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Southeast Asian Youth Chamber Orchestra (SEAYCO): A Musical Bridge within the Southeast Asian Region

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SOUTHEAST ASIAN YOUTH CHAMBER ORCHESTRA (SEAYCO): A
MUSICAL BRIDGE WITHIN THE SOUTHEAST ASIAN REGION

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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December 2015

To my parents

Christos & Malamati Paraschoudis

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ABSTRACT

This document is presented from the perspective of the project manager of the Southeast Asian Youth Chamber Orchestra (SEAYCO) and will analyze all the necessary steps from the initial idea to the selecting of the musicians, and through the rehearsal and preparation until its first performance.

The College of Music, Mahidol University in Thailand and the Goethe-Institut network of Southeast Asia formed a partnership in order to make this project possible. The sponsor of this unique endeavor was Merck KGaA, a German multinational chemical, pharmaceutical, and life-sciences company that was generous enough to fund part of this project. The main purpose of SEAYCO was to create a musical bridge within Southeast Asian region, connect people of different religion, color and ethnicity, create strong bonds and nurture future music leaders and high-level musicians in Southeast Asia.

SEAYCO was first established in 2012 and then met for a second year in 2013. This document will give a detailed view about the audition planning, traveling, holding live auditions, and the steps that were necessary in order to create this chamber orchestra. Selecting the conductor and soloists as well as the repertoire were all-important factors that would determine the success of the project. Furthermore, the paper will discuss the SEAYCO team management, the rehearsal process, and the schedule of performances.

In conclusion, this document will discuss and suggest ideas regarding the future of SEAYCO. Other non-profit organizations such as the Southeast Asian Directors of Music (SEADOM) and the Association of Southeast Asian Nations (ASEAN) would be the perfect host for such a unique and promising project. This paper will also mention several orchestras around the world based on the same youth orchestra model that share the same philosophy. Finally, my

personal experience as a member of a youth chamber music orchestra for many years was a catalyst in the successful completion of this unique and very rewarding project. Lastly, the reasons for writing about this project will be listed and also why an orchestra of its size sets an important example for other countries and institutions around the world.

PART I: THE CREATION OF SEAYCO

CHAPTER 1. THE INITIAL IDEA

The initial idea to create the Southeast Asian Youth Chamber Orchestra came from the Dean of the College of Music, Mahidol University, Thailand, Dr. Sugree Charoensook in 2011 after receiving an award by the Goethe-Institut as mentioned by the English-language Bangkok based daily newspaper *The Nation* in an article on July 11, 2011. (Appendix B):

“The Goethe Institute, the cultural outreach programme of the German government, turns 60 this year and as part of the celebrations marking the occasion, the Institute invited some honored guests to visit Germany early this month. Awards were also given to 13 individuals who work closely with the Institute. The awardees were selected out of approximately 1,300 people. Dr Sugree Charoensook was the awardee selected from Southeast Asia.”¹

It is crucial to mention that before the creation of the Southeast Asian Youth Chamber Orchestra (SEAYCO) the College of Music, Mahidol University had already been organizing the Southeast Asian Youth Orchestra and Wind Ensemble (SAYOWE) since 2003. SAYOWE was a project of a larger scale that was organized entirely by the College of Music with the support of the Tourist Authority of Thailand. This project went on for several years and it is considered one of the pioneering efforts in building musical bridges within the Southeast Asian region. Shortly after receiving this prestigious award from the Goethe-Institut, Dr. Sugree Charoensook announced that he would support the founding of a chamber music training program in the Southeast Asian region. Specifically, he said:

“The goal of this project is to allow young people from ASEAN to come and live together, learn together with

¹ “Mahidol Music College Dean wins award” *The Nation*, July 20, 2011, accessed August 15, 2015, <http://www.nationmultimedia.com/2011/07/20/national/Mahidol-Music-College-Dean-wins-award-30160723.html>

the same teacher, play the same song, work with the same conductor, and then create something new”²

² “Mahidol Music College Dean wins award” *The Nation*, July 20, 2011, accessed August 15, 2015, <http://www.nationmultimedia.com/2011/07/20/national/Mahidol-Music-College-Dean-wins-award-30160723.html>

CHAPTER 2. THE PURPOSE AND GOALS OF SEAYCO

The Southeast Asian Youth Chamber Orchestra (SEAYCO) was established to offer opportunities to young musicians at the beginning of their professional careers by training them and giving them the chance to work alongside experienced conductors and soloists, thus helping them gather valuable experience in a professional environment. Performing in a small, high-level group with distinguished directors and soloists is a valuable experience as is that of playing concerts in different halls at different Southeast Asian countries. Working with established professional musicians can provide contacts and, hence, information about future auditions for fully professional orchestras.³ Also, it promotes international exchanges between musicians of different nationalities, religion, and cultural backgrounds. As Dr. Sugree Charoensook and Dr. Norbert Spitz mentioned in their interview about the project, the purpose behind the creation of the orchestra was to unify the different nations within the Southeast Asian community by means of music while strengthening regional identity in the region.⁴ Such a project is likely to strengthen international competitiveness in classical music, thus setting new standards for young musicians in the region. SEAYCO fulfills all the characteristics to serve as a cultural ambassador while promoting classical music and enriching the life of audiences in each country.

³ "About us." Program Notes. *SEAYCO 2012*, 2012.

⁴ Mariangela Chatzistamatiou, 2013, *SEAYCO 2012 Documentary* [Video]. Accessed September 18, 2015.

CHAPTER 3. PARTNERS OF SEAYCO

The College of Music, Mahidol University and the Goethe-Institut of Thailand have been close friends and partners for a long time and have had numerous fruitful musical collaborations. This is, however, the first time that these two institutions, which both come from the field of culture and education, have formed a partnership along with the sponsorship of MERCK pharmaceutical company, in order to establish and create the Southeast Asian Youth Chamber Orchestra.

3.1. College of Music, Mahidol University, Overview and History

The College of Music at Mahidol University was founded in 1995 and is the first collegiate music program in Thailand. It employs more than one hundred and twenty Thai and international faculty members and it features one of the biggest pre-college programs in the country with more than two hundred and fifty students, and more than one thousand students in total,⁵ as well as a full range of undergraduate, master's and doctoral degree programs. Available majors include Thai music, classical Western music, jazz, music entertainment, music theatre, music therapy and technology and a full range of disciplines such as performance, composition, conducting and music education.

The college has contributed tremendously at establishing formal music education in Thailand and making Western classical music known to more people. In 1987 Dr. Sugree Charoensook, the founder and current Dean of the college, lead the *Academic Development Project* that gradually became the foundation on which he slowly built and established the College. That was “the first time that music courses are opened as an elective course for

⁵ “Dean’s Welcome,” College of Music, Mahidol University, accessed September 14, 2015, <http://www.music.mahidol.ac.th/deans-welcome>.

undergraduate students in Mahidol University.”⁶

Two years later, in 1989, the first master’s degrees with emphasis in music were granted to students at the Institute of Language and Culture for Rural Development.⁷

The opening of the College occurred the same year as the fiftieth Anniversary Celebrations of His Majesty, King Bhumibol’s accession to the throne and on that same year the College established the so-called *Music Campus for the General Public*, a special school of music, the first in Thailand to be located in a shopping mall in order to “equip Thai children with capabilities in music and to offer the best in music education to the general public... This program attracted a great number of general public.”⁸ As the college grew it attracted more students and started to build a consciousness of Western classical music. In 2005 the first Doctoral degree in Music in Thailand was granted “with an emphasis on the intellect of Thai and Eastern music in order to develop the music scholars, music teachers and music researchers to serve the society.”⁹

In addition to its meaningful contribution to music education in Thailand, the College of Music is located in an idyllic location with wild flora and fauna; its own tree museum, the *Musica Arboretum*, which consists of trees from all over Southeast Asia; original marble sculptures; a fine dining restaurant; and modern buildings and facilities that render the College an attraction to the non-academic community as well as to music lovers from all over Bangkok. The academic facilities include two main buildings with rehearsal rooms, studios, and classrooms; a music auditorium of three hundred and fifty-three seats which includes a small

⁶ “History,” College of Music, Mahidol University, accessed September 14, 2015, <http://www.music.mahidol.ac.th/history>.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

adjacent building that functions as a reception and meeting hall; a music library of 1,886 sq. meters; the *Artist Residence*, which functions as a guest area for artists and visiting students and offers hotel-like services. The newest additions to the College will be Pre-College Dormitory, and the first museum in Southeast Asia dedicated to music, the *Southeast Asian Music Museum*, which is currently under construction and aims to feature collections of musical instruments and other music related elements that represent all the countries in the region. The museum will also feature a performance space to host student performances and other events.¹⁰

3.2. Goethe-Institut

Goethe-Institut is the cultural and linguistic ambassador of the Federal Republic of Germany and it was founded in 1951 succeeding the *Deutsche Akademie* (German Academy). The original task of the institute was to “provide further training for foreign teachers in Germany.”¹¹ The first center was established in *Bad Reichenhall*¹² in upper Bavaria, but due to growing demand more Goethe-Institut centers were established around Germany and around the world. The responsibilities of the newly established successor to the German Academy soon expanded from purely linguistic and educational to cultural,¹³ while in 1968 “influenced by the student revolts...the Goethe-Institut readjusted its programs of cultural events to sociopolitical and avant-garde art.”¹⁴

Goethe-Institut functions as a cultural and educational bridge between Germany and other countries around the world by “organizing programs of events and making contributions to

¹⁰ “Facilities,” College of Music, Mahidol University, accessed September 14, 2015, <http://www.music.mahidol.ac.th/facilities/>

¹¹ “History of the Goethe-Institut,” Goethe-Institut, accessed October 1, 2015, <https://www.goethe.de/en/uun/org/ges.html>.

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

various festivals and exhibition in the fields of film, dance, music, theatre, literature and translation.”¹⁵ Students and visitors can benefit from a variety of resources as the centers function as learning hubs with libraries, information centers, and often as cultural centers with concert and gallery spaces.

Goethe-Institut has slowly established centers in less privileged areas of the world where international-minded education is limited, such as North Korea in 2004¹⁶ and Myanmar in 2013.

3.3. MERCK KGaA

Merck is the oldest pharmaceutical and chemistry company in the world established in 1668 in Darmstadt, Germany.¹⁷ It is active in sixty-five countries. In the United States it is known as EMD.¹⁸ In Thailand the company established Merck Ltd. in 1991 “as a joint-venture between Merck KGaA and B. Grimm (Thailand), and as a further expansion of the Merck Group.”¹⁹

The opening line of the company’s mission statement is "Our aspiration is to make great things happen,"²⁰ and it is in perfect harmony with the overall contribution of the company to the SEAYCO project. As former Goethe-Institut director Dr. Norbert Spitz states: “This project is an excellent example of collaboration between two institutions that come from the fields of education and culture, and the private sector.”²¹

¹⁵ “Responsibilities,” Goethe-Institut, accessed October 1, 2015, <https://www.goethe.de/en/uun/auf.html>.

¹⁶ Ibid.

¹⁷ “Information about MERCK,” MERCK Group, accessed September 24, 2015, <http://www.merckgroup.com/en/company/company.html>.

¹⁸ Ibid.

¹⁹ “Merck Ltd., Thailand,” MERCK Thailand, accessed September 24, 2015, http://www.merck.co.th/en/company/merck_ltd/merck_ltd_thailand.html.

²⁰ “Mission Statement, Values, Strategy,” MERCK Group, accessed September 24, 2015, <http://www.merckgroup.com/en/company/company.html>.

²¹ Mariangela Chatzistamatiou, 2013, *SEAYCO 2012 Documentary*

CHAPTER 4. THE STRUCTURE OF SEAYCO

Many people were involved in the making of SEAYCO, especially during its first stages in 2012. Such a big project would not have been possible without a capable administration committee in combination with hard-working staff from the different Goethe-Institutes in various Southeast Asian countries, as well as the College of Music staff that took care of all musicians during the week of preparation and rehearsals at the College of Music, Mahidol University.

Besides the *tutti* rehearsals with the conductor every afternoon, the musicians were also divided in smaller groups and attended sectional rehearsals every morning in order to prepare their parts with the help of College of Music faculty (support team).²² In tables 1, 2, 3, and 4 all SEAYCO administration and staff are listed.

The orchestra included the following instruments: violin, viola, cello, double bass, flute, oboe, bassoon, and French horn. The musicians were required to be within the ages of fifteen and twenty-six years and have passports from one of the following countries: Brunei, Cambodia, East Timor, Indonesia, Laos, Malaysia, Myanmar, Philippines, Singapore, Thailand, and Vietnam in order to be eligible to participate in SEAYCO.²³ Preference was given to musicians that have experience as members of a chamber or symphony orchestra. Experience in smaller chamber ensembles was also a great attribute. At last, decent proficiency of the English language was mandatory as it was crucial for any SEAYCO member to be able to understand, communicate in rehearsals and engage in various social activities.

[Video]. Accessed September 18, 2015.

https://www.youtube.com/watch?v=pHvz9_mRQZk

²² Appendix E: *SEAYCO Schedules*

²³ “Eligibility.” *SEAYCO 2012*. <http://www.seayco.org/Eligibility>. Accessed September 18, 2015

4.1. SEAYCO Team: Administration Committee, Instructors and Staff

There were a great number of people involved that played a key role in the creation of SEAYCO. None of this would have been possible without the immense help of the whole administration team, music director, soloists, SEAYCO musicians, support team, College of Music, Mahidol University staff, and last but not least, the Goethe-Institut staff from all over Southeast Asia. For the support team, full-time faculty from the College of Music, Mahidol University were carefully selected to work with the musicians on sectional rehearsals during the day. For more information on the detailed schedule please see Appendix E: SEAYCO schedules (2012-2013). In Tables 1, 2, 3, 4, and 5 you may see the names of all involved in the SEAYCO team in detail.

Table 1: SEAYCO Administration committee²⁴

Assoc. Prof. Dr. Sugree Charoensook	Dean, College of Music, Mahidol University
Franz-Xaver Augustin	Regional Director SE Asia, Australia New Zealand Goethe-Institut
Music Director: Prof. Nicolas Pasquet	Professor of Conducting, “The Liszt School of Music”, Weimar, Germany
Soloist (SEAYCO 2012): Martin Spangenberg	Professor of Clarinet, “The Liszt School of Music”, Weimar, Germany
Soloist (SEAYCO 2013): Tobias Feldman	3 rd Prize at the Joseph Joachim International competition 2012 in Hanover, Germany. 4 th Prizewinner at the Queen Elizabeth International Music Competition 2015 in Belgium.
Project partner/Director Goethe-Institut: Dr. Norbert Spitz	Director, Goethe-Institut Bangkok
Project Coordinator: Noppadol Tirataradol	Assoc. Dean for Professional Services
Project Manager: Paris Paraschoudis	Chair, Chamber Music Academy, College of Music, Mahidol University
PR Manager: Mariangela Chatzistamatiou	Instructor, Voice, College of Music, Mahidol University

²⁴ “Administration.” Program Notes. *SEAYCO 2012*. 2012

Table 2: Support Team (2012)²⁵

Paris Paraschoudis	Chair, Chamber Music Academy, College of Music, Mahidol University
Inga Causa	Instructor, Chamber Music, College of Music, Mahidol University
Servio Bona	Instructor, Chamber Music, College of Music, Mahidol University
Stefanie Waegner	Instructor, Chamber Music, College of Music, Mahidol University
Dr. Daren Robbins	Chair, Brass and Percussion, College of Music, Mahidol University

Table 3: Support Team (2013)²⁶

Paris Paraschoudis	Chair, Chamber Music Academy, College of Music, Mahidol University
Servio Bona	Instructor, Violin, College of Music, Mahidol University
Dr. Daniel Keasler	Instructor, Chamber Music, College of Music, Mahidol University
Marcin Szawelski	Instructor, Chamber Music, College of Music, Mahidol University
Dr. Daren Robbins	Chair, Brass and Percussion, College of Music, Mahidol University

Table 4: Goethe-Institutes of Southeast Asia²⁷

Goethe-Institut Bangkok: Mareike Steinberger, Kullaya Sriwatanarotai & Kannikar Saengsuwan
Goethe-Institut Kuala Lumpur: Patsy Ng & Michelle Wong
Goethe-Institut Singapore: Andreas Schiekofer
Goethe-Institut Philippines: Richard Künzel
Goethe-Institut Ho Chi Minh City: Paul Weinig
Goethe-Institut Hanoi: Dr. Almuth Meyer-Zollitsch
Goethe-Institut Jakarta: Katrin Sohns

Table 5: Other contacts in Southeast Asia²⁸

Cambodia: Nicolaus Mesterharm & Horst Triller (German Embassy)
Laos: Fred Blank (German Embassy)
Myanmar: U Moe Naing & Daphne Wolf (Gitameit Music School)

²⁵ Ibid

²⁶ “Administration.” Program Notes. *SEAYCO 2013*. 2013

²⁷ “Administration.” Program Notes. *SEAYCO 2012*. 2012

²⁸ Ibid

4.2. Application and Agreement Forms

All musicians had to fill out an application form and perform a live or video audition. Video auditions could be submitted via email or YouTube link for their convenience. In order to obtain all necessary information on the candidate, the following form was created (Figure 1). The form asks the applicant to provide basic personal information as well as information on his/her musical background.



The form is titled "Southeast Asian Youth Chamber Orchestra Audition Form". It includes logos for the College of Music Mahidol University, the Southeast Asian Youth Chamber Orchestra, MERCK, and GOETHE INSTITUT. The form contains the following fields:

- Date of Audition: _____, 2012
- Place of audition: _____
- Name of student: _____
- Parent Name* _____
- Postal Address* _____
(street, city, country etc.)
- Phone Number* _____
- Email Address* _____
- Age* _____
- Instrument* _____
- How many years have you been playing your instrument? * _____ years
- Please list any additional instruments played and number of years studied:* _____
- How many years experience do you have playing within an orchestra?* _____
- Please list other ensemble experience: _____
- Do you study with a private teacher? * _____ yes _____ no

in co-operation with MERCK GOETHE INSTITUT

Figure 1: SEAYCO 2012 audition form

Another very important thing to consider was that many of the musicians were under the age of eighteen, which required them by law to have a consensus from the parent or guardian in

order to travel abroad and participate in SEAYCO. Despite the fact that the underage participants were teenagers within the ages of fifteen and eighteen it was very important to assure the parents that there would be someone to take care of them at all times. For that reason, two College of Music staff, one male and one female, were hired to stay with the underage musicians and monitor them as necessary.

An agreement form (Appendix D) was created in order to familiarize the members of SEAYCO and their parents with some basic rules and regulations as well as provide information for all the young musicians. The form consisted of the following sections: musician information, parent/guardian contact information including emergency contact info, and medical questionnaire. Furthermore, it provided a behavioral agreement as well as some basic rehearsal ethics guidelines. Of course, some people could claim that the agreement and guidelines might not have been necessary, but in such claims it is crucial to mention that some of the applicants had never been part of an orchestra before or had limited understanding of proper behavior in a rehearsal environment means.

4.3. SEAYCO Handbook

The SEAYCO Handbooks for 2012 and 2013 were modeled on a handbook that was used for the Southeast Asian Youth Orchestra and Wind Ensemble (SAYOWE). Each handbook was a complete guide for visitors at the campus of the College of Music, Mahidol University, where the rehearsals and first concert took place. It contained general information about Thailand, arrival and accommodation at the College of Music, contact information of the SEAYCO staff, general rules and guidelines, concert information (dates & locations), biographical information of the music director and the soloist, a list of the orchestra members, flight schedules of all SEAYCO members, and a detailed schedule for the week. Along with the Handbook, each

SEAYCO member was given a nametag as well as a map of the campus and the area around the College of Music.²⁹

4.4. SEAYCO Logo, Website, Facebook Page, and Polo Shirt

As it is customary in such projects, a logo for SEAYCO was created as well as a website and a Facebook page. The SEAYCO logo as it can be seen at Figure 2.



Figure 2: SEAYCO logo

In order to establish credibility to prospective SEAYCO members and to attract more musicians from the Southeast Asian Region a website as well as a Facebook page was created. The website domain was purchased from the domain GoDaddy, which is a publicly traded

²⁹ “Contents.” *SEAYCO Handbook 2012*. 2012

Internet domain registrar and web hosting company.³⁰ The website is www.seayco.org and it contains basic information on SEAYCO, eligibility, audition requirements, as well as biographical information on the music director and soloist for each year. Future plans include uploading photograph archives from years 2012 and 2013 and videos of all performances.³¹

The second most effective way to attract young musicians and get them to know about SEAYCO's existence was through Facebook. The name of the Facebook page is "Southeast Asian Youth Chamber Orchestra" and it is under the category "non-profit organization." As it is known, more than two thirds of young people use Facebook on a daily basis and it is their main source of news, events, and other information. As soon as the Facebook page was set up several applications were received in a very short period of time.³²

Each musician received a SEAYCO polo shirt that was designed by the graphic designer of the College of Music. As seen in Figure 3 the polo shirt includes the SEAYCO logo and the year of each SEAYCO. The polo shirt for year 2012 as shown at Figure 3 is in white with black Bordeaux letters and the polo shirt for year 2013 is the same design but in black color instead of white. The polo shirt idea came from personal experiences touring with chamber orchestras in the past. While in a busy airport or train station it was sometimes difficult to locate the rest of the group so wearing matching attire could alleviate this challenge but also enhance the idea of the team and collegiality.

³⁰ "About us." GoDaddy.com, Accessed September 19, 2015. <https://aboutus.godaddy.net/about-us/default.aspx>.

³¹ "About is." SEAYCO.org. Accessed August 13, 2015. <http://aboutus.seayco.org>

³² "Info." Southeast-Asian-Youth-Chamber-Orchestra/Facebook.com. Accessed September 19, 2015. <https://www.facebook.com/Southeast-Asian-Youth-Chamber-Orchestra-505688522779562>



Southeast Asian
Youth Chamber Orchestra | 2012



Figure 3: polo shirt, SEAYCO 2012

PART II: SOUTHEAST ASIAN YOUTH CHAMBER ORCHESTRA 2012

CHAPTER 5. SELECTING THE MUSICIANS

Selecting the musicians for a chamber orchestra is always a very difficult task for any manager. Having been a member of several chamber orchestras in the past the project manager knew that each musician is equally important for the orchestra and must be dedicated to the ensemble. One of the most important qualities musicians must possess is the ability to communicate and make chamber music with the other members of the ensemble in the intimate setting the term “chamber” orchestra implies. Moreover, personality plays an important role when selecting the musicians for the ensemble. The musicians must be kind, well mannered and able to get along and work in a professional manner. They meet for extended periods of time and, in the case of SEAYCO, they have to be able to make music together and prepare a concert program in only one week’s time. It is important to stress that in this particular case the musicians had never met before and they came from completely different backgrounds, coming from different countries and speaking different languages. The only thing that they had in common was their mutual desire to learn and make music together.

5.1. Travelling and Organizing the Auditions

Dr. Sugree Charoensook made the decision to initiate the process of creating Southeast Asian Youth Chamber Orchestra in March 2012 and soon after, in June, the Goethe-Institut officially confirmed their intention to be partners in this unique musical adventure through their director in Thailand, Dr. Norbert Spitz. With little time available until October 2012, the project manager was obliged to start planning the project and organizing the auditions in the region. In order to make it easier for candidates to apply it was decided to have two options available for auditions. The first option was live auditions in nine Southeast Asian countries (Malaysia,

Singapore, Philippines, Cambodia, Vietnam, Laos, Indonesia, Myanmar, and Thailand), and the second option was by video submission on *YouTube* or by email.

The time that the auditions would have to take place coincided with the regular semester at the College of Music, Mahidol University where the support team and the project manager are serving as full-time faculty with busy teaching schedules and other obligations. Quickly an audition plan was created that would serve the purpose and at the same time avoid causing problems with everyone's teaching obligations by requiring as little time off as possible. Live auditions in the different Southeast Asian countries had to take place within a period of only six days from August 7 to August 12, 2012. In order to be able to visit all nine countries in five days the instructors/support team that were selected for SEAYCO visited different countries in groups of two. The result was the following itinerary (Appendix C). During the weeklong audition tour the project manager and support team were able to organize auditions in the following countries: Malaysia, Singapore, Philippines, Vietnam (Ho Chi Minh City and Hanoi), Indonesia, Laos, Cambodia, and Myanmar. Table 6 shows which faculty visited each country and the dates for each live audition.

Table 6: Live audition summary

	Paris Paraschoudis & Inga Causa	Paris Paraschoudis & Dr. Daren Robbins	Stefanie Waegner & Servio Bona
Malaysia (Kuala Lumpur)	August 7, 2012		
Singapore	August 8, 2012		
Philippines (Manila)		August 9, 2012	
Vietnam (Ho Chi Minh City)		August 13, 2012	
Vietnam (Hanoi)		August 11, 2012	

(Table 6 continued)

Indonesia (Jakarta)		August 12, 2012	
Cambodia (Phnom Penh)			August 9, 2012
Laos (Vientiane)			August 11, 2012
Myanmar (Yangon)			August 12, 2012

If one compares the initial audition schedule (Appendix C) with Table 6 can see that the date for the live audition in Ho Chi Ming City was moved to August 13 instead of August 10 as it was originally planned. The reason behind this was that due to lack of information and a misunderstanding regarding the visa regulations in Vietnam. The project manager ended up not having the required visa in order to travel from Manila to Ho Chi Minh City, therefore it was necessary to move the Ho Chi Minh City audition to the end of the live audition tour.

5.2. Audition Requirements

Creating an orchestra for the first time is a stressful procedure, and during the preparation time there is always the fear that not enough people would apply so it was crucial to maintain a certain flexibility in order to attract more musicians from as many different Southeast Asian countries as possible. It is important to mention that in many instances this would be the first time that many of the musicians would participate in such a project or even become members of a chamber orchestra. However despite the lack of experience in some cases, most of the applicants showed enthusiasm and dedication. The following audition requirements were carefully chosen in consultation with the support team from the faculty of the College of Music, Mahidol University. Table 7 shows the detailed audition requirements with detailed orchestral excerpts for each instrument as well as a website where they could find each orchestral excerpt.

Table 7: Audition Requirements (SEAYCO 2012)³³

<p>VIOLIN AUDITIONS:</p> <ol style="list-style-type: none"> 1. First movement of any Mozart Violin Concerto (with cadenza) 2. A work of your choice 3. Orchestral excerpt: <i>Mozart, Overture to The Marriage of Figaro -1st violin- (Beginning to m.24)</i> 4. Sight-reading (Live audition only) <p>*Excerpt can be found on www.imslp.org</p>
<p>VIOLA AUDITIONS:</p> <ol style="list-style-type: none"> 1. First movement of a Viola Concerto of your choice 2. A work of your choice 3. Orchestral excerpt: <i>Mozart, Overture to The Marriage of Figaro (Beginning to m.24)</i> 4. Sight-reading (Live audition only) <p>*Excerpt can be found on www.imslp.org</p>
<p>CELLO AUDITIONS:</p> <ol style="list-style-type: none"> 1. First movement of a Cello Concerto of your choice 2. A work of your choice 3. Orchestral excerpt: <i>Mozart, Overture to The Marriage of Figaro (Beginning to m.24)</i> 4. Sight-reading (Live audition only) <p>*Excerpt can be found on www.imslp.org</p>
<p>DOUBLE BASS AUDITIONS:</p> <ol style="list-style-type: none"> 1. First movement of a Double Bass Concerto of your choice 2. A work of your choice 3. Orchestral excerpt: <i>Mozart, Overture to The Marriage of Figaro (Beginning to m.24)</i> 4. Sight-reading (Live audition only) <p>*Excerpt can be found on www.imslp.org</p>
<p>FLUTE AUDITIONS:</p> <ol style="list-style-type: none"> 1. First movement of any Mozart Flute Concerto 2. One or preferably two of the following orchestral excerpts: <i>Beethoven, Symphony No. 3, Op. 55 "Eroica" (4th movement, m.173 - m.200)</i> <i>Beethoven, Leonore Overture No. 3, Op. 72 (m.328 – m.360)</i> <i>Mendelssohn, Symphony No. 4, Op. 90 "Italian" (4th movement, m.1 – m.34)</i> <i>Mendelssohn, Incidental Music to "A Midsummer Night's Dream" Op. 61</i> <i>(Scherzo, 12 bars before letter P to 23 bars after letter Q)</i> 3. Sight-reading (Live audition only) <p>*All excerpts can be found on www.imslp.org</p>

³³ "Audition Requirements." www.seayco.org. Accessed August 14, 2015

(Table 7 continued)

<p>OBOE AUDITIONS:</p> <ol style="list-style-type: none">1. First movement of Mozart Oboe Concerto (no cadenza)2. Orchestral Excerpts: <i>Brahms, Violin Concerto (2nd movement, beginning to m.32)</i> <i>Rossini, Overture to La Scala di Seta (Allegro, m.38 – m.54)</i>3. Sight-reading (Live audition only) <p>*All excerpts can be found on www.imslp.org</p>
<p>BASSOON AUDITIONS:</p> <ol style="list-style-type: none">1. First movement of Mozart, Bassoon Concerto in Bb (Exposition Only)2. Weber, Bassoon Concerto in F (2nd Movement, All)3. One or preferably two of the following orchestral excerpts: <i>Mozart, Overture to The Marriage of Figaro (Beginning to m.24)</i> <i>Tchaikovsky, Symphony No. 4 (2nd movement, m.274 - End)</i>4. Sight-reading (Live audition only) <p>*All excerpts can be found on www.imslp.org</p>
<p>FRENCH HORN AUDITIONS:</p> <ol style="list-style-type: none">1. First movement, exposition only, of Mozart Horn Concerto No. 22. Orchestral Excerpts: <i>Beethoven, Symphony No. 3 (3rd movement trio, 2nd horn)</i> <i>Brahms, Symphony No. 3 (3rd movement, 1st horn solo at letter F)</i> <i>Mendelssohn, Symphony No. 3 (2nd movement, 3rd horn, 4 before F to 4 after G)</i>3. Sight-reading (Live audition only) <p>*All excerpts can be found on www.hornexcerpts.org</p>

5.3. Conductor and Soloist

At the beginning of the project it was agreed that the headquarters of the Goethe-Institut in Munich, Germany would be the ones to suggest the conductor and the soloist for the project. The list of candidates included numerous accomplished musicians primarily from Germany, but coincidentally the two final candidates were both faculty members at the Hochschule für „Musik Franz“ Liszt in Weimar, Germany; Professor Nicolás Pasquet as the conductor/music director and Professor Martin Spangenberg as the soloist on clarinet. Both Professor Pasquet and Professor Spangenberg proved to be excellent choices for the orchestra since they both are accomplished performers and educators with international experience. Additionally the fact that

they knew each other on a professional and collegiate level made their collaboration for SEAYCO much easier and more effective.

Professor Nicolás Pasquet, originally from Montevideo, Uruguay, studied both in his native country State Music Academy and at Music Academy in Stuttgart and Nürnberg, Germany. He won conducting competitions such as the National Selection for Young Conductors of the German Council of Music and the 37th International Conducting Competition in Besançon, France, winning first prize.³⁴ Since the beginning of his professional career, Nicolás Pasquet has been working with numerous orchestras in Germany and other countries such as the Symphony Orchestra of Pécs in Hungary, Chief Conductor at Neubrandenburger Philharmonie, guest conductor at the Deutschlandfunk Köln, and the Deutschland Radio Berlin and Chief Conductor at the Coburg State Theater Orchestra.³⁵ Over the years Mr. Pasquet has been on tour around the world in Switzerland, Italy, Portugal, Chile, Uruguay, Brazil, Colombia, United States of America, Australia, South Korea and Namibia.³⁶ With SEAYCO, Mr. Pasquet travelled in Thailand, Myanmar and Vietnam.

In 1994 Pasquet was appointed Professor for Conducting at the University of Music FRANZ LISZT Weimar, Germany and since then he is active working with various student and youth orchestras such as the Baden-Württemberg, Bavarian and Hessen State Youth Orchestras the Chamber Orchestra Belvedere in Weimar winning the 1st Prize at the German Youth

³⁴Pasquet, Nicolás, “Prof. Nicolás Pasquet,” University of Music Franz Liszt Weimar, accessed September 28, 2015, http://www.hfm-weimar.de/de/staff/professors-teachers/lehre-detail.html?jomobile=580&tx_jobase_pi3%5BjoOrgaDetail%5D=105&tx_jobase_pi3%5BjoReferrerId%5D=220&tx_jobase_pi3%5Baction%5D=orgadetail&tx_jobase_pi3%5Bcontroller%5D=Elements&cHash=9453c6b75f877c449736a00943d25fa4&type=123.

³⁵ Ibid.

³⁶ Ibid.

Orchestras Competition, and the Interregional Youth Orchestra Baden

Württemberg/Ochsenhausen (IRO). He has recorded with the record labels Marco Polo, Naxos and Beyer.³⁷

Prof. Pasquet's extensive experience with young musicians proved to be valuable throughout the duration of the project because he knew how to approach the young and inexperienced members of SEAYCO with professionalism yet with patience and kindness. The above was also true about the guest soloist, Martin Spangenberg, who at everyone's surprise attended the first rehearsal right upon his arrival at the airport. His playing at the first rehearsal was full of energy and commitment and his advice and notes to the musicians created the perfect atmosphere and inspired them to give the best out of themselves.

As noted in his biography, Mr. Spangenberg studied with Professor Hanns Deinzer at University of Music, Drama and Media Hanover, on a scholarship from the German National Academic Foundation. From 1988 to 2003 he worked with Munich Philharmonic and also the Bayreuth Festival Orchestra. He has appeared as a soloist with such orchestras as German Symphony Orchestra Berlin, Stuttgart Radio Symphony Orchestra, Prague Radio Symphony Orchestra, Capella Istropolitana, and Polish Chamber Philharmonic, and most recently as conductor and soloist with Ensemble m18. Mr. Spangenberg is also active as a chamber musician with the Artemis Quartet and with the Albert Schweitzer Octet. He has served as "Longstanding Artistic Director" of the "Jeunesses Musicales" International Chamber Music Course in Weikersheim and lecturer for the National Youth Orchestra of Germany. He has released various CD recordings with works by Reger, Berg, Bartok, Strauss, Molter and Weber. In 1997 he was

³⁷ Ibid.

appointed professor of Clarinet at Hochschule für „Musik Franz“ Liszt in Weimar and since 2013 he is serving as Professor of Clarinet at Hanns Eisler School of Music in Berlin.³⁸

5.4. List of Musicians

After consulting with the music director of SEAYCO, Maestro Pasquet, it was decided to have a total of twenty-eight musicians with the following numbers for the string section: six first violins, five second violins, four violas, three cellos, and two double basses; and the following numbers and instruments for the wind section: two flutes, two oboes, two bassoons, and two French horns. At the end of the audition tour, and after carefully reviewing all applications and online videos, the following number of musicians from each Southeast Asian country was selected. As shown in Table 8 as well as the orchestra roster (Appendix A) this was the number of musicians by country.

Table 8: List of selected musicians by country (SEAYCO 2012)

Country	Number of musicians
Brunei	0
Cambodia	0
Indonesia	2
Laos	0
Malaysia	2
Myanmar	3
Philippines	5
Singapore	0
Thailand	10
Vietnam	6

³⁸ Spangenberg, Martin, “Prof. Martin Spangenberg,” Hochschule für Musik Hanns Eisler Berlin, accessed September 28, 2015, <http://www.hfm-berlin.de/en/school/about-the-school/profile/>.

CHAPTER 6. REPERTOIRE

Selecting the correct repertoire was also a very difficult task that was done very successfully by the music director, Professor Pasquet. With many years of experience working with youth orchestras, Professor Pasquet selected very wisely the following repertoire as seen in Table 9.³⁹

The chosen repertoire included Edward Elgar's *Serenade for strings in E minor*, Op. 20, Wolfgang Amadeus Mozart's *Clarinet Concerto in A major*, KV 622, Antonin Dvorak's *Notturmo for Strings in B major*, Op. 40, and Mozart's *Symphony No. 29*, KV 201.

Elgar composed the *Serenade for strings* in 1892, but it is possible that he composed it based on sketches from 1888. The slow movement, as it is often observed in Elgar's music, consists of a beautiful melody within an intense harmonic relationship.⁴⁰

The *Clarinet concerto in A major* by Mozart was composed for clarinetist Anton Stadler in 1791 and was one of Mozart's last completed works. The premiere took place in Prague in October 16, 1791 and its performance was well received.⁴¹ In January 1792 the newspaper *Berlin Musikalisches Wochenblatt* wrote about the premiere: "*Herr Stadler, a clarinetist from Vienna. A man of great talent and recognised as such at court... His playing is brilliant and bears witness to his assurance.*"⁴² The concerto was originally written for basset horn in G, an instrument similar in appearance to the bass clarinet today, but was later adapted for clarinet in A by the composer.⁴³

³⁹ "Program Notes." *SEAYCO Program 2012*. 2012

⁴⁰ "Elgar, Sir Edward." *Grove Music Online, Oxford Music Online*

⁴¹ Cliff Eisen, et al. "Mozart." *Grove Music Online, Oxford Music Online*

⁴² Lawson, Colin (1996). *Mozart: Clarinet Concerto*. Cambridge, England

⁴³ Hacker, Alan (April 1969). "Mozart and the Basset Clarinet". *The Musical Times*

The second part of the program opened with *Notturmo for Strings in B major*, Op. 40 by Antonín Dvořák. This single movement piece for string orchestra was originally written as the middle slow section of Dvořák's early *String Quartet in No. 4 in E minor*, which was also a one-movement work. The piece was first published in 1883 for orchestra (b47), then for violin and piano (b48a), and lastly for piano four hands (b48b).⁴⁴

The final piece of the program, *Symphony No. 29*, is considered one of Mozart's most famous early symphonies. It was right after his visit to Vienna in 1773 where he started to experiment deeper into his own style of composition. The *Symphony No.29 in A major*, KV 201 was written in 1774 and similarly to his symphonies KV 181 and KV 184 also displays an Italian flair while using a rather compelling German writing.⁴⁵

The complete program including dates of the composers may be seen below at Table 9.⁴⁶

Table 9: Repertoire selected by Maestro Pasquet

<i>Serenade for strings in E minor</i> , Op.20.....		Edward Elgar (1857-1934)
I.	Allegro piacevole	
II.	Larghetto	
III.	Allegretto	
<i>Clarinet Concerto in A major</i> , KV622.....		Wolfgang Amadeus Mozart (1756-1791)
I.	Allegro	
II.	Adagio	
III.	Rondo: Allegretto	
Intermission		
<i>Notturmo for Strings in B major</i> , Op.40.....		Antonín Dvořák (1841-1904)
<i>Symphony No.29</i> , KV201.....		Wolfgang Amadeus Mozart (1756-1791)
I.	Allegro moderato	
II.	Andante	
III.	Menuetto: Allegretto – Trio	
IV.	Allegro con spirit	

⁴⁴ Klaus Döge. "Dvořák, Antonín." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 4, 2015,

⁴⁵ Cliff Eisen, et al. "Mozart." *Grove Music Online. Oxford Music Online*.

⁴⁶ "Program Notes." *SEAYCO Program 2012*. 2012

CHAPTER 7. REHEARSALS AND PERFORMANCES

When working with a newly established orchestra it is important to plan several hours of rehearsals in the weeklong preparation before the performances. After consulting with the music director, the following rehearsal schedule, as it is seen in Table 10, was suggested. However, since the preparation went so well the music director decided to cut the two-hour rehearsal slot on Friday, 12 October, 2012 (14:00-16:00) to let the musicians rest after spending the day in Bangkok sightseeing.

Table 10: SEAYCO 2012 General Rehearsal Schedule

SEAYCO 2012 General Rehearsal Schedule				
Date	Hours of Rehearsals	Time		
Sunday 7 October, 2012	3,5 hours	14:00-16:00 Tutti Rehearsal at MACM		16:30-18:00 Tutti Rehearsal at MACM
Monday 8 October, 2012	5,5 hours	10:00-12:00 Sectional Rehearsals	14:00-16:00 Tutti Rehearsal at MACM	16:30-18:00 Tutti Rehearsal at MACM
Tuesday 9 October, 2012	5,5 hours	10:00-12:00 Sectional Rehearsals	14:00-16:00 Tutti Rehearsal at MACM	16:30-18:00 Tutti Rehearsal at MACM
Wednesday 10 October, 2012	5,5 hours	10:00-12:00 Sectional Rehearsals	14:00-16:00 Tutti Rehearsal at MACM	16:30-18:00 Tutti Rehearsal at MACM
Thursday 11 October 2012	5,5 hours	10:00-12:00 Sectional Rehearsals	14:00-16:00 Tutti Rehearsal at MACM	16:30-18:00 Tutti Rehearsal at MACM
Friday 12 October, 2012	3,5 hours	14:00-16:00 Tutti Rehearsal at MACM (cancelled)		16:30-18:00 Tutti Rehearsal at MACM
Saturday 13 October, 2012	3 hours	14:00-17:00 Dress Rehearsal at MACM		
Sunday 14 October, 2012	2 hours	16:30-18:30 Tutti Rehearsal in the Ballroom of the Strand Hotel, Yangon, Myanmar		
Monday 15 October, 2012	3 hours	14:00- 17:00 Dress Rehearsal in the Ballroom of the Strand Hotel, Yangon, Myanmar		

Professor Pasquet provided me with a detailed rehearsal schedule of the pieces that would be rehearsed during the *tutti* rehearsals. This was also distributed to all musicians, especially the wind players, in order for them to plan accordingly since they were not playing in all the pieces. The detailed schedule of *tutti* rehearsals can be seen at Figure 4.

SEAYCO REHEARSAL SCHEDULE					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
14:00	Mozart Symphony (Tutti)	Mozart Clarinet Concerto	Dvorak Notturmo, Elgar Serenade & Dvorak Waltz	Mozart Clarinet Concerto (with Soloist)	TBA
14:30					
15:00					
15:30					
16:00	BREAK	BREAK	BREAK	BREAK	BREAK
16:30	Elgar Serenade & Dvorak Notturmo	Dvorak Waltz & Elgar Serenade	Mozart Symphony (Tutti)	Mozart Symphony (Tutti)	TBA
17:00					
17:30					
18:00					

Figure 4: Schedule of *tutti* rehearsals

From Monday, October 8, 2012 until Thursday, October 11, 2012 sectional rehearsals took place in five rooms of the College of Music, Mahidol University. The support team led the rehearsals and worked with each section individually to prepare each group before the afternoon *tutti* rehearsals. As it is shown in Table 12 each group worked with a different instructor throughout the week of rehearsals.

Table 12: SEAYCO 2012 Sectional Room Schedule

	Instructor
Violin I Room: A210	Inga Causa
Violin II Room: A211	Paris Paraschoudis
Viola Room: A212	Servio Bona
Cello & Double Bass Room: A213	Stefanie Waegner
Wind section Room: A214	Daren Robbins

The first performance of SEAYCO 2012 took place at the College of Music, Mahidol University's Music Auditorium on Saturday, October 13, 2012 at 7:00 P.M. All musicians were highly concentrated and the performance was a great success. The informal feedback from all audience members was very positive and both the soloist and conductor were very satisfied with the result.

The second performance took place at the ballroom of the Hotel in Yangon, Myanmar on Monday, October 15, 2012 at 6:30 P.M. The hall of about five hundred seats was completely full and many of the audience members were extremely happy to see three musicians representing Myanmar in this unique musical endeavor. This performance was also a big success and the feedback from audience members as well as musicians was also very positive.

PART III: SOUTHEAST ASIAN YOUTH CHAMBER ORCHESTRA 2013

CHAPTER 8. SEAYCO QUARTET RECITAL IN MYANMAR

After a very successful first year with SEAYCO the Goethe-Institut director Dr. Norbert Spitz as well as the Dean of the College of Music, Mahidol University, Dr. Sugree Charoensook, both agreed that SEAYCO should continue for a consecutive year under the music direction of Professor Nicolás Pasquet who worked methodically and achieved a great result with only a week of preparation for SEAYCO 2012.

Our generous sponsor, MERCK KGaA pharmaceutical company, and specifically Chairman of the Executive Board & CEO, Dr. Karl-Ludwig Kley visited Myanmar in January of 2013. During his visit the Goethe-Institut Director, Dr. Norbert Spitz suggested to form a small chamber music concert including the musicians from Myanmar. Out of the three musicians that participated only two were available because one of the musicians (Mr. Pyae Phyö) was currently visiting the *Hochschule für Musik Franz-Liszt* in Weimar, Germany after Maestro Pasquet's generous invitation. Since there were only two musicians left in Myanmar to participate it was quickly suggested to form a string quartet and also to include the concertmaster from the Philippines (Mr. Christian Tan) and the principal cellist from Indonesia (Mr. Alfian Emir Adytia).

As it was discussed with Dr. Spitz, the length of this short concert should not exceed thirty minutes. Therefore, the following repertoire for the string quartet was suggested by the project manager who was in charge of this performance preparation. Joseph Haydn's *String Quartet in C Major*, Op. 33 No.3 also known as *The Bird*, and an arrangement of Bach/Gounod *Ave Maria* for string quartet.

On January 4, 2013 the project manager travelled to Myanmar and worked with the string quartet, coaching them on the selected repertoire for two days. The rehearsals were long but all

musicians were well prepared in advance so coaching went very well. After January 6, 2013, which was the date the the project manager had to return back to Bangkok, the string quartet still had few days' time to put the final touches on the two selections by Haydn and Bach/Gounod.

The performance took place at the ballroom of the Strand Hotel in Yangon, Myanmar on January 9, 2013 at 10:00 A.M. As informed by Dr. Norbert Spitz as well as by the musicians of the quartet, the performance was a great success and MERCK KGaA had decided to be a sponsor for yet another year.

CHAPTER 9. SELECTING THE MUSICIANS

Selecting the musicians for SEAYCO 2013 was a much easier task than the previous year with SEAYCO 2012. After discussing with music director Professor Nicolás Pasquet it was agreed to keep the same musicians as long as they would be available. That way the orchestra could develop a step further instead of starting from the beginning again. The next step was to inquire which musicians from SEAYCO 2012 would be available, eligible, and willing to participate. Some of the musicians from the previous year were not available; therefore we would need to replace them with others. Additionally, some extra players were added in the ensemble since the repertoire demanded it. After contacting each member individually, the following list, as shown in Table 13, was established.

Table 13: List of SEAYCO 2012 musicians and availability for SEAYCO 2013

	Musicians	Availability	
		Yes	No
Violin I	Christian Tan, Philippines	✓	
	Pyae Phyo, Myanmar	✓	
	La Diem My, Vietnam	✓	
	Jessica Ding Chooi Hui, Malaysia	✓	
	Mahakit Lerdcheewan, Thailand	✓	
	Hoang Ho Khanh Van, Vietnam	✓	
Violin II	Dary Mohammad Reiner Heuvelman, Indonesia		✓
	Katerina P. Hernandez, Philippines		✓
	Regine Imperial, Philippines	✓	
	Naw Hay Tar Nay, Myanmar	✓	
	Tachinee Patarateeranon, Thailand	✓	
Viola	Saw Jasper, Myanmar		✓
	Nawattasit Kanjanajai, Thailand	✓	
	Danish Mubin, Malaysia		✓
	Jaydee J. De Ocampo, Philippines	✓	
Cello	Alfian Emir Adytia, Indonesia	✓	
	Tran Hong Nhung, Vietnam		✓
	Nantanat Supawibool, Thailand		✓
Double Bass	Siwawut Wattanawongkeeree, Thailand	✓	
	Rachapol Khumpiranond, Thailand	✓	

(Table 13 continued)

Flute	Siriphan Mongpho, Thailand	✓	
	Nguyen Thi Huyen Trang, Vietnam		✓
Oboe	Pham Khan Toan, Vietnam	✓	
	Pratchaya Khemnark, Thailand	✓	
Bassoon	Kittima Molee, Thailand	✓	
	Christian Derrick S. Atangan, Philippines		✓
French Horn	Nguyen Tuan Long, Vietnam	✓	
	Panfan Panyaparu, Thailand	✓	

After examining the list of available musicians one can clearly see that out of the twenty-eight musicians of SEAYCO 2012 twenty were available to participate and eight of them were not able to take part for various reasons.

Professor Pasquet selected the repertoire for SEAYCO 2013 carefully considering the musicians that will not be able to attend. After consultation on the numbers for each section the following number were agreed upon: six first violins, six second violins, four violas, four cellos, and two double basses; and the following numbers and instruments for the wind section: one flute, two oboes, two clarinets, two bassoons, and two French horns.

In Table 14 one can see the total number of musicians needed for each section as well as the available musicians from SEAYCO 2012 and the number of musicians that we needed to replace or add for SEAYCO 2013.

Table 14: Number of musicians needed for SEAYCO 2013 based on availability of SEAYCO 2012 musicians.

SEAYCO 2013				
Instruments		Desired number	Available	Missing
SEAYCO 2013 Sections	Violin I	6	6	-
	Violin II	6	3	3
	Viola	4	2	2
	Cello	4	1	3
	Double Bass	2	2	-
	Flute	1	1	-
	Oboe	2	2	-
	Clarinet	2	-	2
	Bassoon	2	1	1
	French Horn	2	2	-
Total number		31	20	11

In conclusion, the total number of musicians that was desired for SEAYCO 2013 was thirty-one, which is three additional members from the previous year. However, since the number of musicians was not the same in each section and the addition of the clarinet section was necessary, the difficult task was to find eleven musicians that were missing from the planned orchestra roster.

9.1. Audition Process

The audition process for SEAYCO 2013 was also a much easier task than in the previous year. Due to a very heavy personal schedule the support team as well as the project manager were unable to organize the live audition tour and visit all different Southeast Asian countries in order to hold the auditions. Therefore, the auditions took place only through *YouTube* or by sending a video by mail. The audition requirements however stayed the same as for SEAYCO 2012. These requirements can be found on Table 7, which is located in the second part of this document.

9.2. Conductor and Soloist

As it is mentioned previously, Professor Nicolás Pasquet from the *Hochschule für Musik Franz-Liszt* in Weimar was once again appointed conductor. However, the soloist for the second meeting of SEAYCO was a young and promising violinist from Germany, Tobias Feldmann. His young age—twenty-two years old at the time—and his kind personality, along with his extraordinary playing made Tobias the perfect choice for the second meeting of the orchestra. He inspired the young musicians to practice hard and he set an excellent example with his kind manners and down-to-earth personality.

Tobias studied the violin at the *Musikhochschule Würzburg* and later at *Hanns Eisler* School of Music. He appeared in numerous competitions “where he demonstrated his musical finesse and garnered a long list of distinctions.”⁴⁷ These competitions included the Queen Elisabeth Competition in Brussels, the International Joseph Joachim Competition in Hanover, and the German Music Competition. Tobias has also won awards at eleven other international violin competitions in Italy, the Czech Republic, Romania, Lithuania and elsewhere.⁴⁸

Tobias has appeared with orchestras such as the *Münchner Kammerorchester*, the *Utah Symphony Orchestra*, the *Beethoven Orchester Bonn*, the *Orchestre Royal de Chambre de Wallonie*, the *Brussels Philharmonic Orchestra*, the *Nürnberger Symphoniker*, the *Bilkent Orchestra Ankara*, and the *NDR Radiophilharmonie Hannover*. As a result of these prestigious collaborations he collaborated with conductors such as Karl-Heinz Steffens, Gilbert Varga, Nicholas Milton, Hannu Lintu, Michel Tabachnik, Toshiyuki Kamioka, Isin Metin, Nicolás Pasquet, Paul Meyer and Marin Alsop et al.

⁴⁷ “Biography,” Tobias Feldmann, accessed September 28, 2015, <http://www.tobias-feldmann.com/#!/bio/ccc0>.

⁴⁸ Ibid.

He is also an active chamber musician at prestigious festivals such as the Ludwigsburger Schlossfestspielen, the Mecklenburg-Vorpommern Festival, the Rheingau Musik Festival and the Schleswig-Holstein Musikfestival.

He has released his debut CD featuring works by Beethoven, Ysaÿe, Bartók and Waxman under the GENUIN label and has future recording obligations with Outhere Music and Alpha Classics. “Since February 2013, Tobias Feldmann has played a violin crafted by Antonio Stradivari (Cremona 1703) - a loan from the *Deutsche Stiftung Musikleben*.”⁴⁹

9.3. List of Musicians

The support team and the project manager listened to all video auditions and after careful consideration they selected and established the orchestra roster of musicians for SEAYCO 2013 (Appendix A). Additionally, Table 15 shows us how many musicians were selected from each country for SEAYCO 2013.

Table 15: List of selected musicians by country (SEAYCO 2013)

Country	Number of musicians
Brunei	0
Cambodia	0
Indonesia	4
Laos	0
Malaysia	1
Myanmar	2
Philippines	4
Singapore	0
Thailand	15
Vietnam	5

⁴⁹ Ibid.

CHAPTER 10. REPERTOIRE

Maestro Pasquet was again the one to choose the program for the second meeting of SEAYCO, which featured classical and early romantic period compositions. This repertoire presented an appropriate challenge for the young orchestra that helped them learn and grow. The first composition of the program was *String Symphony No. 10 in B minor* BWV N10 by Felix Mendelssohn-Bartholdy followed by *Violin Concerto No. 5 in A major*, KV 219 and *Serenade in C-minor*, KV 388 by Wolfgang Amadeus Mozart. The second half of the program featured *Symphony No.5 in B flat major* D.485 by Franz Schubert.

Mendelssohn was only fourteen years old when he composed *Symphony No. 10* along with Symphonies No.9 and No. 11 but the work is not lacking in maturity, satisfying perplexity, and beauty. As Jeffrey Lipscomb states “While not at the same artistic level as the two masterpieces that would come soon after (i.e., the Octet for Strings and *A Midsummer Night's Dream Overture*), these early works are filled with precocious technical proficiency, engaging melodies, and charming little turns of phrase.”⁵⁰

The *Violin Concerto No. 5 in A major*, KV 219, the so-called *Turkish*, was composed in 1775 and consists of a surprising third movement as violinist Andrew Manze successfully describes in the liner notes of his recording:

“After the orchestral exposition, at the moment when the soloist is due to enter with the expected eruption of dazzling virtuosity, the music stops. The violin then begins what sounds like a completely different piece – a slow, lyrical aria, floating high above the hushed orchestra. Only after this *Adagio* phrase has reached its graceful conclusion does the *Allegro* resume with all the brilliance we expected, and only in hindsight do we

⁵⁰ Jeffrey J. Lipscomb, "String Symphonies: No. 9, No. 10, No. 12. Piano Concerto in a," *Fanfare: The Magazine For Serious Record Collectors* 30, no. 2 (November 2006): 206. *Academic Search Complete*, EBSCOhost (accessed September 17, 2015).

realize that the other- worldly melody we fleetingly heard was in fact the soloist's *Allegro* opening played in slow motion."⁵¹

The above description seems so accurate considering everyone's reaction to the concert. The orchestra loved rehearsing the piece and the audience got so excited that Tobias was called out to play the third movement as an encore.

Not much is known about the circumstances, under which Mozart composed his *Serenade in C-minor*, KV 388. However, we know that it was composed in 1782, a year after he was released "from his appointment by the Archbishop of Salzburg, Hieronymous Collredo, due to long-standing dissatisfaction on the part of both employer and composer."⁵²

The second part of the concert featured Schubert's *Symphony No.5 in B flat major*, D. 485, which was composed in 1816. It is one of the most frequently performed symphonies in the repertoire. "The work displays an atmosphere of textural transparency akin to that of a chamber ensemble, especially given the noteworthy absence of bombastic brass and percussion."⁵³

⁵¹ Andrew Manze, Liner notes. Mozart 3 Violin Concertos, Harmonia Mundi HMU 807385, 2005, accessed September 17, 2015, <http://lsu.naxosmusiclibrary.com.libezp.lib.lsu.edu/sharedfiles/booklets/HMU/booklet-HMU807385.pdf>.

⁵² James Ogburn, "Program Notes." SEAYCO Program 2013. 2013

⁵³ Ibid.

CHAPTER 11. REHEARSALS AND PERFORMANCES

The second meeting of SEAYCO in 2013 took place during the dates October 5-15, 2013.

The preparatory week of rehearsals took place once again at the wonderful facilities of the campus of the College of Music, Mahidol University. The rehearsals officially started on October 6, 2013. After discussion with the music director, Professor Pasquet, the rehearsal schedule that was arranged was very similar as in the previous year (SEAYCO 2012).

Table 16: SEAYCO 2013 General Rehearsal Schedule

SEAYCO 2013 General Rehearsal Schedule				
Date	Hours of Rehearsals	Time		
Sunday 6 October, 2013	5 hours	09:30-12:00 Tutti Rehearsal at MACM	14:00-16:30 Sectional Rehearsal	
Monday 7 October, 201	6 hours	09:30-12:00 Sectional Rehearsals	14:00-16:00 Tutti Rehearsal at MACM	16:30-18:00 Tutti Rehearsal at MACM
Tuesday 8 October, 2013	6 hours	09:30-12:00 Sectional Rehearsals	14:00-16:00 Tutti Rehearsal at MACM	16:30-18:00 Tutti Rehearsal at MACM
Wednesday 9 October, 2013	6 hours	09:30-12:00 Sectional Rehearsals	14:00-16:00 Tutti Rehearsal at MACM	16:30-18:00 Tutti Rehearsal at MACM
Thursday 10 October 2013	6 hours	09:30-12:00 Sectional Rehearsals	14:00-16:00 Tutti Rehearsal at MACM	16:30-18:00 Tutti Rehearsal at MACM
Friday 11 October, 2013	2,5 hours	16:00-18:30 Tutti Rehearsal at MACM		
Saturday 12 October, 2013	3,5 hours	09:30-12:00 Dress Rehearsal at MACM		
Sunday 13 October, 2013	2 hours	16:30-18:30 Tutti Rehearsal in the Main Hall of the Vietnam National Academy of Music, Hanoi		
Monday 14 October, 2013	3 hours	14:00- 17:00 Dress Rehearsal in the Main Hall of the Vietnam National Academy of Music, Hanoi		

The only difference from SEAYCO 2012 rehearsal schedule is that on the first day there was a *tutti* rehearsal in the morning and a sectional rehearsal in the evening. Also the sectional

rehearsals were half an hour longer in order to spend more time on detailed work for each section. The sectional rehearsals were divided into five different rooms, similar to the sectional rehearsal schedule from the previous year. Table 17 shows the sectional rehearsal schedule by room.

Table 17: SEAYCO 2013 Sectional Room Schedule

	Instructor
Cello & Double Bass Room: A210	Marcin Szawelski
Violin I Room: A211	Paris Paraschoudis
Violin II Room: A212	Servio Bona
Viola Room: A213	Danny Keasler
Wind section Room: A214	Daren Robbins

The first performance of SEAYCO 2013 took place at the Music Auditorium of the College of Music, Mahidol University on Saturday, October 12 2013 at 7:00 P.M. The hall of about four hundred seats was almost full and the audience reception was so enthusiastic that the orchestra played two encores; the third movement of the violin concerto and the finale of the *String Symphony No. 10*. Professor Pasquet was really happy with the outcome and congratulated the musicians after the performance. The second performance of SEAYCO 2013 took place in the main hall of the Vietnam National Music Academy in Hanoi, Vietnam on Monday, October 14, 2013 at 8:00 P.M. Despite the sadly run-down facilities of the Vietnam National Academy of Music, which included the hall where the performance took place, the musicians offered a unique performance, which resulted in a standing ovation from the warmhearted Vietnam audience members. The orchestra once again played two encores and the musicians were so excited and

committed that Maestro Pasquet let them perform the finale of *String Symphony* led only by the concertmaster while the Maestro was standing on the side of the stage.

PART IV: FUTURE OF SEAYCO AND CONCLUSION

The Southeast Asian Youth Chamber Orchestra, during its two years of existence, was a success. Based on the feedback I received from the music director, soloists, musicians, and audience, it is a project that should continue in the future. Unfortunately, our sponsor could not support this project anymore and, furthermore, the current Southeast Asian region Goethe-Institut director does not share the same views as his predecessor.

However, there are other organizations from the Southeast Asian region that could possibly support this project. The Southeast Asian Directors of Music Association (SEADOM) is a cultural and educational network that was established in 2008 based on an initial idea of Dr. Sugree Charoensook. SEADOM consists of thirty-five member institutions from ten Southeast Asian countries.⁵⁴

The Association of Southeast Asian Nations, or ASEAN, which was established on 8 August 1967 in Bangkok, Thailand, is also an association that is also aiming to unify and create bridges within the Southeast Asian region. The founding nations of ASEAN were Indonesia, Malaysia, Philippines, Singapore and Thailand. Brunei Darussalam then joined on 7 January 1984, Viet Nam on 28 July 1995, Lao PDR and Myanmar on 23 July 1997, and Cambodia on 30 April 1999, making up what is today the ten member states of ASEAN.⁵⁵

Both of these organizations could potentially be the perfect supporters to create an ideal platform for the Southeast Asian Youth Orchestra in the future.

⁵⁴ “About SEADOM,” Southeast Asian Directors of Music, accessed October 4, 2015, <http://www.seadom.org/mission.php>

⁵⁵ “About ASEAN,” Association of Southeast Asian Nations, accessed October 4, 2015, <http://www.asean.org/asean/about-asean>

CHAPTER 12. OTHER SUCCESSFUL YOUTH ORCHESTRAS MODELS

The concept of youth chamber orchestras has been in existence for many years now. There are many successful youth orchestra models that have been established in the past and are constantly gaining admirers and inspiring young musicians all over the world.

The Simón Bolívar Youth Orchestra of Venezuela (SBYOV) is probably one of the most well-known youth orchestras around the world today. It was founded on February 12, 1975 by maestro José Antonio Abreu and became widely known through the media in the last ten years under the direction of Gustavo Dudamel. It is a product of National System of Youth and Children's Orchestras, commonly known as *El Sistema*. The SBYOV has performed with various soloists and has performed at many important venues around the world. However since 2011 it is not considered a youth orchestra anymore since the age of its members has risen.⁵⁶

Another youth orchestra that is similar in terms of unifying nations within the same continent is the European Union Youth Orchestra (EUYO). Since its foundation in 1976 by Claudio Abbado and Joy and Lionel Bryer, the orchestra's goal is to bring together the most talented musicians from all different countries of the European Union, setting aside their social, religious or political differences and common ground in the pursuit of musical excellence. The common ideals of the European Union and the EUYO are that culture and education ought to be accessible by all Europeans, in order to nurture the talents and help create the leaders of tomorrow.⁵⁷

A third youth orchestra model that is gaining more and more the respect of classical music audiences around the world is the West-Eastern Divan Orchestra. Established in 1999 by

⁵⁶ "The SBYOV," Simón Bolívar Orchestra, accessed October 4, 2015, <http://www.simonbolivarorchestra.com/the-sbyov/>

⁵⁷ "About EUYO," European Union Youth Orchestra, accessed October 4, 2015, <http://www.euyo.eu/>

Daniel Barenboim and Edward Said as a one-time project, the orchestra's goal was to bring together Israeli, Palestinian and other Arab musicians under the motto "Equal in Music." Besides making music together, the West-Eastern Divan Orchestra became a platform for deep political and ideological discussion between its members. Quickly this one-time workshop developed into a legendary orchestra that regularly performs with internationally acclaimed soloists such as Cecilia Bartoli, Waltraud Meier, Martha Argerich and others, in big concert halls around the world.⁵⁸

Last but not least, an orchestra that fits into the same category as SEAYCO, despite the fact that it is of a larger scale is the Youth Orchestra of the Americas (YOA). As mentioned in their website the YOA consists of musicians from eighteen to thirty years old, from twenty-five different countries in the Western Hemisphere. The mission of the orchestra "is to empower young musical leaders to transform lives across the Americas and beyond".⁵⁹ Similar to SEAYCO, the YOA holds auditions via YouTube to ensure that all eligible applicants are given a chance to participate. The season centerpiece of YOA is a concert tour that happens during the months of July-August each year. Prior to that the orchestra meets for a two-week rehearsal period in order to prepare for the month-long tour. Furthermore, the YOA offers the global leaders program that is an annual training course that supports the transformation of exceptional musicians into leading social entrepreneurs.⁶⁰ Through its large impact the YOA is able to connect musicians to institutions of higher education and also enrich the musical life in many

⁵⁸ "West-Eastern-Divan," West-Eastern Divan Orchestra, accessed October 4, 2015, <http://www.west-eastern-divan.org/>

⁵⁹ "About YOA," Youth Orchestra of the Americas, accessed October 30, 2015, <http://www.yoa.org/about/>

⁶⁰ Ibid

participating countries.⁶¹ Lastly, it is crucial to mention that the YOA has served as a model for music education programs in several countries such as Brazil, Colombia, the Dominican Republic, Haiti, Jamaica, Panama, Saint Lucia, the United States, and Uruguay.⁶²

⁶¹ Ibid

⁶² Ibid

CHAPTER 13. PERSONAL BACKGROUND

Undoubtedly the biggest asset in setting up this project was my personal experience as a member of chamber orchestras in the past. During my years as a music student in Nuremberg, Germany, and in Baton Rouge, Louisiana I was very grateful to be able to participate in chamber orchestras that share the same ideals as the Southeast Asian Youth Chamber Orchestra. The two chamber orchestras that I was fortunate to be part of were the Tübingen Chamber Orchestra (*Tübingen Kammerorchester*) and the Louisiana Sinfonietta.

13.1. Tübingen Chamber Orchestra

In December 2001 while I was visiting Berlin, Germany I received a call from my dear friend and mentor, Lambis Vassiliadis. Together with another very close friend, Gudni Emilsson, they were planning to record Liszt's *Malediction* for piano and orchestra. Unfortunately one of the violinists of the Tübingen Chamber Orchestra had fallen sick and was not able to participate, so I was asked to fill in at the last moment. I soon became a regular member of the orchestra and was fortunate enough to participate in several tours in Europe and Asia where I learned the principles of travelling and planning with a chamber orchestra. The Tübingen Chamber Orchestra was founded by Helmut Calg  r in 1957 and was originally named the "*T  bingen University Chamber Orchestra*." The main goal of the orchestra was to establish friendly relations with foreign universities and youth organizations. Since then the orchestra has undertaken more than sixty tours in over ninety countries in all five continents.⁶³

13.2. Louisiana Sinfonietta

⁶³ "Events," Goethe-Institut Thailand, accessed October 4, 2015, http://www.goethe.de/ins/th/en/ban/acv.cfm?fuseaction=events.detail&event_id=1590037

During the period of fall 2008 to spring of 2011 I was very fortunate to be a member of the Louisiana Sinfonietta, which is a professional chamber orchestra led by composer, conductor, and educator, Dr. Dinos Constantinides. I served both as a member of the first violin section and, in several occasions, as associate concertmaster. In addition to being a member of the ensemble I was also very fortunate to perform as a soloist, the *Violin Concerto No.3 in G major*, K.216 by W.A. Mozart and the *Concerto for 2 Violins in D minor*, BWV 1043 by J.S. Bach with Stefka Madere.

Louisiana Sinfonietta emerged from the Baton Rouge Symphony Orchestra (BRSO), which in 1981 created two string quartets with the ultimate goal to “work as much as possible promoting music in Baton Rouge”.⁶⁴ The board of BRSO selected violinist, composer, and conductor Dr. Dinos Constantinides, who had previously served as concertmaster and assistant conductor of BRSO, to be “responsible for organizing, directing and conducting the Baton Rouge Symphony String Octet.”⁶⁵ Dr. Constantinides, who had previous experience as concertmaster of the Little Orchestra of Athens in Greece, organized performances for the octet while “imprinting each program with his own musical views and strategies for promoting new music.”⁶⁶

In 1990 the orchestra, then called Baton Rouge Sinfonietta, became an independent organization “with the support of its first president, Cecilia Franklin”.⁶⁷ In the mid-nineties the name of the orchestra changed to Louisiana Sinfonietta and also moved to larger hall to

⁶⁴ Ronaldo Cadeu de Oliveira, “The Louisiana Sinfonietta: History from 1981 To 1990 in The Louisiana Sinfonietta, a New Orchestral Model, and an Original Composition, Concert for Guitar and Symphony Orchestra, Op. 12” (PhD diss., Louisiana State University, 2010).

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ “About “The Jewel of Baton Rouge”,” The Louisiana Sinfonietta, accessed September 8, 2015, <http://louisianasinfonietta.org/about-2/>.

accommodate its growing audience.⁶⁸ The orchestra has received state and local grants from the Community Fund for the Arts, the Decentralized Funds for the Arts, and the Division of the Arts, which have helped extend its outreach activity to the Baton Rouge community in churches, malls, schools, and senior citizen establishments.⁶⁹ The orchestra continues to be an active professional ensemble that “performs a wide variety of music—from the Baroque through the Classical, Romantic, and 20th century eras” as well as annually commissioned new works.⁷⁰

⁶⁸ Ibid.

⁶⁹ Ibid.

⁷⁰ Ibid.

CHAPTER 14. CONCLUSION

Serving as the manager of the Southeast Asian Youth Chamber Orchestra was a unique learning opportunity, not only for me but for all people involved in this project. The main goal, which was successfully achieved during SEAYCO 2012 and 2013, was to bring musicians from as many different Southeast Asian countries as possible, and give them the opportunity to work alongside world-class conductors and soloists. The excellent collaboration of two institutions from the field of education and culture, the College of Music, Mahidol University and the Goethe-Institut, Thailand, set the necessary foundation and allowed for this project to take place. Personally, it was an eye-opening experience to see how fast young musicians from different countries that do not share the same language, religion, or educational background, came together having only music as the common ground and created such a strong musical bond within the Southeast Asian Region. I believe that the Southeast Asian Youth Chamber Orchestra has been an excellent cultural ambassador between Southeast Asian countries and hopefully will continue to do so in the future. The main purpose behind the creation of the orchestra was to unify the different nations within the ASEAN community by means of music, while strengthening regional identities in the region.

The reason I decided to write about the Southeast Asian Youth Chamber Orchestra is because I think the public, especially fellow musicians, would find it interesting to see such an effort in the field of classical music, generated at a rather unknown part of the world such as the Southeast Asian region. It is very important to show to the general public that such a project can be achieved anywhere in the world if planned properly. Furthermore, I hope that this monograph can be beneficial for musicians, music managers, and educational institutions interested in establishing a chamber orchestra of the size and style of SEAYCO. It may also serve as

motivation to other countries and academic institutions to form their own youth chamber orchestras. The fact the SEAYCO was such a successful project proves that such an effort can be done in any country in the world whether it has a great deal of tradition in classical music or not. As previously discussed in my personal experiences chapter, the opportunity to be a regular member of the Louisiana Sinfonietta taught me that the funds needed for such an ensemble are much lower than for any full-size symphony orchestra. Having said that, it is more likely to receive funds from sponsor that would be interested to support such a project. Also, the repertoire that can be selected for such an orchestra is much different than the typical repertoire that is usually selected in larger orchestra settings. The opportunity to explore the music of the Baroque era such as Vivaldi, Haendel, Tartini, and many others, but also contemporary music of younger composers is another facet that makes this orchestra so unique and worth writing about.

Of course there are still areas in this project that could be improved, such as modifying the audition process in order to give opportunities to more musicians in remote areas. Also, I believe that such a project could be proven more beneficial for the musicians if it had a chance to take place more than once every year. This would allow musicians to develop their skills in a professional environment under the guidance of international and experienced conductors, soloists, and tutors. Lastly, if more time were allowed for each session I would suggest that creating side-by-side chamber ensembles of smaller scale (trios, quartets, and quintets) with the tutors could also enhance basic skills that are essential in orchestra playing.

In conclusion, SEAYCO was an exciting and unique project that will always have a special place in my heart. It was an extraordinary experience to see musicians from different countries come together and become one for the sake of music. Despite all cultural, political, or religious differences those musicians opened their hearts to music, worked as equals and the

result was simply amazing. Also, watching all musicians bond with each other and share views from their respective countries is something that I will never forget as long as I live. The Southeast Asian Region has a lot to offer, we just need to look closely and soon musical jewels will start shining on the international stage.

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APPENDIX A: ORCHESTRA ROSTER (2012-2013)

SEAYCO 2012 - orchestra members

VIOLIN I

Christian Tan, Philippines (concertmaster)
Pyae Phyoe, Myanmar
La Diem My, Vietnam
Jessica Ding Chooi Hui, Malaysia
Mahakit Lerdcheewanan, Thailand
Hoang Ho Khanh Van, Vietnam

VIOLIN II

Dary Mohammad Reiner Heuvelman, Indonesia (principal)
Katerina P. Hernandez, Philippines
Regine Imperial, Philippines
Naw Hay Tar Nay, Myanmar
Tachinee Patarateeranon, Thailand

VIOLA

Jaydee J. De Ocampo, Philippines (principal)
Nawattasit Kanjanajai, Thailand
Danish Mubin, Malaysia
Saw Jasper, Myanmar

CELLO

Alfian Emir Adytia, Indonesia (principal)
Tran Hong Nhung, Vietnam
Nantanat Supawibool, Thailand

DOUBLE BASS

Siwawut Wattanawongkeeree, Thailand (principal)
Rachapol Khumpiranond, Thailand

FLUTE

Siriphan Mongpho, Thailand, (Flute I)
Nguyen Thi Huyen Trang, Vietnam (Flute II)

OBOE

Pham Khan Toan, Vietnam (Oboe I)
Pratchaya Khemnark, Thailand (Oboe II)

BASSOON

Kittima Molee, Thailand, (Bassoon I)
Christian Derrick S. Atangan, Philippines (Bassoon II)

FRENCH HORN

Nguyen Tuan Long, Vietnam (French Horn I)
Panfan Panyaparu, Thailand (French Horn II)

SEAYCO 2013 - orchestra members

VIOLIN I

Christian Tan, Philippines (concertmaster)
Hoang Ho Khanh Van, Vietnam
Mahakit Lerdcheewanan, Thailand
La Diem My, Vietnam
Jessica Ding Chooi Hui, Malaysia
Aviga Nimitsup, Thailand

VIOLIN II

Korn Roongruangchai, Thailand (principal)
Pyae Phyo, Myanmar
Lidya Evania Lukito, Indonesia
Tachinee Patarateeranon, Thailand
Regine Imperial, Philippines
Naw Hay Tar Nay, Myanmar

VIOLA

Jaydee J. De Ocampo, Philippines (principal)
Nawattasit Kanjanajai, Thailand
Christian Wibisana, Indonesia
Surachon Lerdlop, Thailand

CELLO

Alfian Emir Adytia, Indonesia (principal)
Nguyen Thi Mai Phuong, Vietnam
Roypim Thavornsuwan, Thailand
Jeremia Kimosabe Bukit, Indonesia

DOUBLE BASS

Siwawut Wattanawongkeeree, Thailand (principal)
Rachapol Khumpiranond, Thailand

FLUTE

Siriphan Mongpho, Thailand

OBOE

Pham Khanh Toan, Vietnam (Oboe I)
Pratchaya Khemnark, Thailand (Oboe II)

CLARINET

Thankamon Ditthakamonphat, Thailand (Clarinet I)
Chaiphat Tripipisiriwat, Thailand (Clarinet II)

BASSOON

Kittima Molee, Thailand (Bassoon I)
Jedrick Itugot, Philippines (Bassoon II)

FRENCH HORN


Nguyen Tuan Long, Vietnam (French Horn I)
Panfan Panyaparu, Thailand (French Horn II)

APPENDIX B: NEWSPAPER ARTICLES & ONLINE PROMOTION

10/2/2015

Mahidol Music College Dean wins award - The Nation

Mahidol Music College Dean wins award

Ads by Google  ► News Burma ► Muslim News ► CNN News ► News Tod
July 20, 2011 12:00 am

The Goethe Institute, the cultural outreach programme of the German government, turns 60 this year and as part of the celebrations marking the occasion, the Institute invited some honored guests to visit Germany early this month.

Among the guests was Dr Sugree Charoensook, Dean of the College of Music, Mahidol University. During the trip, he toured various concert halls, watched a performance of the Berlin Philharmonic Orchestra, gave interviews to German television, took a hydroplane flight, visited the German Government House and participated in the celebration of the 60th anniversary of Goethe Institute, held at the Berlin Gemaldegalerie. There were approximately 1,000 guests from the arts and politics at the event including the Institute's president Klaus-Dieter Lehmann, and Guido Westerwelle, Germany's Minister of Foreign Affairs. Awards were also given to 13 individuals who work closely with the Institute. The awardees were selected out of approximately 1,300 people. Dr Sugree Charoensook was the awardee selected from Southeast Asia. The award provides 100,000 Euros per year for a period of 3 years, to support a special arts programme in the region. Dr Sugree has announced that with the award he will support the founding of a Chamber Music Training Programme for Southeast Asia. "The goal of this project," Dr Sugree said "is to allow young people from [Asean](http://www.nationmultimedia.com/search/?keyword=+Asean+) (<http://www.nationmultimedia.com/search/?keyword=+Asean+>) to come to live together, learn together with the same teacher, play the same song, work with the same conductor, and then create something new".

Viewed

<http://www.nationmultimedia.com/2011/07/20/national/Mahidol-Music-College-Dean-wins-award-30160723.html>

The Nation (July 20, 2011)



THAILAND

[Home](#) |
 [Culture](#) |
 [Learning German](#) |
 [Teaching German](#) |
 [Events](#) |
 [Network](#)

Event archive

Did you miss an event? You can check our archives for past events organised by the Goethe-Institut in Bangkok.

You can also use the search function in the upper right-hand corner. It searches this archive only.

Southeast Asian Youth chamber Orchestra (SEAYCO)

Concert

Workshop and rehearsal: October 6 - 12, 2012

Concert: October 13, 2012 at 19:00 Uhr

Ausic Auditorium, College of Music, Mahidol University

Free Admission

0 2287 0942-4 ext. 80 or 82

✉ programm@bangkok.goethe.org



The College of Music of Mahidol University and the Goethe Institutes of Southeast Asia collaborate on the establishment of a Southeast Asian Youth Chamber Orchestra, which come together in October 2012 in Salaya near Bangkok to begin its first performance cycle. The project is also supported by MERCK.

Under the direction of Nicolás Pasque from Weimar, the youth orchestra will mount its first concert on Saturday, October 13th at 7 PM in the auditorium of the College of Music. On the programme is among others Mozart's clarinet concerto in A major KV 622 with Martin Spangenberg (clarinet) as soloist as well as Mozart's symphony No. 29 in A major KV 201.

The Goethe-Institut will be organizing a bus transfer to salaya for the concert on **13.10.2012**. The bus will leave from [Chandraphen Restaurant](#) at 5 pm. Please reserve a seat via email before 11th of October. Cost for the roundtrip transfer: 100 THB, to be paid at the evening of the concert.

Supported by



Goethe-Institut Thailand (October 2012)

Wednesday, 30 September 2015**NATIONAL NEWS BUSINESS THE PULSE SPORTS OPINION IN DEPTH SPECIAL FEATURES**

Southeast Asian orchestra performs in Yangon

By Lwin Mar Htun | Monday, 22 October 2012

The Southeast Asian Youth Chamber Orchestra appeared for the first time in Myanmar on October 15, performing a selection of Western classical works at the Strand Hotel in Yangon.

For the two-hour concert, the Thailand-based orchestra consisted of 28 student musicians from countries throughout Southeast Asia, including three participants from Myanmar.

The program included Edward Elgar's "Serenade for Strings in E Minor, Opus 20"; Wolfgang Amadeus Mozart's "Clarinet Concerto in A Major, KV 622" and "Symphony No 29, KV 201"; and Antonin Dvorak's "Nocturne for Strings in B Major, Opus 40".

Ms Daphne Wolf from the Goethe-Institut, which helped organise the concert, said music can bring people together and help them overcome their differences.

"The students came from different countries, and they could not understand each other's language and traditional habits. But music can erase the differences between people, which is the aim of this concert," she said.

Ko Pyae Pyo from Myanmar, who played violin at the concert, explained how he earned his space in the orchestra.

"First we had to audition in Yangon by performing music. Seven students tried out, and three of us were selected to go to Bangkok, where we rehearsed seven days a week under a famous conductor from Uruguay, Mr Nicolas Pasquet," he said.

Now 22 years old, he said he has been playing violin since he was eight years old, and in recent years has worked at Chatrium Hotel.

Mr Pasquet, who in 1987 won first prize at the 37th International Conducting Competition in France, serves as the orchestra's music conductor. German clarinetist Mr Martin Spangenberg also performed with the orchestra for the Yangon concert.

Audience member Ko Saw Aden said he was very interested in orchestral music.

"Now I'm learning violin and one day I'd like to perform with an orchestra. It's a good idea to hold a concert like this in Myanmar, and it can help us improve our music skills here," he said.

The Southeast Asian Youth Chamber Orchestra is based at the College of Music at Mahidol University in Thailand, and is supported by the Goethe-Institut Bangkok. Global pharmaceutical company Merck is also a major sponsor.

<http://www.mmmtimes.com/index.php/lifestyle/2571-se-asian-orchestra-performs-in-yangon.html>

Myanmar Times (October 22, 2012)

Southeast Asia Youth Chamber Orchestra (Seayco)

Categories: [Arts & culture events](#) > [Concerts](#)

Address: College of Music, Mahidol University, Salaya Campus, 999, Phutthamonthon Sai 4 Rd., Salaya, Buddha Monthon, Nakhonpathom 73170 Thailand [See map](#)

0 reply, 2,786 viewed

Information

Mahidol University's College of Music is hosting a classical concert featuring compositions by Mozart, Schubert and Mendelssohn performed by the Southeast Asia Youth Chamber Orchestra (Seayco) on Oct 12 at 4pm. This is the final concert of the one-year-old Seayco, which is comprised of musicians aged 15-26 from Cambodia, Indonesia, Myanmar, the Philippines, Malaysia, Vietnam and Thailand. It also concludes the Seayco 2013 which will take place from Oct 5-12. The week-long camp features a workshop by conductor Nicolas Pasquet and young German violinist Tobias Feldmann. It provides young musicians with the opportunity to experience professional orchestra rehearsals and to work with Mahidol University's faculty members in preparation for their final concert. The orchestra was founded last October by Mahidol University's College of Music and the Goethe Institut with the aim to promote classical music in Southeast Asia by providing upcoming musicians with an opportunity to work with international-level artists on the campus of Mahidol University. The first meeting of the orchestra a year ago was a big success as it brought together promising young musicians from across Southeast Asia who presented two concerts in Thailand and Myanmar. Seayco 2013 will later visit Vietnam for a concert in Hanoi. There is no admission fee to the concert and the Goethe-Institut will offer a bus to the event at 2pm from Chan Phen restaurant on Rama IV Road. Call 02-800-2525 ext 150.

- **Period**

October 12, 2013 to October 12, 2013

- **Opening days**

Saturday

- **Service hours**

16:00 to 19:00

- **More info**

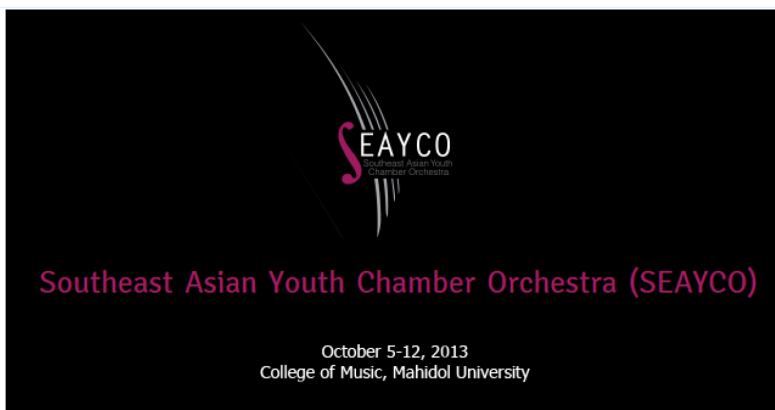
<http://www.seayco.org>



http://www.bangkokpost.com/lifestyle/26425_info_southeast-asia-youth-chamber-orchestra-seayco.html

Bangkok Post (October 2013)

Southeast Asia Youth Chamber Orchestra SEAYCO 2013



The Southeast Asian Youth Chamber Orchestra was created in October 2012 by the joined forces of the College of Music at Mahidol University and Goethe-Institut, Thailand. The aim of the orchestra is to promote classical music in Southeast Asia by providing young musicians an opportunity to work with international level artists on the campus of Mahidol University. The first meeting of the orchestra a year ago was a big success that brought together talented young musicians from all over Southeast Asia that presented two concerts in Thailand and in Myanmar.

SEAYCO 2013 will take place during the week of October 5-12 and will feature young musicians, ages 15-26, from Cambodia, Indonesia, Myanmar, Philippines, Malaysia, Vietnam and Thailand. In addition, the program will feature conductor Nicolás Pasquet and young German violinist Tobias Feldmann. During the workshop, the young musicians will have the opportunity to experience professional orchestra rehearsals and to work with Mahidol University faculty members in preparation of their final concert. The concert program will feature compositions by Mozart, Schubert and Mendelssohn.

The final concert will take place on Saturday, October 12 at 4 p.m. at the Music Auditorium of the College of Music, Mahidol University. It is free and open to the public. Goethe-Institut will offer a bus ride to the event at 2 p.m. from Chan Phen Restaurant, Rama 4 (MRT Lumphini Exit 1.) The cost for the roundtrip transfer will be 100 THB. In addition to the event in Thailand, SEAYCO 2013 will also visit Vietnam for a unique concert in Hanoi. For further information please contact us at the following:

Southeast Asian Youth Chamber Orchestra

Website: www.seayco.org / <http://www.music.mahidol.ac.th/seayco/index.html>

Email: seayco@gmail.com

Facebook: Southeast Asian Youth Chamber Orchestra

Press Contact: Darin Phongsuwan

Activity Department, College of Music, Mahidol University

Telephone: (662) 800-2525 ext. 150

Fax : (662) 800-2530

E-mail: nicha_darin@hotmail.co.uk

Goethe-Institut Thailand

Website: www.goethe.de/thailand

Email: programm@bangkok.goethe.org

Phone Number: +66 2 2870942-4 ext. 80, 82

<http://www.mahidol.ac.th/en/news-2013/oct/Chamber-Orchestra/Chamber-Orchestra.html>

College of Music, Mahidol University Archive (October 2013)



Thursday, Oct 1, 2015, 06:40 (GMT+7)

Music

Youth Chamber Orchestra SEAYCO in Hanoi gig

My Tran

Thursday, Oct 10, 2013, 20:10 (GMT+7)



Musicians of the Youth Chamber Orchestra SEAYCO will play at the National Academy of Music, 77 Hao Nam Street, Hanoi at 8 p.m. on Monday. The concert will take place under the baton of conductor Nicolas Pasquet.



The orchestra will be accompanied with German violin soloist Tobias Feldmann and the night will entertain audiences with famous works by Mozart, Mendelssohn and Schubert.



The South East Asian Youth Chamber Orchestra or SEAYCO was founded last year thanks to the Goethe Institute Southeast Asia, to support outstanding musical talents. The concept is that 26 young musicians chosen on basis of an audition, come together twice a year for Summerschool at Mahidol College in Salaya, Thailand. Under the direction of German conductor Nicolas Pasquet, they rehearse a concert program that is firstly presented in Thailand and in another country.



The projects' goal is high quality music, but also a common musical "spirit". The SEAYCO members are from Thailand, the Philippines, Indonesia, Myanmar, Malaysia and Vietnam.

The Saigon Times (October 10, 2013)

APPENDIX C: AUDITION SCHEDULE & ITINERARY (SEAYCO 2012)

auditions schedule

SEAYCO

August 7, 2012	Malaysia (Kuala Lumpur) Time: 9:00-14:00 Location: Micasa Hotel KL www.micasahotel.com/location.html
August 8, 2012	Singapore (Singapore) Time: 9:00-14:00 Location: Yong Siew Toh Conservatory of Music National University of Singapore 3 Estate Office Drive, Singapore 117485 Ensemble Room 1, Level 3 (Green Room)
August 9, 2012	Philippines (Manila) Time: 12:00-17:00 Location: Goethe-Institut Philippinen, G/4-5/F Adamson Centre, 121 Leviste St., Salcedo Village, 1227 Makati City, Philippines
August 9, 2012	Cambodia (Phnom Penh) Time: 12:00-17:00 Location: META-HOUSE PHNOM PENH, #37 Sothearos Boulevard, Songkhat Tonle Bassak, Khan Chamkarmon, Phnom Penh, Kingdom of Cambodia.
August 10, 2012	Vietnam (Ho Chi Minh City) Time: 9:00-14:00 Location: Goethe-Institut, 18, Str.1, Do Thanh; Ward 4, Distrikt 318, Str.1, Do Thanh Ward 4, Distrikt 3 Ho Chi Minh City, Vietnam
August 11, 2012	Vietnam (Hanoi) Time: 9:00-14:00 Location: Goethe-Institut Hanoi, 56-58 Nguyen Thai Hoc Hanoi, Vietnam
August 11, 2012	Laos (Vientiane) Time: 9:00-14:00 Location: Hotel oder Botschaft: Deutsche Botschaft Vientiane Rue Sokpaluang 26 (Sisattanak) P.O. Box 314, Vientiane, Laos
August 12, 2012	Indonesia (Jakarta) Time: 9:00-14:00 Location: Goethe-Institut Indonesien, Pusat Kebudayaan Jerman Jakarta, Jl. Sam Ratulangi 9-15 Jakarta 10350, Indonesien
August 12, 2012	Myanmar (Yangon) Time: 9:00-14:00 Location: Gitameit Music School, No.219, Karyathuka Lane, Kanbe Station Street, Thitsar Road, Yankin Township, Yangon, Myanmar
September 1, 2012	Thailand (Bangkok) Time: 9:00-14:00 Location: Goethe-Institut 18/1 Soi Goethe, Sathorn Bangkok 10120, Thailand



Audition Travel Schedule

Inga Causa & Paraschos Paraschoudis Schedule:

Malaysia (Kuala Lumpur)

Depart	Mon, Aug 6	BKK to KUL – nonstop	2h 10m
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2h 10m

AirAsia – Flight 837

Take-off	Mon 8:20p	BKK	Bangkok, Thailand
Landing	Mon 11:30p	KUL	Kuala Lumpur, Malaysia

Coach | Airbus A320-100/200 (Narrow-body Jet) | 2h 10m

Number of tickets: 2 (two)

Ticket price: \$108

Total price: \$216

Available time for auditions in Kuala Lumpur: Tuesday 7 August, 2012: 9:00pm-4:00pm

Singapore (Singapore)

Depart	Tue, Aug 7	KUL to SIN – nonstop	1h 00m
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1h 00m

AirAsia – Flight 717

Take-off	Tue 7:00p	KUL	Kuala Lumpur, Malaysia
Landing	Tue 8:00p	SIN	Singapore, Singapore

Coach | Airbus A320-100/200 (Narrow-body Jet) | 1h 00m

Number of tickets: 2 (two)

Ticket price: \$26

Total price: \$52

Available time for auditions in Singapore: Wednesday 8 August, 2012: 9:00am-2:00pm

Thailand (Bangkok)

Depart	Wed, Aug 8	SIN to BKK – nonstop	2h 25m
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2h 25m

Tiger Airways – Flight 2108

Take-off	Wed 6:00p	SIN	Singapore, Singapore
Landing	Wed 7:25p	BKK	Bangkok, Thailand

Coach | Airbus A320-100/200 (Narrow-body Jet) | 2h 25m

Number of tickets: 1 (one)

Ticket price: \$167

Total price: \$167

- Note: This is Inga's flight back to Bangkok. I will fly from Singapore directly to Manila

Paraschos Paraschoudis & Daren Robbins Schedule:

Philippines (Manila)

Depart	Wed, Aug 8	SIN to MNL – nonstop	3h 40m
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3h 40m

Tiger Airways – Flight 2726

Take-off	Wed 5:50p	SIN	Singapore, Singapore
Landing	Wed 9:30p	MNL	Manila, Philippines

Number of tickets: 1 (one)

Ticket price: \$145

Total price: \$145

- Note: I will fly from Singapore directly to Manila.

Depart	Thu, Aug 9	BKK to MNL – nonstop	3h 15m
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3h 15m

CEBU Pacific Air – Flight 932

Take-off	Thu 12:40a	BKK	Bangkok, Thailand
Landing	Thu 4:55a	MNL	Manila, Philippines

Coach | Airbus A320-100/200 (Narrow-body Jet) | 3h 15m

Number of tickets: 1 (one)

Ticket price: \$183

Total price: \$183

- Note: Daren ONLY will fly from BKK to MNL. I will fly from Singapore directly to Manila

Available time for auditions in Manila: Thursday 9 August, 2012: 10:30am-7:30pm

Vietnam (Ho Chi Minh City)

Depart	Thu, Aug 9	MNL to SGN – nonstop	2h 30m
This flight leaves on Thursday and arrives on Friday.			

2h 30m

CEBU Pacific Air – Flight 7511

Take-off	Thu 10:50p	MNL	Manila, Philippines
Landing	Fri 12:20a	SGN	Ho Chi Minh City, Vietnam

Coach | Airbus A320-100/200 (Narrow-body Jet) | 2h 30m

Number of tickets: 2 (two)

Ticket price: \$95

Total price: \$190

Available time for auditions in Ho Chi Minh: Friday 10 August, 2012: 9:00am-4:30pm

Vietnam (Hanoi)

Depart	Fri, Aug 10	SGN to HAN – nonstop	2h 10m
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Jetstar – Flight 804

2h 10m

Take-off	Fri 6:50p	SGN	Ho Chi Minh City, Vietnam
Landing	Fri 9:00p	HAN	Hanoi, Vietnam

Coach | Airbus A320-100/200 (Narrow-body Jet) | 2h 10m

Number of tickets: 2 (two)

Ticket price: \$92

Total price: \$184

Available time for auditions in Hanoi: Saturday 11 August, 2012: 9:00am-3:30pm

Indonesia (Jakarta)

Depart	Sat, Aug 11	HAN to SGN – nonstop	2h 05m
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2h 05m

Jetstar – Flight 799			
Take-off	Sat 5:25p	HAN	Hanoi, Vietnam
Landing	Sat 7:30p	SGN	Ho Chi Minh City, Vietnam
Coach Boeing 737 (Narrow-body Jet) 2h 05m			

Number of tickets: 2 (two)

Ticket price: \$85

Total price: \$170

- Note: This flight is only from HAN to SGN. Please see below for continuing flight to Jakarta.

Depart	Sat, Aug 11	SGN to CGK – nonstop	3h 05m
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3h 05m

Indonesia AirAsia – Flight 7737			
Take-off	Sat 8:20p	SGN	Ho Chi Minh City, Vietnam
Landing	Sat 11:25p	CGK	Jakarta, Indonesia
Coach Airbus A320-100/200 (Narrow-body Jet) 3h 05m			

Number of tickets: 2 (two)

Ticket price: \$139

Total price: \$278

Available time for auditions in Jakarta: Sunday 12 August, 2012: 9:00am-3:30pm

Thailand (Bangkok)

Depart	Mon, Aug 13	CGK to BKK – nonstop	3h 40m
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3h 40m

Mandala Airlines – Flight 900			
Take-off	Mon 8:00a	CGK	Jakarta, Indonesia
Landing	Mon 11:40a	BKK	Bangkok, Thailand
Coach Airbus A320-100/200 (Narrow-body Jet) 3h 40m			

Number of tickets: 2 (two)

Ticket price: \$134

Total price: \$268

- Note: This flight is final flight back to Bangkok

Stefanie Waegner & Servio Bona Schedule:

Cambodia (Phnom Penh)

Depart	Thu, Aug 9	BKK to PNH – nonstop	1h 15m
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1h 15m

Bangkok Airways – Flight 931

Take-off	Thu 7:55a	BKK	Bangkok, Thailand
Landing	Thu 9:10a	PNH	Phnom Penh, Cambodia

[Economy](#) | Airbus A319 (Narrow-body Jet) | 1h 15m | Fare code: NOJTH | 7 seats remain

Number of tickets: 2 (two)

Ticket price: \$202

Total price: \$404

Available time for auditions in Phnom Penh: Thursday 9 August, 2012: 11:30am-7:30pm

Laos (Vientiane)

Depart	Fri, Aug 10	PNH to VTE – nonstop	1h 30m
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1h 30m

Lao Aviation – Flight 920
Operated by Vietnam Airlines

Take-off	Fri 5:50p	PNH	Phnom Penh, Cambodia
Landing	Fri 7:20p	VTE	Vientiane, Laos

Coach | Fare code: YOW | Airbus A321-100/200 (Narrow-body Jet) | 1h 30m | 9+ seats remain

Number of tickets: 2 (two)

Ticket price: \$195

Total price: \$390

Available time for auditions in Vientiane: Saturday 11 August, 2012: 9:00am-3:00pm

Myanmar (Yangon)

Depart	Sat, Aug 11	VTE to BKK – nonstop	1h 10m
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1h 10m

Lao Aviation – Flight 415

Take-off	Sat 4:40p	VTE	Vientiane, Laos
Landing	Sat 5:50p	BKK	Bangkok, Thailand

Coach | Fare code: YOW | Airbus A320-100/200 (Narrow-body Jet) | 1h 10m | 9+ seats remain

Number of tickets: 2 (two)

Ticket price: \$168

Total price: \$336

- Note: This flight is only from VTE to BKK. Please see below for continuing flight to Yangon.

Depart	Sat, Aug 11	BKK to RGN – nonstop	1h 15m
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1h 15m

Myanmar Intl – Flight 332

Take-off	Sat 7:15p	BKK	Bangkok, Thailand
Landing	Sat 8:00p	RGN	Yangon, Myanmar

[Economy](#) | Airbus A320-100/200 (Narrow-body Jet) | 1h 15m | Fare code: YOW | 9+ seats remain

Number of tickets: 2 (two)

Ticket price: \$134

Total price: \$268

Available time for auditions in Yangon: Sunday 12 August, 2012: 9:00am-5:00pm

Thailand (Bangkok)

Depart	Sun, Aug 12	RGN to BKK – nonstop	1h 20m
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1h 20m

Thai AirAsia – Flight 3773

Take-off	Sun 6:05p	RGN	Yangon, Myanmar
Landing	Sun 7:55p	BKK	Bangkok, Thailand

Coach | Airbus A320-100/200 (Narrow-body Jet) | 1h 20m

Number of tickets: 2 (two)

Ticket price: \$100

Total price: \$200

- Note: This flight is final flight back to Bangkok

APPENDIX D: AGREEMENT FORM



SEAYCO 2012 AGREEMENT FORM & PARENTAL CONSENT

Please read through the SEAYCO 2012 Agreement Form & Parental Consent carefully and indicate your decision to attend the SEAYCO 2012. This form must be received by October 5, 2012. Please fax or scan and email the form to seayco@gmail.com.

Note: Parental Consent is necessary for all participants under the age of 18.

MUSICIAN INFORMATION		
<i>Instrument:</i>		
<i>First Name:</i>	<i>Middle Name:</i>	<i>Last Name:</i>
<i>Age:</i>	<i>Sex:</i>	<i>Date of Birth (dd-mm-yy):</i>
<i>Address:</i>		
<i>City:</i>	<i>State:</i>	<i>Zip Code:</i>
<i>Telephone:</i>	<i>E-Mail Address:</i>	
PARENT/GUARDIAN INFORMATION		
<i>Full Name:</i>		<i>Relationship:</i>
<i>Home Telephone:</i> ()	<i>Business/Other Telephone:</i> ()	<i>Cell/Other Telephone:</i> ()
EMERGENCY NUMBERS		
PLEASE PROVIDE US WITH A LIST OF NAMES AND TELEPHONE NUMBERS OF ALTERNATE PERSONS WHOM WE MAY CONTACT IN CASE OF EMERGENCY. PARENTS/GUARDIANS ARE ALWAYS CONTACTED FIRST		
<i>Name</i>	<i>Telephone</i>	<i>Relationship</i>
_____	() _____	_____
_____	() _____	_____
_____	() _____	_____
MEDICAL QUESTIONNAIRE		
Have you got any food allergies? <input type="checkbox"/> Yes <input type="checkbox"/> No		
<i>If yes, please state:</i>		
Have you got any medical allergies? <input type="checkbox"/> Yes <input type="checkbox"/> No		
<i>If yes, please state:</i>		
Do you currently have any medical problems? <input type="checkbox"/> Yes <input type="checkbox"/> No		
<i>If yes, please state:</i>		
Are you currently taking any medication? <input type="checkbox"/> Yes <input type="checkbox"/> No		
<i>If yes, please state:</i>		
Is there anything else you think we should know about your current state of health? <input type="checkbox"/> Yes <input type="checkbox"/> No		
<i>If yes, please state:</i>		



PARTICIPANT BEHAVIOR AGREEMENT

Acknowledgement of the Rules and acceptance of the consequences should these rules be broken

The following are strictly prohibited:

- 1. Use or possession of illicit or non-prescription drugs, including alcohol and tobacco*
- 2. Disrespectful, physical or verbal abusive behavior*
- 3. Possession or use of weapons, including toy or model weapons*
- 4. Theft or vandalism*
- 5. Gambling*
- 6. Inappropriate physical relationships, including intimate relationships*
- 7. Leaving College grounds or entering off-limit areas without permission.* (This includes leaving an activity arranged off campus without permission)

Consequences Guide

In the case that the camp rules are not followed, this is what you can expect as a response from the College:

Minor Misbehavior	Consequences
1. Unexcused & frequent tardiness to sessions 2. Associate with or promote disturbances or disruptive behavior 3. Inappropriate public displays of affection (PDA) 4. Persistently inappropriate dress 5. Display behavior disrespectful, or insubordinate toward College or Camp personnel or other students.	First infraction: Warning by SEAYCO Project Manager Second infraction: Written letter of warning. Third infraction: See consequences for Major misbehavior below.



Major Misbehavior	Consequences
1. Steal other persons' property 2. Vandalize, deface, abusively litter, or destroy either school or personal property of others. 3. Fighting or inciting (causing) a fight 4. Use or possession of illicit or non-prescription drugs, including alcohol and tobacco 5. Assault someone (verbally or physically) 6. 'Bullying' 7. Possession or use of weapons, including toy or model weapons 8. Leaving the campus without approval* 9. Close physical relationships, including being in the accommodation room with a member of the opposite sex.	Immediate expulsion from the Camp and lose the right to apply for any camp or activity organized by the College of Music, Mahidol University in the future.

* This includes leaving an activity arranged off campus without permission

SEAYCO 2012 Musician Guidelines

1. Please be in your room at 11:00 PM each evening, NO EXCEPTIONS!
2. No alcohol or drugs! Individuals found with alcohol or drugs on the premises will be in violation of the SEAYCO Guidelines and will be considered sufficient reason for immediate expulsion for SEAYCO, as well as possible detention and/or incarceration by the Thailand Narcotics Law Enforcement Division. Thailand has no-tolerance drug policy.
3. All classrooms, hotel rooms, and dining facilities are smoke-free area under the new rules established by the Royal Thai Government.
4. You must be in your seat in the rehearsal room, or Master class room, 10 minutes before the scheduled rehearsal/Master class time. Please DO NOT late.
5. Please bring a pencil to every rehearsal.
6. Refer to your rehearsal schedule and listen each day to the daily announcements by the Counseling and supervisory staff.



7. For safety reasons, you must be at every rehearsal or Master class! If you are sick, then you must call one of the counseling and supervisory staff so you can receive immediate attention. Your safety and well-being is our primary concern and responsibility.
8. Please do not leave the camp premises on your own, or with any group, for any reason. Your safety and well-being is our primary concern and responsibility.
9. Please wear your Name Tag at all time...rehearsal or non-rehearsal.
10. Wherever you go, Please travel with someone!
11. Do not carry large sums of money.
12. For all concerts, be sure your clothes are cleaned are presses. Every concert will be videotaped or televised.
13. If you have any questions, please ask at the SEAYCO Registration Desk.

**I HAVE READ AND AGREE TO ABIDE BY THE POLICIES AND PROCEDURES
DELINEATED IN THE SEAYCO 2012 CONTRACT.**

- ☐ I accept my invitation to SEAYCO 2012. I agree to be in full attendance and to adhere to all of the behavior agreements and guidelines set forth in this document. And I accept that I will not able to attend any activities established by Mahidol University College of Music anymore if I cancel my invitation after submit this agreement form without a good reason.
- ☐ I do not accept my invitation to SEAYCO 2012

Music Student Signature _____
(_____) _____ Date

Parent/Guardian Signature _____
(_____) _____ Date

If you have any questions, feel free to contact

Paris Paraschoudis
SEAYCO, project manager
Chair of Chamber Music Academy (CMA)
College of Music, Mahidol University
25/25 Phutthamonthon Sai 4 Road Salaya,
Phutthamonthon Nakhonpathom, 73170, Thailand
E-mail: seayco@gmail.com
Mobile: +66 83 311 0584

APPENDIX E: SEAYCO SCHEDULES (2012-2013)

SEAYCO SCHEDULE (2012)

SEAYCO Schedule												
	Saturday 6 October, 2012	Sunday 7 October, 2012	Monday 8 October, 2012	Tuesday 9 October, 2012	Wednesday 10 October, 2012	Thursday 11 October, 2012	Friday 12 October, 2012	Saturday 13 October, 2012	Sunday 14 October, 2012	Monday 15 October, 2012	Tuesday 16 October, 2012	
7:30	Arrival of all musicians and conductor at BKK airport - Transportation to Mahidul University, Salaya Register at Glass House	Wake up	Wake up	Wake up	Wake up	Wake up	Wake up	Wake up	Wake up (5:00am)	Wake up call	Wake up call	
8:00		Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast on bus and ride to the airport	Breakfast	Breakfast	
8:30		Preparation for Rehearsal Auditions for principal positions (string section) (B112)	Preparation for Rehearsal	Preparation for Rehearsal	Preparation for Rehearsal	Preparation for Rehearsal	Sightseeing Tour in Bangkok	Time for individual practice and preparation	Flight to Yangon, Flight code: PG 701 - 0915am	Time for individual practice and preparation	Time for individual practice and preparation	
9:00			Sectional Rehearsal (A210 - 214)	Sectional Rehearsal (A210 - 214)	Sectional Rehearsal (A210 - 214)	Sectional Rehearsal (A210 - 214)						Arrival in Yangon and check-in at the hotel
10:00			Lunch and free time	Lunch and free time	Lunch and free time	Lunch and free time						Lunch and free time
10:30	Tutti Rehearsal (MACM)	Tutti Rehearsal (MACM)	Tutti Rehearsal (MACM)	Tutti Rehearsal (MACM)	Tutti Rehearsal (A407)	Tutti Rehearsal (MACM)	Dress Rehearsal (MACM)	Free time and preparation for the concert. Snack before concert.	Tutti rehearsal in Yangon, Myanmar	Dress Rehearsal in the hall, Yangon, Myanmar	SEAYCO returns to Bangkok and musicians get connecting flights to their respective countries.	
11:00	Break	Break	Break	Break	Break	Break						
11:30	Tutti Rehearsal (MACM)	Tutti Rehearsal (MACM)	Tutti Rehearsal (MACM)	Tutti Rehearsal (MACM)	Tutti Rehearsal (A407)	Tutti Rehearsal (MACM)	Free time and preparation for the concert. Snack before concert.	Concert in Strand Hotel Ballroom Yangon, Myanmar (6:30pm)				
12:00	Cocktail dinner at Music Square	Dinner	Dinner	Dinner	Dinner	Dinner	Reception dinner after the concert	Reception dinner after the concert	Reception dinner after the concert	Reception dinner after the concert		
12:30		Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out		
13:00		Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out		
14:00		Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out		
14:30		Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out		
15:00												
15:30												
16:00												
16:30												
17:00												
17:30												
18:00												
18:30												
19:00												
19:30												
20:00												
20:30												
21:00												
21:30												
22:00	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	
22:30												

SEAYCO SCHEDULE (2013)

SEAYCO 2013 Schedule												
	Saturday 5 October, 2012	Sunday 6 October, 2012	Monday 7 October, 2012	Tuesday 8 October, 2012	Wednesday 9 October, 2012	Thursday 10 October, 2012	Friday 11 October, 2012	Saturday 12 October, 2012	Sunday 13 October, 2012	Monday 14 October, 2012	Tuesday 15 October, 2012	
		Wake up	Wake up	Wake up	Wake up	Wake up	Wake up	Wake up	Wake up	Wake up call	Wake up call	
7:30		Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast on bus and ride to the airport	Breakfast	Breakfast	
8:00									Flight to Hanoi, Vietnam Flight code: ---			
8:30									Arrival in Hanoi and check-in at the hotel	Time for individual practice and preparation		
9:00												
9:30												
10:00												
10:30	Arrival of all musicians and conductor at BKK airport - Transportation to Mahidol University, Salaya	Tutti Rehearsal (MACM)	Sectional Rehearsal (A210 - 214)	Sectional Rehearsal (A210 - 214)	Sectional Rehearsal (A210 - 214)	Tutti Rehearsal (MACM)	Sightseeing Tour in Bangkok	Dress Rehearsal (MACM)				
11:00												
11:30												
12:00												
12:30												
13:00	Register at Glass House											
13:30												
14:00												
14:30												
15:00												
15:30												
16:00												
16:30												
17:00												
17:30												
18:00												
18:30	Cocktail dinner at Music Square											
19:00												
19:30												
20:00												
20:30												
21:00												
21:30												
22:00												
22:30	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	Lights out	

APPENDIX F: SEAYCO POSTERS (2012-2013)

**แชมเบอร์ออร์เคสตราเยาวชน
แห่งเอเชียตะวันออกเฉียงใต้
Southeast Asian
Youth Chamber Orchestra**

SEAYCO
Southeast Asian Youth
Chamber Orchestra

รายการแสดง / Program
Edward Elgar – Serenade for strings in E minor, Op.20
Wolfgang Amadeus Mozart – Clarinet Concerto in A major, KV 622
Antonín Dvořák – Nocturne for Strings in B major, Op.40
Wolfgang Amadeus Mozart – Symphony No.29, KV201

ผู้อำนวยเพลง: นิโคลัส ปาสเค จาก ไวมาร์ เยอรมนี
เดี่ยวคลาริเน็ต: มาร์ติน ชปิงเงนแบร์ก จาก ไวมาร์ เยอรมนี
Nicolás Pasquet, Weimar/Germany Conductor
Martin Spangenberg, Weimar/Germany Soloist, Clarinet

วันเสาร์ที่ 13 ตุลาคม 2555 เวลา 19.00 น.
ณ หอแสดงดนตรี วิทยาลัยดุริยางคศิลป์
มหาวิทยาลัยมหิดล ศาลายา
Saturday, 13 October 2012, 7 p.m.
Music Auditorium, College of Music
Mahidol University, Salaya

ชมฟรี / Free Admission

บริการรถรับ – ส่งไปยังศาลายาในวันแสดงคอนเสิร์ต ขึ้นรถที่ลานจอดรถร้านอาหารจันทร์เพ็ญ
พระราม 4 (MRT ลุมพินี ทางออก 1) รถออกเวลา 17.00 น. ค่าบริการไป-กลับ 100 บาท
A bus transfer to Salaya for the concert will leave at 5 p.m. from Chan Phen Restaurant, Rama 4 (MRT Lumphini Exit 1).
Cost for the roundtrip transfer: 100 THB

สอบถามข้อมูลเพิ่มเติมได้ที่
For more information please contact:
www.goethe.de/thailand & www.seayco.org
+66 2 2870942-4 ext. 80, 82
programm@bangkok.goethe.org
seayco@gmail.com

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Mahidol University

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แชมเบอร์ออร์เคสตราเยาวชนแห่งเอเชียตะวันออกเฉียงใต้

SOUTHEAST ASIAN YOUTH CHAMBER ORCHESTRA



CONCERT ON OCTOBER 12th AT 4 PM / MACM HALL, MAHIDOL UNIVERSITY

ผู้ดำเนินการเพลง: นิโกลัส ปาสเกต จากไวมาร์ เยอรมนี

เดี่ยวไวโอลิน: โทเบียส เฟลด์มันน์ จากเบอร์ลิน เยอรมนี

Conductor: Nicolás Pasquet, Weimar/Germany

Soloist, Violinist: Tobias Feldmann, Berlin/Germany

ชมการแสดงคอนเสิร์ตจากนักดนตรีเยาวชนใน

วันเสาร์ที่ 12 ตุลาคม 2556 เวลา 16.00 น.

Concert on October 12th, 2013, 4 PM

Music Auditorium, College of Music,
Mahidol University (Salaya)

For further information:

☎ 0 2287 0942 - 4

✉ info@bangkok.goethe.org

📱 goetheinstitut.thailand

🌐 www.goethe.de/thailand



ชมฟรี / Free Admission

บริการรถรับส่งไปหอแสดงดนตรี ม.มหิดลในวันแสดงคอนเสิร์ต ขึ้นรถที่ร้านอาหารจันทร์เพ็ญ พระราม 4 (MRT ลุมพินีทางออก 1) รถออกเวลา 14.30 น. ค่าบริการไปกลับ 100 บาทต่อคน สามารถจองที่นั่งได้ที่อีเมล programm@bangkok.goethe.org หรือ โทร. 02 287 0942-4 ext. 80/82 พบปะพูดคุยที่นั่นวันที่ 7 ตุลาคม

A bus transfer to Salaya for the concert will leave at 2.30 pm from Chandrphen Restaurant Rama 4 (MRT Lumphini Exit 1) 100 THB/Pers for round trip.
Reservation email programm@bangkok.goethe.org or by phone 02 287 0942-4 ext. 80/82 before the October 7th.



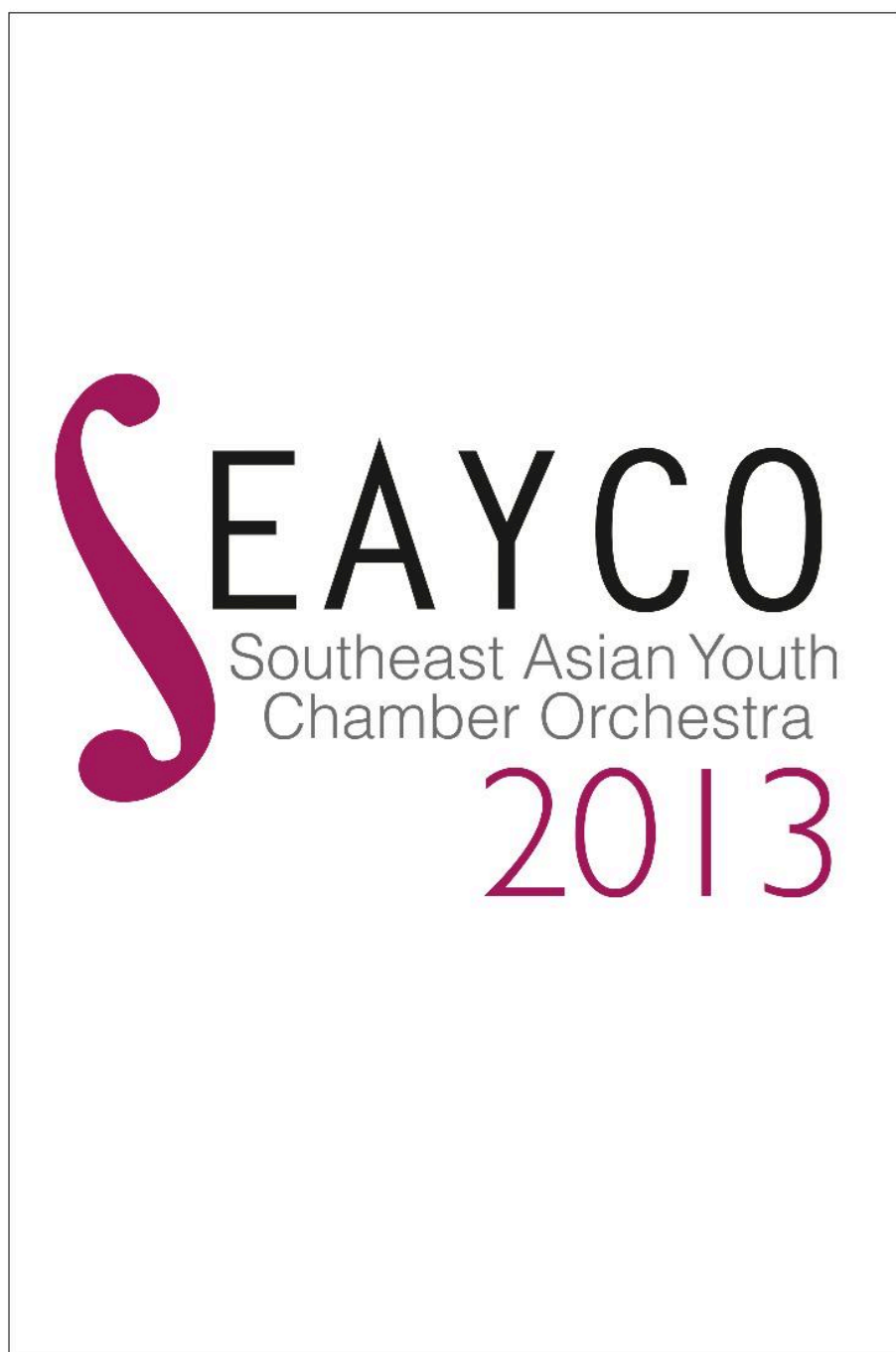
**COLLEGE OF MUSIC
MAHIDOL UNIVERSITY**
Wisdom of the Land



APPENDIX G: SEAYCO CONCERT PROGRAM COVERS (2012-2013)
SEAYCO 2012 CONCERT PROGRAM COVER (THAILAND & MYANMAR)



SEAYCO 2013 CONCERT PROGRAM COVER (THAILAND&VIETNAM)



VITA

Greek violinist Paris Paraschoudis currently serves as Chair of the String & Chamber Music department and has been on the faculty of the College of Music at Mahidol University since 2011. A native of Thessaloniki, Greece, Mr. Paraschoudis was awarded a Bachelor of Music degree in violin performance and a second Bachelor of Music degree in instrumental pedagogy from the Hochschule für Musik Nürnberg-Augsburg in Nürnberg; a Master of Music degree in violin performance from Bowling Green State University, Ohio; and is currently a Doctoral candidate in violin performance with a minor area in music composition at Louisiana State University.

His primary teachers include Nikolaos Archontis, Valerie Rubin, Vasile Beluska, Csaba Erdélyi, Espen Lilleslåtten and Dr. Dinos Constantinides. Mr. Paraschoudis has also participated in many master classes with several distinguished artists such as Leonidas Kavakos, Ara Malikian, the Pacifica Quartet, Walter Verdehr, Herbert Greenberg, Davis Brooks, Stelios Kafandaris, Angel Stankov, Yossif Radionov, Martin Kos, and Marianne Petersen.

An active performer, Mr. Paraschoudis has toured and performed extensively throughout Europe (Germany, Austria, Italy, Greece, Belgium, Scotland and Luxemburg), United States (Ohio, Michigan, Louisiana, Alabama, Missouri and Mississippi), Asia (Thailand, Korea, Laos, Cambodia, Vietnam, Myanmar and Indonesia), and Oceania (New Zealand) as chamber musician, orchestra musician, and soloist. As soloist he has appeared with the Tuttlingen Chamber Orchestra, and the Louisiana Sinfonietta on several occasions. Mr. Paraschoudis has held positions in the following orchestras: the Thailand Philharmonic Orchestra (Associate Concertmaster), Tübingen Chamber Orchestra (Principal 2nd Violin), Louisiana Sinfonietta (Associate Concertmaster), Baton Rouge Symphony Orchestra (2008-2011). He has also worked

with renowned conductors such as Zubin Mehta, Gudni Emilsson, Gustav Meier, Leonard Slatkin, Murry Sidlin, Carlos Riazuelo, Timothy Muffit, Carlos Miguel Prieto, Claude Villaret, Jeffery Meyer and Emily Freeman-Brown.

In 2012 Mr. Paraschoudis was appointed project manager of the Southeast Asian Youth Chamber Orchestra (www.seayco.org) with successful concerts in Thailand and Myanmar. In 2013 the orchestra performed concerts in Thailand and Vietnam.

In 2013 Mr. Paraschoudis was invited by the Princess Galyani Vadhana Institute of Music (Thailand) to organize the first International Ensemble Competition for Strings in the Southeast Asian Region.

Mr. Paraschoudis has also served on adjudication panels for scholarships and competitions such as:

- Osaka International Music Competition (Bangkok Regional Round) (2014-2015)
- Princess Galyani Vadhana International Ensemble Competition (2014-2015)
- Settrade Youth Music Competition in Thailand (2013-2014)
- The Austrian Government's Music Scholarship for Thai Nationals (2013)
- Member of the Scholarship Auditions committee for the College of Music, Mahidol University (2012-2015)

A versatile musician, Mr. Paraschoudis also enjoys playing the Oud and is an advocate of Greek traditional and Middle Eastern music. He is a founding member of the Greek-Turkish oriental ensemble "Trio Bros" (1999-2005) as well as member of the contemporary music ensemble "Drama Ensemble" (2000-2005). In 2002 Drama Ensemble was invited by the ethnomusicology department of the University of Edinburgh, Scotland to perform a concert of

Greek-Turkish music. Other engagements include a live television performance for the Kurdish TV channel in Brussels and numerous concerts throughout Germany and Greece.