporting projects, including our new 30 under 30 initiative

- Create a “member profile for your organization or yourself on our website and share ways to connect with you so we can continue to build bridges of our shared interest in SE Asia music

- Share your upcoming conferences, festivals, competitions, events that welcome regional and international participation. SEADOM office has extensive contacts throughout the region. Consider making use of our website platform to make it a vital and engaging platform

- Even though travel is more difficult now, consider ways you can connect regionally using technology. Explore partnerships

in the region so that SE Asia's expertise can be of benefit. Let's make our region a “hotbed” for collaboration

- join the SEAMEX Music Education Exchange (<https://seamex.net/>) taking place on 28-30 August at the Sabah International Convention Centre in Kota Kinabalu, Malaysia. SEAMEX is an incredible “marketplace” for music and we encourage all our members to participate.

I look forward to connecting with you all as we continue in our shared musical journey. Thank you for your support and encouragement and we will see each other again very soon.

Musically yours,

Joe Bowman

Executive Director – SEADOM

Notes from the Executive Council Member and Treasurer



Greetings SEADOM Members,

It is my pleasure to write an update for this newsletter. Since the Covid-19 has become a serious pandemic all over the world, as artists, we can't stop creating. We still need to put everything on plan into new ways of doing and keep working even with social distancing practice. It is great that technology can help to make many things happen in this rough time. At Mahidol University, we are still planning to continue events after the Covid-19 situation calms down. We have postponed or cancelled many events from March to June to make sure that we don't take risks with people's health issue. It's unfortunate that we must postpone our Thailand International Wind Symphony Competition (TIWSC) to later this year because of Covid-19. It's the competition for large and small wind ensembles that is open to people all over the world to compete for the King Rama X trophy. When we know a new date, we will make

sure to inform everyone about it. Hope hope that this TIWSC can be a platform for wind ensembles all over Southeast Asia to come and exchange their talent and make strong connections.

Mahidol University is working with the Nakhon Pathom province to prepare a UNESCO application for their "City of Music" Creative Cities program. We have applied from Nakhon Pathom for an endorsement because we believe that the province has a strong potential to be a center for Thailand to exchange about music in many genres. We have covered music from Thai traditional music to Jazz and modern music. Soon, we plan to use this project as a platform for all types of international exchange between Thailand and other countries. It would benefit all the members to have a center to do many activities and support each other in social development with music.

The world is getting tougher. It is our duty to make it better, to show the world that arts make everything

better. Life without art is the body without a soul. We would like to urge everybody to keep creating. Don't let the Covid-19 stop our creativity. Show the world a new and positive way to live in.

Sincerely yours,
Narong Prangcharoen
Dean, College of Music,
Mahidol University
Executive Council Member
and Treasurer, Southeast Asia
Directors of Music Association



SEAMEX Sabah 2020: 28-30 August, Kota Kinabalu, Sabah, Malaysia

Prepared by Isabella Pek, isabellapek@gmail.com

At this time of COVID-19 pandemic worldwide, the talk of organising any physical gathering is a taboo. Even Tokyo Olympics is moved to a year later, schools and universities closed or with the lessons moved online, let alone all the wedding receptions, mass prayer sessions, sports events and other social occasions.

Why do we bother with SEAMEX Sabah? Because

1. It will be a triumph over the pandemic, that we persevere and we make it to meet at least once a year at a location in Southeast Asia, this year at Sabah;

2. The aftermath of the pandemic is that musicians – professionals or students, of education or of the industry, Southeast Asia or any part

of the world, shall re-introduce, connect and update their future plans at SEAMEX Sabah;

3. We look forward to tapping into increased opportunities, new connections and solid collaborations at SEAMEX Sabah.

And, it will be held 5 months away, at the end of August, we can travel safely by then. Most probably.



What are the activities lined up for SEAMEX Sabah?

1. Live music performances: concerts, workshops, talent showcase, jam sessions, SEAMEX-ASEAN Youth Orchestra, SEAMEX-ASEAN Big Band, SEAMEX-ASEAN Choral Festival;

2. Talks: forums, conference, industry panels, education panels;

3. Exhibition: music institutions, organisations, travel and cultural agencies, products and services;

How much does it cost to join SEAMEX Sabah?

The individual participation package is **USD250 per person** inclusive of Unlimited access to 3-day SEAMEX Sabah, inclusive of lunch bento;

5D4N, twin sharing 3-star hotel lodging, with breakfast;

Local transfer, including airport transfer and venue and hotel transfer.

SEAMEX Sabah 3-day unlimited access only at USD100 per person, inclusive of lunch bento.

The exhibition package is at **USD1000 per empty space of 3m x 3m** (only 1 table and 2 chairs, and 1 exhibition panel are

provided). Each exhibitor is entitled to 4 (four) exhibitors passes, with unlimited access and lunch bento.

For more information, please contact Shima at +6016-8039980 (Text message, WhatsApp, Telegram), or email seamexsabah2020@gmail.com.

See you at KK, Sabah at the end of August. Let's prepare to meet.





Articles & Reports

Remembering History, Building Peace: YST in Bangsokol



From 17-24 November 2019, 10 YST students and two YST faculty members participated in Bangsokol: A Requiem for Cambodia – a multidisciplinary composition by composer Him Sophy and film-maker and stage director Rithy Panh (both survivors of the Khmer Rouge) that addresses the traumas of the late 1970s in Cambodia. Following an initial four days of rehearsals alongside Cambodian musicians, they performed from 21-23 November in Chaktomuk Hall, Phnom Penh as part of the Arts4peace Festival. Prior to the trip, YST musicians also visited Cambodia to conduct workshops with local musicians.

Bangsokol contextualises the Western requiem in Khmer culture with bangsokol, the eponymous ceremony that accompanies Cambodian funeral

rites, allowing spirits of the dead to find rest. The work combines traditional Khmer music forms with the Western chamber orchestra and chorus, as well as dance and visual projections. The work seeks to honour all victims of violent conflict and advocate for peace education so that we may forge new paths going forward.

The cultural significance of the production was particularly meaningful for students. Joo Hwayoung (Year 1, Cello), who was cello section leader, shared, “Through the rehearsal and performance process, I understood more about Cambodia’s history and the pain that its people went through.” Natalie Koh (Year 4, Violin), who served as concertmistress for the orchestra, noted, “Interestingly, this production

had premiered in cities such as Boston, Melbourne and Paris, but it had never been played before in Cambodia. It was also our honour to perform for the King of Cambodia in our second ticketed show.”

The performance was also a rich learning experience, as YST musicians played alongside Cambodian musicians in the orchestra, and got to see how a large-scale, multidisciplinary collaborative project comes together for the stage. Jorim Sim (Year 1, MCP) shared, “Through speaking with composer Him Sophy, musicians from Cambodia, as well as the choir members from the Taipei Philharmonic Chamber Choir who were there, I learned about the rehearsal and preparation process across different groups. Watching the various mediums being put together, including film and music, showed me the importance of clear communication and quick adaptation, for all musicians and technical staff to be able to execute the necessary changes.”

Phloeun Prim, Executive Director of Cambodian Living Arts which commissioned *Bangsokol* shared, “For us, it was really important to be able to bring this piece home to Phnom Penh. With limited resources

in Cambodia, the strategic partnership established with YST four years ago helped us to present the production with the quality it deserved. This is a truly beautiful collaboration among Southeast Asian artists and institutions.”

Artist Faculty David Loke who played in the production reflected, “*Bangsokol* was a meaningful opportunity for us to connect with the wider international community through music. From our students taking on leadership roles and mentoring fellow orchestra musicians, to seeing people from across the world come together to pay their respects to this historical tragedy, being able to play a part here was truly an impactful experience for us.”

YST Conservatory of Music is grateful for the Chenter Foundation’s support for its participation in Bangsokol, through the Chenter Foundation Cathy and Tony Chen Community Outreach Fund.



Dual Journeys: YST Conservatory at PGVIM



Between late 2019 and early 2020, YST students Elicia Neo and Wong Yong En (Year 2, MCP) embarked on dual journeys with the Princess Galyani Vadhana Institute of Music (PGVIM) in Bangkok, Thailand.

From 28-30 August 2019, YST faculty and students were out in force at the PGVIM International Symposium 2019, themed Music Matters.

Dean Prof Bernard Lanskey delivered a keynote address, focusing on developing open-minded, self-trusting and engaged approaches when listening to music. Assoc Prof Ty Constant worked with the PGVIM Singers, a community group of singers of diverse ages, on a performance that kick-started the symposium. In addition, Composition faculty member Dr Chow Jun Yan presented his work *Tribe's Dance* for pat waing, oboe and electronics.

Elicia and Yong En also presented on their project initiative *The Deep Blue Sea*, a multi-sensory performance which introduced classical music to children with special needs by creating a safe, inclusive space for the families. In addition, they attended a student conference which featured a collaboration between various conservatories and music schools, exploring different genres of music including traditional, jazz and classical.

On her takeaways from the experience, Yong En reflected, “We all want to feel like our music contributes to the world— if not, why do it? Event organiser Dr Anothai Nitibhon, after hearing our presentation, complimented us as being “not only good musicians, but good people”. While I’m not sure I can fully accept such high praise, it does make me think that being a good musician is to be a good person; to have ideas for the betterment of society, and have the skills and tenacity to bring those to fruition. This is how to make music matter.”

Needless to say, when an open call was put out for PGVIM’s Music for Society leadership camp from 8-11 January this year (the camp’s first time including international students), both Yong En and Elicia were eager to extend their experience and exposure. They joined YST Artist Faculty and alumnus Gabriel Lee (founder of the Music Society of Myanmar) and two students from the Seoul National University in the annual camp which sought to bring music and music education into rural Thailand.

During this trip, they conducted two days of workshops at Matthayom Galyani Vadhana High School with students from local and neighboring villages in the Kalayani Wattana District. Yong En shared, “One of my proudest contributions was a

running a game I learnt at a Dalcroze workshop. While there was a language barrier, I drew on Assoc Prof Ty Constante’s Leading and Guiding module for this: demonstrating where words and gesticulation failed, using facial expressions and eye contact to cue musical changes, and so on.”

On a highlight from her experience there, Elicia said, “We met a village elder musician who played for us a local instrument called the ‘Teh nhaa’. Learning about this form of music gave me more in-depth insights into the culture and values of the Thai community. I also learnt more about Korean history from the Seoul musicians as they performed on their traditional instruments.” The students transcribed his songs and then arranged and performed one of the songs as a group, in addition to sharing music from their own cultures.

We look forward to more such rich collaborations and exchange within the region!

YST Conservatory is grateful for the Chenter Foundation’s support of Elicia and Yong En’s participation in the 2020 Music for Society leadership camp, through the Chenter Foundation Cathy and Tony Chen Outreach Fund.

Images by Princess Galyani Vadhana Institute of Music.

Article by Priscilla Fong (YST Year 3, Voice).

THEMAN and THEMSN 2019-20



THEMAN, Thailand Higher Education Music Academic Network

Thailand Higher Education Music Academic Network, also known as 'THEMAN', aims to build networks of collaborations between music institutions in Thailand. The most recent annual meeting was held in August 2019, hosted by the Princess Galyani Vadhana Institute of Music (PGVIM) as a significant meeting session in parallel with the 6th PGVIM International Symposium 2019. There were thirty music institutions participated in the meeting.



The main agenda was to study the possibility of developing 'THEMAN' from simply a network into an official association. The meeting resolution resulted in the selection of eight representatives to be a subcommittee. Chaired by Associate Professor Dr.Panya Rungrueng from Bangkok Thonburi University, the subcommittee also comprises of representatives from Princess Galyani Vadhana Insitute of Music, Bansomdejchaopraya Rajabhat University, Mahidol University, Phayab University, Songkla Rajabhat University, Mahasarakham Rajabhat University, Supper Star College of Arts.

The subcommittee afterwards arranged two meetings in November and December 2019, hosted at PGVIM. The meeting discussed the official objectives of the music network association. These meetings resulted in the draft of association establishment, which has its objectives as follows:

- To promote, solve problems, develop academics and professions in music, as well as exchanging music knowledge.
- To promote the collaboration leading to music activities as the interdisciplinary experiences.
- To provide welfare and support for its members. (???)
- To organise activities for promoting the association.
- To organise other activities that can be beneficial to the association and its members.



The above items will be presented during the upcoming THEMAN meeting for official endorsement on 4th April 2020 at the College of Music, Mahidol University in concurrence to the Thailand International Wind Symphonic Competition 2020 (TIWSC).

THEMSN, Thailand Higher Education Music Student Network

THEMSN or Thailand Higher Education Music Student Network is a platform of represented students from each university which run music curriculums to share the identity and musical ideas to create the collaboration project and or develop a better music society and benefit the nation.

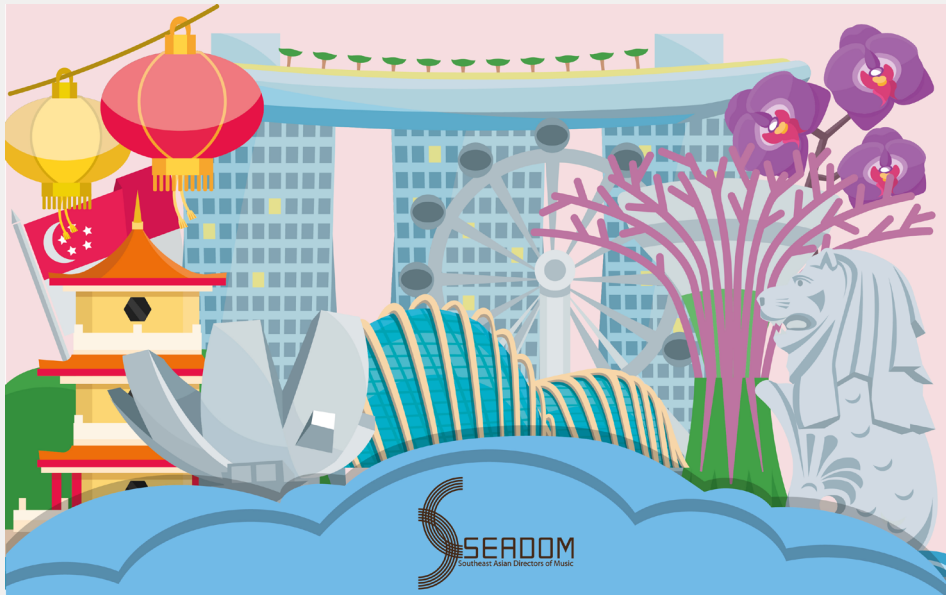


This 2020, THEMSN committee will launch a concert entitled 'SUMHUA Concert#2' (สุขหัวคอนเสิร์ต #2), with the subtheme "วิ๊นซูน" , the Mischievous. There were eleven represented university students at the meeting hosted by Bansomdejchaopraya Rajabhat University, college of music, brainstorming and planning the upcoming event. The resolution was to organise a musical theatre approaching music from different perspectives of people from various ages. The concert will be held on 15th March 2020 at Bansomdejchaopraya Rajabhat University.

Upcoming Event

Southeast Asian Directors of Music Congress 2021 (SEADOM) in Singapore on March 4-6, 2021

(Link: <https://www.seadom.org>)



SEADOM CONGRESS 2021 SINGAPORE MARCH 4-6, 2021

Themes:

Music, Health and Well Being
Emerging Technologies and their Ability to Transform Music Education

Details will be coming soon!
Mark your calendars now!

Thailand International Wind Symphony Competition King's Cup 2020 (TIWSC)



The Thailand International Wind Symphony Competition 2020 is the result of collaboration between the King Power International Co., Ltd. (The King of Duty Free) and the College of Music, Mahidol University. This TIWSC competition is open to anyone, regardless of age or nationality. It is an opportunity to promote Wind Symphony music in Thailand and a chance for the event to bring together

musicians from different countries. In addition to this the competition promotes cultural art through music, and is a valuable youth activity that empowers them with skills, knowledge and development in music at an international level.

This year, the competition had received a royal grace of the King's Cup of H.M. King Maha Vajiralongkorn Phra Vajiraklaochaoyuhua honour the trophy to the winner of all 4

levels. The program of this year competition are as the following, Semifinal Rounds - October 23-26, 2020 and Final Round - October 28, 2020 at Prince Mahidol Hall, Mahidol University, Salaya Campus. (Link: <https://www.music.mahidol.ac.th/tiwsc>)

The VI Thailand International Piano Competition July 5th to 11th, 2020

(Link: <https://www.music.mahidol.ac.th/tipc>)



Thailand International Composition Festival 2020

(Link: <https://www.music.mahidol.ac.th/ticf>)



