



Music without Borders

Dear All

It is with great pleasure and excitement that I extend my warmest greetings to all of you attending the 48th International Viola Congress in Thailand. As the Dean of College of Music, Mahidol University, I am honored to welcome you to a gathering that celebrates the beauty, versatility, and artistry of the viola.

Thailand, with its rich history and captivating traditions, provides the perfect backdrop for this congress. The melding of our shared passion for the viola with the allure of Thai culture promises to create a truly unforgettable experience for all. Prepare yourselves for a journey that goes beyond music, as we explore the unique flavors, sights, and sounds that this remarkable country has to offer. As you explore the vibrant streets of Thailand, immerse yourselves in the local culture and embrace the warm hospitality of its people. May the beauty of this country and the power of music intertwine to create memories that will last a lifetime. Let us celebrate the viola, the universal language of emotions, and revel in the joy it brings to our lives.

Throughout this congress, you will have the opportunity to engage in a diverse range of activities that will invigorate your musical senses and broaden your horizons. From captivating performances by world-class musicians to enlightening workshops and masterclasses conducted by esteemed educators, the program has been thoughtfully curated to provide a comprehensive and immersive experience.

I extend my heartfelt appreciation to the dedicated organizers, volunteers, and sponsors who have worked tirelessly to ensure the success of this congress. Their unwavering commitment to showcasing the viola as an instrument of beauty and expression is truly commendable, and we owe them a debt of gratitude for their invaluable contributions. I offer my sincere appreciation for your support in making this congress a reality. Your generosity has enabled us to create an exceptional experience for all participants.

On behalf of the organizing committee, I would like to express my deepest gratitude for your presence at the 48th International Viola Congress in Thailand. May your time here be filled with inspiration, growth, and joy as we unite through our shared love for the viola. I wish you a truly unforgettable and inspiring time at the 48th International Viola Congress in Thailand.

With warmest regards,

A handwritten signature in black ink, appearing to read 'Narong Prangcharoen', written in a cursive style.

Dr. Narong Prangcharoen
Dean, College of Music, Mahidol University



From the International Viola Society President

It is with great pleasure that I welcome you to the 48th International Viola Congress, for the first time ever held in Asia! It is also our first post-Covid congress with no more restrictions.

Our thanks go in particular to Dr. Danny Keasler, our congress host, who took on the challenge last spring of organizing a congress together with the Mahidol University's College of Music in Salaya, in only one year. A tremendous job done brilliantly which we will have the privilege of experiencing in the coming five days.

Our thanks go as well to Dr. Narong Prangcharoen, Dean of Mahidol University's College of Music, Noppadol Tirataradol, Associate Dean for Professional Services and Marcin Szawelski, Head of the String Department, Mahidol University's College of Music, who were of a tremendous support to Dr. Danny Keasler. No congress could be organized without the support of a school of music providing ideal logistics and administrative help. Thank you for believing in our viola world.

It will be a fantastic and unique Congress!

A thrilling program with many new faces, new ideas and musical inputs awaits us. Never before have there been so many diversified contributions from our world-renowned violists, performers and presenters of all ages and at all stages in their careers, but particularly from our young emerging artists. Believe me, it will be hard to choose where to go during those five days filled with exciting viola music, masterclasses, lecture recitals and workshops! And if you have time left, why not experience a Thai massage, a night cruise on the River, a viewing of the Wat Phra Kaew, "*Grand Palace*", and lots of exotic food. Enjoy the different lifestyle of Thailand, cherish its extremely friendly and respectful people, smile and relax!

A new experience awaits us. New friendships and bonding are as important as enjoying all this wonderful music with our beloved instrument, the viola in unique surroundings. Have a wonderful congress!

Yours sincerely,

A handwritten signature in black ink, reading "Jutta Puchhammer-Sédillot". The signature is written in a cursive, flowing style.

Jutta Puchhammer-Sédillot
President, International Viola Society



From the Co-Host of IVC Salaya

Welcome to Thailand and the 48th IVC Salaya at Mahidol University's College of Music!

Many of you have spent weeks preparing musically, days planning your trip, and hours and hours on planes, trains, and automobiles to travel to South East Asia. For this, I thank you. I know that traveling across the world is daunting, but you did it! Now, it's time to perform and enjoy.

Music without Borders was intended to unify our diverse backgrounds through our common musical voice: the viola. Though musical phrases express our unique cultures, it is the viola voice that demonstrates it. Each of us bring our personality, experience, and charisma to the viola; with it, we express our complex thoughts, feelings, histories, and experiences. The viola sound, our personal sound-scape, transcends all physical and personal boundaries.

We have a lot of diverse and exciting events planned. We will host Thailand's first viola competition: the Choochart Pitaksakorn Viola Competition. Ajarn or "teacher" Choochart is a mentor to all string players in Thailand, and his viola ensemble *The Viola Lovers* has toured in Thailand and abroad. The congress will also have 4 violists performing with orchestra; Ettore Causa and Aibek Ashirmatov will

perform with the Thailand Philharmonic Orchestra, and Marco Misciagna and Patcharaphan Khumprakob with the Mahidol University Symphony Orchestra. We also have a special performance of Thai music performed on traditional Thai instruments. Although this concert does not feature the viola, it will be a special presentation of Thai music reinterpreted and modernized. The most exciting part of IVC Salaya is the new faces attending and performing in the congress. Veteran IVS members, please introduce yourself to new members and help make them feel welcome.

The Thailand Viola Society is honored to present the congress this year and welcome guests to Mahidol University's College of Music. We are grateful for all the performers and are humbled by all of your efforts to attend the first ever congress in Asia. Thank you!

Sincerely,

A handwritten signature in black ink, appearing to read "Jay Kaler". The signature is fluid and cursive, with the first name "Jay" being more prominent and the last name "Kaler" following in a similar style.

Co-Host, IVC Salaya
President/Founder, TVS



From the Co-Host of IVC Salaya

Distinguished guests, colleagues, and friends,

It is my great pleasure to welcome you to the 48th International Viola Congress in Salaya, Thailand.

The venue for this year's congress is the Mahidol University's College of Music, the center for the music education in Thailand. Established in 1995, for nearly 30 years our college provides most comprehensive music programs, world-class educators to our students from Thailand, South-East Asia and beyond.

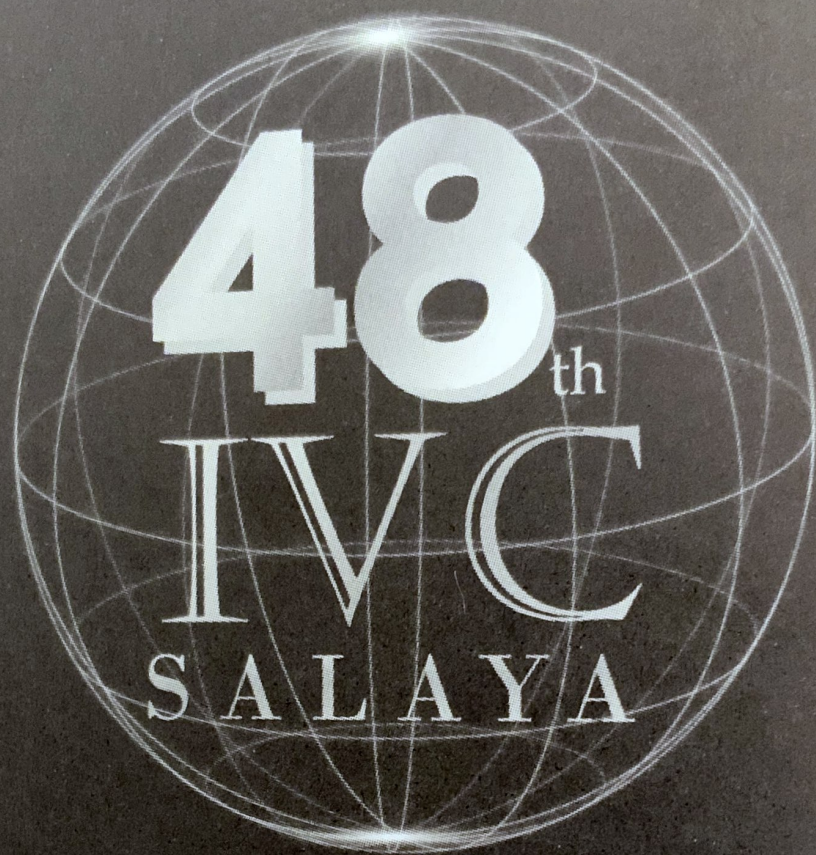
Each year we host hundreds of musical events, concerts, recitals, and festivals. In this thriving environment music students, young artists become the best they can be and ready to follow their dreams!

For a couple of years, it was our dream to host the International Viola Congress at the College of Music. And finally, it will happen; for the first time the Congress will be organized in Asia! On the

6-10 June 2023, for five days Salaya, Thailand will become the center of the viola music in Asia. Great artists and educators will present numerous concerts, lectures, and masterclasses. Talented young violists will compete in the Viola Competition.

"Music without the borders", that's the 48th IVC theme. Wherever you are from, far or near, east, or west, let's meet in Thailand to enjoy and share Viola Music together. I would like to thank you for joining us and wish you have a pleasant time in Thailand!

A handwritten signature in black ink, appearing to read "H. Faulstich". The signature is written in a cursive style with a large, looping initial "H" and a long, sweeping tail.



Program of Events

Day 1

Welcome Ceremony

6 June 2023 11:30 AM MACM

Dean Dr. Narong Prangcharoen,
College of Music, Mahidol University

Professor Jutta Puchhammer-Sédillot,
President of International Viola Congress

Assistant Professor Danny Keasler,
Founder of Thailand Viola Society

Featured Artist Recital

Ettore Causa, viola

Rasikamon Siyapong, piano

6 June 2023, 12:00 PM MACM

4 Songs for Viola and piano
(arr. for Viola by Ettore Causa)

Johannes Brahms (1833-1897)

Moonlight Journey for two violas
Juan-Miguel Hernandez, viola

Paul Coletti (1959)

Mélancolie for viola and piano
(arr. for Viola by Ettore Causa)

César Franck (1822-1890)

Sonata in G Minor for cello and piano op. 65
(arr. for Viola by Ettore Causa)

Frédéric Chopin (1810-1849)

Choochart Pitaksakorn Viola Competition

6 June 2023, 1 PM, MACM

Lecture Recital: *The Franck Sonata: A New Transcription*

Katrin Meidell, viola

Esther Park, piano

6 June 2023, 1:00 PM PC 607

The Franck *Violin Sonata* in A Major has been a favorite of classical music lovers since Ysaÿe premiered it in 1886. It has become standard repertoire for cellos, flutes, and saxophones, and yet the extant viola transcriptions leave much to be desired. In this lecture recital, I will present my own transcription, inspired by Tabea Zimmermann's 2012 recording. I will talk about my choices, introduce practice techniques, and finish with a performance of the Sonata.

Sonata for Viola and Piano in A Major

César Franck (1822 - 1890)

I. Allegretto ben moderato

II. Allegro

III. Recitativo-Fantasia

IV. Allegretto poco mosso

Lecture Recital: *The Fusion between East and West: Chinese Folk Music on Viola*

Zi Ye, viola

Sara Choi, piano

6 June 2023, 2:00 PM PC 607

This lecture recital will include two parts. The first part will be the presentation of 1) the development of Chinese folk music - an introduction to the history of Chinese music from the Zhou dynasty until the 20th century; 2) Chinese music theory - Jianpu (Chinese musical notation), Chinese pentatonic scales; 3) three representative Chinese traditional instruments - Erhu, Guzheng and Pipa; 4) an explanation of how the Chinese folk music playing methods are being played on the viola: analyzations and demonstrations of the different ornaments in in two pieces a) Reflection of the Moon upon the Fountain b) Song of Nostalgia. The second part of this lecture recital will be a performance of these two pieces below.

Reflection of the Moon Upon the Fountain Hua Yanjun (1893-1950)

Song of Nostalgia Ma Sicong (1912-1987)

Lecture Recital: *Vieuxtemps and His Circle: Voices of the Romantic Viola*

Ames Asbell, viola

Michelle Schumann, piano

6 June 2023, 3:00 PM PC 607

Although best known as a violinist-composer, Henri Vieuxtemps played the viola regularly in chamber music and expanded the Romantic viola repertoire through three significant works (Capriccio for solo viola, Elegie for Viola and Piano, Op. 30, and Sonata for Viola and Piano, Op. 36), as well as an unfinished viola sonata and a variety of other short works. In spite of his violinistic heritage, Vieuxtemps wrote effectively for the viola and these compositions feature our instrument's deeply expressive voice in the context of his signature virtuosity.

Partial Recital: *Selections from the 12 Shades of the Viola Project*

Marcin Murawski

6 June 2023, 4:30 PM MACM

A cycle of twelve miniatures for viola solo is an idea which united the creative talents of female composers connected with the I. J. Paderewski Academy of Music in Poznań with students and graduates of my viola class at the same institution. It is an undertaking whose narrative is based on twelve months of the year: each of the six authors had picked two months which reflected emotions, memories, impressions, and personal experiences of their authors, which were subsequently illustrated with music. Then the same miniatures became the basis for joint pedagogical work, a field of exploration of one's own performance ideas, and finally acquired an individual flair during public presentation and recording. I am extremely grateful to the authors for their work and openness, to the performers for their commitment and the final effect, and I am very satisfied with the whole thing. It is worth combining experience with youth, authors with performers, and juxtaposing inspiration with individual expression. For there can never be too

many successful solo pieces for the world's greatest instrument! Never too many new compositions with individual features, extending emotions and creative techniques to many dimensions and so different in essence and content.

<i>Marzec/March</i>	Agnieszka Zdrojek-Suchodolska (1976)
<i>Lipiec/July</i>	Alina Kubik (1985)
<i>Sierpień/August</i>	Katarzyna Taborowska (1974)
<i>Wrzesień/September</i>	Monika Kędziora (1971)
<i>Listopad/November</i>	Ewa Fabiańska-Jelińska (1989)

Partial Concert

Dr. Alicia Marie Valoti, viola
6 June 2023, 4:30 PM MACM

Sonata per viola sola (2019) Alicia Marie Valoti

The Sonata per viola sola contains three movements and has a duration of approximately 20 minutes. The opening movement, *Rabbia*, takes its inspiration from the angular, piercing chords found in both Hindemith's op. 25 no. 1 (Breit) and Franco Donatoni's Sonata per viola sola (Allegro molto moderato). This concept of indicative, forceful signals within the movement continues with my sonata's first movement, with the exception of two sections characterized by calm, motet-like melodies with several voices. In the second movement, *Lamentoso*, the viola takes on a beautifully sad motive and explores this idea with special left-hand pizzicati and an accompanimental figure to itself. The last movement, *Tarantella-Fantasia*, is a highly virtuosic and lively dance movement which takes a single melodic gesture and allows it to evolve in many exciting contexts.

Masterclass

Juan-Miguel Hernandez

6 June 2023, 5:30 PM MACM

Featured Artist Recital

Miti Wisuthumporn

6 June 2023, 7:00 PM MACM

(Rain)bow Connection The theme of the repertoire is inspired from the song “Rainbow Connection” of Kermit the frog from The Muppets. The feeling of seeing a rainbow, a mere meeting-point of air, water and light, yet gave the viewers such wave of visceral feeling and nostalgia in a wonderful way. The feeling inspired me with this repertoire, from pieces that first connects me with the instrument and my mentors to new compositions composed by my peers throughout my career.

“In this 2023 IVC Salaya, Thailand, I am truly thrilled to take this chance to share with the audience members a few viola compositions from Thai composers, especially a newly-commissioned viola piece by Bangkok’s own Trisdee Na Patalong. The program will also include pieces from older master composers. I hopes this music will find a very special place in your soul too.”

(Rain)bow Connection Program:

Unbounded

Trisdee na Patalung

Albumblätter for Viola and Piano,
Op. 39

Hans Sitt

--intermission--

UnSilent Knight

Christopher Janwong McKiggan

Sonatine

Akkra Yeunyonghattaporn

Le Grand Tango

Astor Piazzolla

Day 2

Workshop: *Creating your own cadenza for Hoffmeister or Stamitz*

Karin Dolman

9:30 AM, 7 June 2023 PC 607

In this interactive workshop Karin Dolman will work with students and teachers in composing an own cadenza. Karin will give an insight in the structure of cadenza's and provide the necessary tools to find the courage to work on your own cadenza's.

In this creative process existing cadenza's will be analyzed to get an insight in the mechanism to compose an interesting Cadenza.

Lecture: *New Frontiers for Pre-Collegiate Viola - Building Skills and Musicianship Holistically at Any Level*

Juliet White-Smith and Kathryn Dey

7 June 2023, 11:00 AM, PC 607

This session will explore a holistic approach for integrating the development and expansion of technique and expression simultaneously in the pre college viola player. Using selected technical studies and repertoire from a diversity of sources, including jazz and Haitian folk music, we will present strategies to build comfort with the unique role of the viola and help students develop their individual artistic voice. We will also show how creating space for awareness and reflection within instructional time can steer students to become curious self learners. Expanding our scope as viola teachers beyond traditional violin transcriptions will help us guide our students to connect to the larger human community through an understanding and valuing of the common good that comes from embracing inclusive musical traditions.

International Viola Society's General Meeting

7 June 2023, 12:00 PM Glass House

Lecture Recital: *VIOLAND made in POLAND - 20th century and contemporary Polish literature and arrangements for viola*

Krzysztof Maria Komendarek-Tymendorf, viola

7 June 2023, 12:00 PM PC 607

The lecture-recital entitled VIOLAND made in POLAND - 20th century and contemporary Polish literature and arrangements for viola will present current trends in viola writing in Poland, profiles of the most famous Polish composers of the 20th century, as well as new arrangements of already written works for violin or cello performed especially for the 48th IVC by Krzysztof Maria Komendarek-Tymendorf, a assistant professor at the Stanislaw Moniuszko Academy of Music in Gdansk, who received his habilitation with distinction in 2022. The event will consist of 2 parts: a lecture and a recital. The recital will be performed by Prof. Krzysztof Maria Komendarek-Tymendorf and will last ca. 45', while the lecture will last ca. 15'.

Partial Concert: *DE LA CRUZ DUO - Viola and Marimba*

Joy De la Cruz, viola

Aimee Mina-De la Cruz, marimba

Kerk-Sakul, piano

7 June 2023, 12:00 PM MACM

Sonata for viola and piano

Antonio Buenaventura

Two Pieces for Marimba and Viola

Ney Rosauero

Viola part transcribed by Ariel Sta Ana

I. Farewell Song (Cancao Da Despedida)

II. Reunion's Dance (Danca Do Re-Encontro)

Suite II (Tango)

Roberto di Marino

transcribed for Viola and Marimba by Ariel Sta Ana

Sana'y Wala Nang Wakas

Willy Cruz

arranged for Viola and Marimba by Aimee Mina-De la Cruz

Partial Concert: *Manhattan Contemporary Chamber Ensemble*

Richard Auldon Clark, viola

Melinda Benzel, viola

Meagan Barnett, viola

7 June 2023, 1:00 PM, MACM

Six Miniatures for Three Violas

Richard Auldon Clark (b. 1964)

- 1) Prelude
- 2) Gigue
- 3) Echoes
- 4) Waltz Grotesque
- 5) Prayer
- 6) Folly

Manhattan Contemporary Chamber Ensemble

The Manhattan Contemporary Chamber Ensemble is a chamber ensemble based in New York City specializing in American music. MCCE performs in venues including Carnegie's Weill & Zankel Halls, New York's Symphony Space, the Liederkrantz Club and the Church of Christ & St. Stephens. They have been featured several times on WXXI's live radio show "Backstage Pass" with host Julia Figueras on Rochester Public Radio, WCNY radio, performed at the San Diego and Orlando National Flute Conventions and have been the resident ensemble at the annual Finger Lakes Chamber Music Festival each summer. MCCE can be heard on the Keuka Classical recording label.

Partial Concert: Works by Polish composers for solo viola

Wojciech Kołaczyk, viola
7 June 2023, 1 PM MACM

Caprices by Francisco Goya for viola solo
(1968)

Magdalena Cynk

1 Hobgoblins, 2 Correction, 3 Nanny's boy 4 To rise and fall, 5 Trials

The composition was inspired by the works of Francisco Goya, a Spanish painter and graphic artist. His "Los Caprichos" is a series of 80 engravings. Caprices for viola is a musical version of 5 of them. The premiere took place in 2019 in Bydgoszcz.

Cadenza per viola solo
(1933-2020)

Krzysztof Penderecki

Krzysztof Penderecki Cadenza per viola solo is probably of the most famous Polish pieces for solo viola. Was written in 1984 for Grigorij Žyslin.

'Salaya' for viola solo

Dawid Pajdzik (1984)

The piece was written especially for 48th International Viola Congress. The composer is also a violist. His works for viola include: Elegy for 4 violas, Passacaglia for viola and double bass, Old Style Suite for 2 violas and strings and Double Concerto for viola and clarinet.

Partial Concert: AcCeSs Interdisciplinary Project by viola, contemporary dance and audivisual art

Nehir Akansu, viola
7 June 2023, 1:00 PM MACM

AcCeSs is an interdisciplinary project from the perspective of demonstrating viola on the new exploration environment which aims to discover the potential between musical improvisation in style of jazz and folk together with visual arts and contemporary dance.

Takes its name to access and to brinde between arts and cultures.

Masterclass

Emlyn Stam

7 June 2023, 1:00 PM, PC 607

Volunteer Viola Ensemble Rehearsal

Mitri (Friendship) Ensemble

7 June 2023, 2:00 PM A 113

Partial Concert: 3 G's

Felix Ungar, viola

7 June 2023, 2:00 PM MACM

3 G's

Kenji Bunch (1973)

Partial Concert: *Libere Quartet*

Mahakit Lerdcheewanan, violin

Inga Causa, violin

Danny Keasler, viola

Marcin Szawelski, cello

7 June 2023, 2:00 PM MACM

String Quartet No. 2 in E flat

Ernest John Moeran (1894-1950)

I. Allegro moderato ma ben animato

II. Lento - Andante - Vivace - Allegretto - Andante - Allegro Vivace -
Presto

Lecture Recital: *Rebecca Clarke's manuscripts for viola*

Vinciane Beranger, viola

Joachim Besse, piano

7 June 2023, 3:00 PM, PC 607

Composers' Manuscripts as Resource for Interpretation.

Rebecca Clarke's viola works as case study

A research project of HEMU - Haute Ecole de Musique Lausanne, HES-SO
University of Applied Sciences and Arts Western Switzerland

This research project aims to compare the viola manuscripts of violist and composer Rebecca Clarke (1886 - 1979) with the printed editions. This approach highlights differences regarding the playing indications (e.g., fingerings, breathing, tempi). It provides the interpreter with keys to understand the specific vision Clarke had of her favorite instrument, the viola, and allows him or her to elaborate a personal and documented interpretation.

The lecture recital will display:

- Manuscripts of the Sonata, Morpheus (viola/piano), Lullaby and Grotesque (viola/cello)
- Personal concert scores of the Sonata and trio Dumka annotated by Rebecca Clarke
- Live excerpts (viola, piano and violoncello)

Full Recital:

Encircling - Repertoire from women composers contemporary with
Rebecca Clarke

Daphne Gerling, viola

Tomoko Kashiwagi, piano

7 June 2023, 4:00 PM MACM

Passacaglia on a theme of Thomas Tallis Rebecca Clarke (1886-1979)

Sonata for viola and piano, Op.7 (c. 1925) K. Dorothy Fox (1894-1934)

- I. Molto moderato
- II. Allegro molto
- III. Allegro moderato

Fantaisie pour alto e piano, Op. 18 Helene Fleury-Roy (1876-1957)
Andante maestoso- allegro maestoso- lent (single movement)

Pause

Sonata pour Alto et Piano, 1925 Marcelle Soulage (1894-1970)

- I. Allegro
- II. Scherzo (Vif)
- III. Complainte (Lent)
- IV. Ronde (Vif)

Lecture Recital: *Stations of Mychal (2020) for Viola, Tenor, and Piano:*
Developing a New Long-Form Dramatic Song Cycle

Purgatory Creek Trio

Ames Asbell, viola

Richard Novak, tenor

Joey Martin, piano

7 June 2023, 4:00 PM PC 607

Stations for Mychal (2020), a new long-form dramatic song cycle for viola, tenor, and piano, was commissioned in commemoration of the life and ministry of Father Mychal Judge (1933-2001), Chaplain for the New York Fire Department until his death while assisting with the evacuation of the towers during the terrorist attack on September 11, 2001. preview performances in Texas in August 2021, the official premiere was offered at St. Francis of Assisi Church in midtown Manhattan on September 11, 2021 during the week of commemorative events marking the twentieth anniversary of the tragedy. The product of three years of research, interviews, and collection of the writings, sermons, and personal notes of Father Judge, *Stations of Mychal* illuminates the transformative power of an individual to bring healing and reconciliation. The cycle tells the story of Fr. Judge's life, from birth through childhood and ordination as a Franciscan friar, his struggles with alcoholism and sexual identity, his outreach to the homeless and the gay community in the midst of the AIDS epidemic, and finally up to moment of his death. Progressing from invocation to dismissal, the music evokes a broad spectrum of emotion: the sonic suggestion of the falling towers that bookends the work; the contemplative *Prayer of St. Francis* that runs throughout; bittersweet memories of family (the Irish tune *Sí Bheag, Sí Mhór*, a favorite of Mychal's father); frenetic music reflecting the doubt and fear of both the personal struggles of Fr. Judge and the unstoppable progress of planes that brought down the Twin Towers; and a central reflection on the transcendence of love in all forms. Various musical styles inform the work, including an Irish jig, and a Blues-inspired lament. Voice, viola and piano interact in various roles and as independent characters, telling a story of the fullness and richness of a life in all its contradictions - tragedy, beauty, and, ultimately in the ability of an individual life to mean more than the sum of its parts. Discussion of the work will include initial inception and research and the collaborative experience of preparing the work for performance. An overview of the work's structure will refer to particular episodes in Fr. Judge's life, including brief musical examples from movements which portray Judge's mission to reach across geographic and societal borders. The lecture will be followed by a performance of selected movements in their entirety.

Stations of Mychal (2020)
for Viola, Tenor, and Piano

Kevin Salfen (b. 1975)

- I. Invocation
- II. Family Pictures
Meditation
- X. Peacemaker
- XIII. 8:50 a.m., 9-11-91
- XIV. Dismissal

The Purgatory Creek Trio is committed to exploring and expanding the repertoire of works for the sonorous combination of tenor, viola, and piano. Violist Ames Asbell, tenor Richard Novak, and pianist Joey Martin, all internationally recognized performers, initially joined forces in 2019 on a program of works by Vaughan Williams and Rachmaninoff, culminating in a performance at the 46th International Viola Congress on Poznań, Poland.

For the ensemble's inaugural commissioning project, they worked with librettist Rick Davis (George Mason University, Virginia, USA) and composer Kevin Salfen (University of the Incarnate Word, Texas, USA) to develop *Stations of Mychal*, an 80-minute dramatic song cycle commemorating the life and service of Fr. Mychal Judge, chaplain of the New York Fire Department who lost his life during the terrorist attacks of September 11, 2001. The cycle was premiered in September 2021 in New York City as part of the 20th anniversary commemoration, and a recording is currently being prepared for release.

Partial Concert

Patcharaphan Khumprakob. Viola
Rasikamon Siyapong, piano
7 June 2023, 5:00 PM MACM

Sonata for viola piano

Rebecca Clarke (1886-1944)

- I. Impetuoso
- II. Vivace
- III. Adagio

Masterclass

Ettore Causa

7 June 2023, 5:30 PM MACM

Featured Artist Concert

Hidden Treasures and a New Horizon: *Chamber music for viola and friends*

Andrew Filmer, viola

Matthew Marshall, piano

Angel Lee, violin

Brightfeather

Benjamin Hoffman, violin

Irene Kim, piano

7 June 2023, 7:00 PM MACM

Three pieces of guitar and viola

Anthony Ritchie (1960)

Divertissement on Der Prophet
for guitar, violin and viola, Op.32

Johann Kaspar Mertz (1806-1856)

Phantasiestücke, Op. 27

Gustav: Jensen (1843-1895)

Trio No. 1, Op. 37 (final movement)

Ignaz Lachner (1807-1895)

Variation for Trio (premiere)

Nicole Ong (b. 1994)

Sulwyn Lok: Breaking Free
for guitar and viola (premiere)

Joel Hoffman (b. 1953)

from *no lemon, no melon:*

never odd or even

not New York, Roy went on

from *What the West Wind Said:*

What the West Wind Said

Nothing better than Mother

Breaking Free for guitar and viola (premiere)

Sulwyn Lok (b. 1994)

Day 3

Lecture Recital: *Adapting Telemann's Solo Viola da Gamba Fantasias for the Viola*

Paul Groh

8 June 2023, 10:00 AM, PC 607

Telemann's 12 Fantasias for solo viola da gamba were composed in 1735, lost for over 200 years, and rediscovered in 2015. An Urtext edition for viola solo, edited by Kenneth Martinson, was published by Gems Music in 2016.

This presentation will cover the background of Telemann's Fantasias for solo instruments, the problems and challenges of working from Urtext editions in general, and the specific problems and challenges of adapting viola da gamba music for the viola. The sixth and tenth of these Fantasias will serve as examples to demonstrate how the Urtext can serve as a starting point for crafting idiomatic and nuanced adaptations of these newly discovered works, including but not limited to dynamics and articulation, rescoring of chords, changes in register, and even transposition to another key.

Fantasia No. 6 in G major, TWV 40:31
(1681-1767)

Georg Philipp Telemann

Scherzando / Dolce / Spirituoso

Fantasia No. 10 in E major (transposed to C major), TWV 40:35 Georg Philipp Telemann

Dolce-Allegro / Siciliana / Scherzando

Marco Misciagni Masterclass8 June 2023, 10:00 AM A 113

Lecture Recital: *Celebrating Diversity Beginning Level Anthology*

Hillary Herndon

8 June 2023, 11:00 AM PC 607

The String Faculty at the University of Tennessee are releasing a beginning level anthology of music by composers under-represented in the pedagogical canon for solo and ensemble strings in early 2023. This presentation will look at the genesis of the project, and explore the viola volume. Professor Herndon will detail the project and students from UT will perform individual selections from the volume.

Workshop: *IMPROVIOLA JAZZ*

Nehir Akansu

8 June 2023, 11:00 AM A407

Nehir Akansu crossover violist/composer, Phd at Interdisciplinary Improvisation: Investigation and Performance focused on folk & jazz music fusion, collaborating with audiovisual art and contemporary dance. Improviola Jazz workshop is specially designed for 48th Congress & Festival in Thailand, Salaya. This is an interactive workshop where all participants learn jazz idioms, scales and enjoy playing five different kinds of jazz standards: Ballad, swing, bebop, modal, funk with backing tracks. The aim of the workshop is exploring jazz music through the viola. Since we are all technically trained, it is time to connect your inner muse to create your music phrases. As Miles Davis said, “Do not fear the mistakes. There are none.” Enjoy!

Beautiful Love	Victor Young	BALLAD
Take the A Train	Duke Ellington	SWING
Au Privave	Charlie Parker	BEBOP
So What	Miles Davis	MODAL
Watermelon Man	Herbie Hancock	FUNK

Masterclass

Christine Rutledge

8 June 2023, 12:00 PM A 113

Partial Concert: *Portuguese Music for Viola and Piano*

Jorge Alves, viola

Catarina Peixinho, piano

8 June 2023, 12:00 PM PC 607

Beautiful songs from XX century Portuguese Composers

Luiz Costa, Armando José Fernandes and Joly Braga Santos are composers who, despite being born 40 years apart, all grew up in a musical environment characterized by a late romanticism. All three sought the light of modernity and in these works one can feel a strong influence of the French impressionist composers and some neoclassical characteristics always with a Portuguese flavored back ground.

Canção para Viola e Piano (1971)

Joly Braga Santos (1924-1988)

Sonatina para Viola e Piano (1945)

Armando José Fernandes (1906-1983)

Sonatina op. 19 para Viola e Piano (1949) Luiz Costa (1879-1960)

Partial Concert: *Swedish Baroque Music*

Oscar Edin, viola

8 June 2023, 12:00 PM PC 607

Assaggio, BeRI 310

J. H. Roman (1694-1758)

Full Recital:

Krit Supabpanich

8 June 2023, 1:00 PM MACM

Student's Parade for viola solo

Cherng-Woei Tai

Perpetual Transience

Chanathip Chaisirinon

Study No.2 for Viola

Rattana Suparatanachatpun

Lazzi for viola solo

Jirapat Leetrakulnumchai

Sonata for Viola and Guzheng

Tanaphan Polrob

I. Perpetuum Mobile

Partial Concert: Potpourri

Jeremy Chiew, viola

Shayna Yap, piano

8 June 2023, 2:00 PM MACM

Melody, from the opera 'Orfeo ed Euridice'

Gluck (1714-1787)

Potpourri Op. 94

Hummel (1778 - 1837)

Partial Concert: *Music by Young Canadian composers*

Tasman Tantasawat

8 June 2023, 2:00 PM MACM

Six Canadian Scenes

Viet Cuong

arr. by Tasman Tantasawat, Rachel Miner and Maria Gonzalez- Iraheta

- I. Mountains
- II. In Jasper Park
- III. Guardian of the Gorge
- IV. Mirror Lake
- V. Pine Island
- VI. Mount Robson from the Northeast

Fifth Business

Hsiu-Ping (Patrick) Wu (b. 1996)

Lecture Recital: *Viola Music by Women: Exploring the Cooper Anthology*

Pamela Ryan, viola

Tigla Janaporn, piano

8 June 2023, 2:00 PM PC 607

Performance and discussion of eight short original works for viola and piano by women composers spanning three centuries from the early 18th century to the 21st century as collected by Dr. Cora Cooper. These “upper intermediate” pieces, inspiring for young players, are appropriate for studio teaching in the broader community, and for academia and the stage, providing diversity in the viola recital repertory. These engaging and artistic pieces range through a variety of styles, starting from early European Classical, *Sonata per Viola e Cembalo* by Beatrice Mattei (b. early 18th century), to inclusive works such as *Jazz-Dance* by Patsy Gritton (b. 1940) and *Diwali Aukilani II* by Claire Scholes (b. 1980).

Volunteer Viola Ensemble Rehearsal

Mitri (Friendship) Ensemble

8 June 2023, 2:00 PM A 113

Partial Concert: ViolaCello, Composers and folk music

Vinciane Beranger, viola

Tiphaine Lucas, cello

Joachim Besse, piano

8 June 2023, 3:00 PM MACM

The central piece of the concert is the newly edited piece by Rebecca Clarke (1886-1979), *Irish Melody*. Vinciane Béranger et David Louwerse have recorded the three Viola and Violoncello duos in 2022, as part of the CD Rebecca Clarke, “Works for Viola” (Aparté), with *Irish Melody* as a World Premiere recording. As a mirror to this Irish atmosphere, Mark O’Connor’s piece leads to a more traditional Irish music. On the other side of Europe, during the first half of the XXth century, Hungarian composer Bela Bartok and Polish Composer Witold Lutoslawski included folk music into classical music.

Limerock arranged for viola and cello Mark O’Connor (1961 -)

Irish Melody for viola and cello Rebecca Clarke (1886 -1979)

Duos for viola and cello Bela Bartok (1881 - 1945)
(ed. Boosey and Hawkes)

- 14- Pillow Dance
- 5- Slovakian Song
- 32- Dance from Maramaros
- 20- Dialogue
- 16- Burlesque
- 21- New Year’s Song
- 42- Arabian Song
- 23- Farewell to the Bride
- 35- Ruthenian Kolomeika

Bucolics for viola and cello Witold Lutoslawski (1913 - 1994)

- I. Allegro vivace
- II. Allegretto sostenuto , poco rubato
- III. Allegro molto
- IV. Andantino
- V. Allegro marciale

Partial Concert: *Norwegian solo compositions for viola*

Povilas Syrrist-Gelgota

8 June 2023, 3:00 PM MACM

Calmo

Marcus Paus (1979)

Song of Mountain People

Vidar Kristensen (1975)

*Fantasy on Norwegian religious
folk song INGER VINNER FREM*

Povilas Syrrist-Gelgota (1976)

Suite Romantique

Lecture: *Intentional Practice as a Performance Superpower*

Sarah Niblack

8 June 2023, 3:00 PM PC 607

Based in neuroscience, elite sports, top musical training, & mindfulness, SPARK Practice uses a flexible framework that helps musicians of all levels support & supercharge their practice for on-stage confidence. Top performances need musical, mental, and mechanical (technical) strength - Intentional Practice is the way to get there. This lecture will show how the 5 pillars of SPARK Practice offer a holistic and neurological foundation for long-lasting security on stage.

The 5 Pillars, Sarah Niblack

Full Recital: *The Mesmerizing Viola*

Jerzy Kosmala, viola

Kant Lormsomboon, piano

8 June 2023, 4:00 PM MACM

*Kol Nidrei** Max Bruch (1838-1920)

Suite hebraique Ernst Bloch (1885-1977)

*Sonata in A Major** César Franck (1820-1890)

**Compositions adapted for viola and piano by Jerzy Kosmala*

Full Recital: *Complete Hindemith sonatas for solo viola*

Amadi Azikiwe

8 June 2023, 5:00 PM MACM

Sonata op. 11 no. 5

- I. Lebhaft, aber nicht geeilt
- II. Mäßig schnell, mit viel Wärme vortragen
- III. Scherzo: Schnell
- IV. In Form und Zeitmaß einer Passacaglia

Sonata op. 25 no. 1

- I. Breit. Viertel
- II. Sehr frisch und straff (Viertel)
- III. Sehr langsam
- IV. Rasendes Zeitmaß. Wild. Tonschönheit ist Nebensache
- V. Langsam, mit viel Ausdruck

Sonata op. 31 no. 4

- I. Äußerst lebhaft
- II. Lied. Ruhig, mit wenig Ausdruck. Langsame Viertel
- III. Thema mit Variationen. Schnelle Viertel (ma maestoso)

Sonata für Bratsche allein (1937)

- I. Lebhaft Halbe
- I. Langsame Viertel - Lebhaft - Wieder wie früher
- II. Mäßig schnelle Viertel - Lebhaft

Partial Concert: *Musical Hors d'Oeuvres for viola and violin from around the world*

Jutta Puchhammer-Sédillot, viola

Annette-Barbara Vogel, violin

8 June 2023, 6:00 PM MACM

Vienna	<i>Duos</i> op. 60 (ca 1898) I. Mässig bewegt II. In ruhiger Anmut III. Kräftig bewegt XII. Walzer	Robert Fuchs (1847-1927)
France	<i>Idylle</i> op. 155 bis (1949)	Charles Koechlin(1867-1950)
Russia	<i>Duo II+I</i>	Arthur Lourié (1892-1966)
Canada	<i>Three for Pi</i> (2023) <i>World Premiere (composed for the occasion of the congress)</i>	Paul Frehner (* 1970)
Russia	<i>8 pieces</i> op. 39 (1909) I. Prelude II. Gavotte IV. Canzonetta VIII. Etude	Reinhold Glière (1875-1956)
Englan	Prelude, Passacaglia and Fugue (1936) I. Prelude III. Fugue	Gordon Jacob (1895-1984)

Partial Recital: *Origins: Pre-21st Century Viola Works from the African Diaspora*

Juliet White-Smith, viola

Rasikamon Siyapong, piano

8 June 2023, 6:00 PM MACM

This program of works from the African diaspora includes original compositions and transcriptions. Ulysses Kay's *Sonatine* (1939) and *Sonata* (1942), both for viola/piano, are works written as a student - the former while at Tanglewood, the latter under Paul Hindemith's tutelage - and are the first known true solo viola compositions for viola by a Black composer. Building on over 30 years of Black music research, performer Juliet White-Smith was instrumental in bringing them back into publication in late 2019 through her work with American Composers Alliance. The program includes transcriptions of works which translate ideally for the viola: Joseph Bologne's *Sonata Op. 1a/No. 3* (1770) for Violin/Piano; and two works by Florence Price - her vividly expressive art song *Night* and the charming character piece *Elfentanz*, originally for violin/piano - all in an effort to expand the recital repertoire for viola by Black composers to the classical and romantic eras.

Sonata for Viola and Piano, Op. 1a/No. 3 Joseph Bologne, Chevalier de Saint-Georges (1745-1799)

- I. Allegro
- II. Rondeau gracioso

Sonata for Viola and Piano (1942) Ulysses Kay (1917-1995)

- I. Largo
- II. Allegro
- III. Adagio
- IV. Allegretto

Sonatine for Viola and Piano (1939) Ulysses Kay (1917-1995)

Night (orig. voice/piano) Florence Price (1887-1953)

Elfentanz (orig. violin/piano) Florence Price (1887-1953)

Featured Artist Concert

TAIORO

Sharn Maree, spoken word poet

Donald Maurice, viola

Sherry Grant, piano

8 June 2023, 7:00 PM MACM



TAIORO

TAI, the tide, represents the ebbs and flows of tangaroa (the sea) and the energy that we ourselves hold. ORO, means to resound or resonate, and is the Māori word used for a musical note.

Taioro is an ensemble born of a desire to weave te reo Māori (Māori language) and toikupu (poetry) with instrumental music. Performers Sharn Maree (spoken word poet), Donald Maurice (viola), and Sherry Grant (piano) have collaborated to reframe existing works and create new works that speak to the current climate of indigenous equity, social change and historical recollections. Taioro has performed as guests of the New Zealand High Commission in Canada, giving the world premiere of Taioro ki te Ao at the National Gallery in Ottawa. This work was recently nominated for three prestigious awards at the Wellington Fringe Festival - the Melbourne Fringe Tour Ready, the Auckland Fringe Tour ready, and Best Words. For the International Viola

Congress Taioro will present a programme of music by New Zealand composers Alfred Hill and Douglas Lilburn, and poetry inspired by them, and a collaborative set of pieces by Sharn Maree and award winning composer Anthony Ritchie. Sharn is an acclaimed spoken word Māori poet, Donald is a veteran of international viola congresses, this will be his 20th , and Sherry Grant is a well-known pianist and poet. Information about Taioro can be found on www.taioro.org.

Poetry - tribute to Alfred Francis Hill

Alfred Hill (1869-1960) - *Waiata Poi* - from Violin Sonata No 4

Poetry - tribute to Arthur Rex Dugard Fairburn

Douglas Lilburn (1915-2001) - Salute to A. R. D. Fairburn - from Salutes to Seven Poets

Poetry - tribute to James Keir Baxter

Douglas Lilburn - Salute to James K. Baxter - from Salutes to Seven Poets

Poetry - tribute to Anthony Ritchie

Sharn Maree and Anthony Ritchie - Selections

from Taioro ki te Ao

Day 4

Workshop 2: IMPROVIOLA JAZZ

Nehir Akansu

9 June 2023, 8:30 AM PC 607

Masterclass

Felix Ungar

9 June 2023, 10:00 AM A 113

Dorotea Vismara

Lecture: *Who is afraid of the Older Violist?*

9 June 2023, 10:30 AM A 407

Enjoy and share the poetry and wisdom gained with years of experience and reflection!

As is the case with precious wines and delicious cheeses, aging brings a wealth of benefits, even though it takes away some of the sparkles of youth.

In this talk, I will discuss some of the most common physical changes that occur in the Older Violist, and will present some suggestions aimed at preventing them from causing a premature end to the violist's career.

On this topic, I have had the great pleasure of interviewing Maestro Bruno Giuranna, the famous Italian violist whose world-wide career has spanned from performing as a soloist with orchestras to playing chamber music, to teaching generations of well-respected contemporary violists from all over the world. Thanks to his generosity and patience, his perspectives will be shared alongside mine.

Partial Concert: *Sound Images from Formosa : chamber music from Taiwanese composers*

Chen-Hung Ho

Ming-Li Wu

Yvonne Yung-Hua Liu

Shu-Ching Hsu

9 June 2023, 11:30 AM PC 607

Taiwan, known as Formosa, is called Tâi-uân in Taiwanese. The identity of multiculturalism and Ethnicity is a main issue in Taiwan. music of Taiwan reflects the This piece is for viola quartet, and consists of the idea of this piece which is called Tâi-uân is from the diverse culture of people and culture. Taiwanese means “old” and the original settler. The government indigenous

Thâu which means overture, kû-ê recognizes 16 groups and the most famous music with the unique feature in these groups is Pasibutbut from Bunun. This movement is inspired from the eight part polyphony of Pasibutbut and some ancient folks from other groups of aborigines. āu-lâi-ê means “later” and new immigrants. In this movements, the elements are from Taiwanese opera, and Chinese traditional music, Pak-kuán in Taiwan and the south of China. The last movement, siōng-bé , means the end. four movements named in , including aborigines Taiwanese In addition, the exploring of the new colour of viola is the main intention and trying to explore the unique vocabulary.

Tâi-uân for Viola Quartet (2023)

Dr. Yi-Cheng CHIANG (1979)

I. Thâu

II. kû-ê

III. III. āu-lâi-ê

IV. IV. siōng-bé

La fête de l'arbre - Duet for Viola and Piano (2017)

Dr. I-Chuun LEE (1965)

Shu-Ching Hsu, viola

Mehdi Gahzi, piano

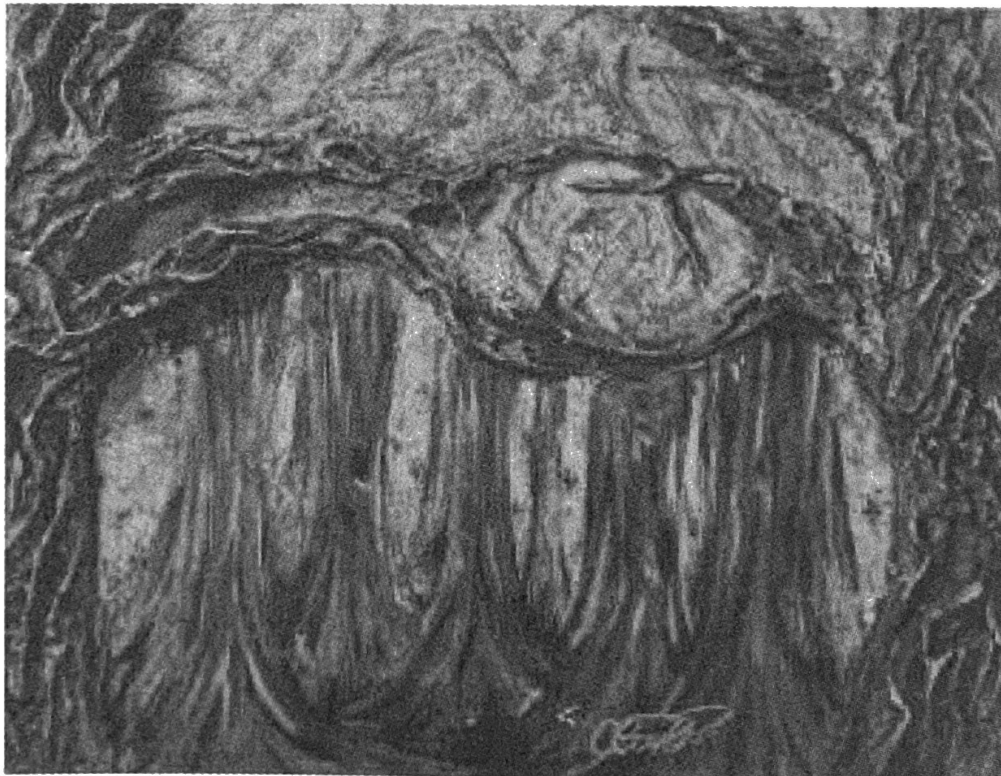
Autumn tango for 4 Violas (2022)

Tung-You SU (1963)

“Using music “notes” to “color” my music is what I want to do when composing. The idea itself is a bit abstract and hard to explain, but it originated from the impressive greenery we were exposed to when we first moved to the City of Diamond Bar years ago. The many trees and shrubs planted on the sides of the roads changed gradually from green to yellow to red throughout the four seasons. From my daughter’s drawings of the local plant life and the landscape of the city, I have found the greenery to be a calm, yet sometimes exciting presence depending on the time of the year, presenting me with new color palettes that are inspiring and thrilling. Hopefully, my music can reproduce the same feelings that the colorful scenery gave to me.”

The poet chanted in the forest of Aowanda: “Let life be as gorgeous as summer flowers, and death as quiet and beautiful as autumn leaves.” The old tree disagreed and shook his head violently. So the golden leaves, with the remaining enthusiasm and demeanor of summer, Accompanied by the autumn wind, dancing the last tango all over the sky...

Selected from a Viola Quartet Suite with four movements like musical love talk about the four seasons in Central Taiwan. The theme depicts the changes of the four seasons, conveying strong local emotions through musical language.



(Picture: Clara Ru)

Partial Recital: Brahms Sonata

Kritaboon Doktoey, viola

9 June 2023, 11:30 AM PC 607

Sonata in E flat Major, Opus 120, No. 2 Johannes Brahms (1833-1897)

I. Allegro amabile

II. Allegro appassionato

III. Andante con moto

Lecture Recital: Viola Tales

Solène Dumontier , viola

Juliette Dournaud, piano

9 June 2023, 11:30 PM A 407

Welcome to the wonderful world of tales and legends. You will be led by the beautiful sound of mythical viola pieces to travel to an imaginary land. Leave all your issues at the door and wander into a safe place. Let the stars light sparkles your eyes and curl you up into the music as with a comfortable blanket like when you were child. The experience I would like to share with you is a step toward another approach of famous viola pieces. Here, I propose to complement each piece with a story and theatrical staging to offer to the audience a theater performance where the viola music takes the principal role. Thank you for your attention and I will see you there, at the beginning of the fairy dream I would like to bring you to.

Blues for Benni

Märchenbilder

A Bird Came Down the Walk

Arpeggione

Eduard Pütz (1911-2000)

Robert Schumann (1810-1856)

Toru Takemitsu (1930-1996)

Franz Schubert (1797-1828)

Full Recital: S SOLOISTS

SooKyung “Claire” Jeong, viola

EunHee Han, violinist

9 June 2023, 12:30 PM PC 607

Capriccio in C minor Op.55. solo viola Henri Vieuxtemps (1820-1881)

Duo for violin and viola W.A. Mozart (1756-1791)

I. Allegro

II. Adagio

III. Rondo-Allegro

Duo for violin and viola Louis Spohr (1784-1859)

I. Allegro Moderato

II. Adagio

III. Tempo di Menuetto

Passacaglia for violin and viola G.F. Handel/J.Halvorsen (1864-1935)

Lecture: *Play without borders*

Jorges Alves

9 June 2023, 12:30 PM A 407

Play without borders

How many of us, when sitting in a string quartet feel that some boundaries separate us from the speed and brilliance of the violins and the enormous expressiveness and power of the cello? How many of us have felt that we have trouble putting tuning and articulation together and feel that sense of slowness and drawn-out reaction? In this lecture I will talk about two tips on sound emission and just intonation that help to better understand the reality and facilitate the rehearsal and performance in a string quartet.

Mahidol Symphony Orchestra X Viola Congress

9 June 2023, 1:30 PM MACM

Pamornpan Komolpamorn, music director/conductor

Yossral Songkiatkul, guest conductor

Nattawat Luantampol, guest conductor

Marco Misciagna, viola

Patcharaphan Khumprakob, viola

Concerto for viola and orchestra,
Sz. 120, BB 12 (Tibor Serly edition)

Béla Bartók (1881-1945)

- I. Moderato
- II. Adagio religioso
- III. Allegro Vivace

Viola Concerto No. 1

Marco Anzoletti (1867-1929)

- I. Moderato
- II. Adagio
- III. Vivace



Full Recital: E Duo Multum
International Viola Academy
Santiago Velo Quintairos
Karin Dolman
*Marcin Murawski
*Emlyn Stam
*Raquel Bastos
9 June 2023, 3:00 PM MACM

E Duo Multum

Santiago Velo & Karin Dolman present a crazy and beautiful programme. What do the composers Gorecki, Benjamin and Lefkowitz have in common? Like them, Santiago and Karin are searching for impossible sounds on their instruments.

As a part of the program, Karin Dolman would like to introduce you to the newly founded International Viola Academy. Together with her colleagues she will explain what the purpose of this new Academy is.

E Duo Unum David S. Lefkowitz (1964)

Sonata opus 10 Henryk Górecki (1933-2010)

(arrangement by Bogusława Hubisz-Sielska)

- I. Allegro molto
- II. Adagio sostenuto
- III. Andante con moto

Viola Viola George Benjamin (1960)

* *Multum* Karin Dolman (1967)

Introduction of the International Viola Academy

Santiago Velo graduated last year from his master's studies with the highest possible grade from Codarts University of the Arts Rotterdam. His focus for his research was on extended techniques and Santiago brings this into in his masterful playing.

Karin Dolman, professor at Codarts University of Arts Rotterdam, has 27 years of experience performing new music with the Doelen String Quartet from Rotterdam. She loves to work with master students to help them find their direction and purpose as musicians.

Marcin Murawski, Professor of viola and chamber music at the I.J. Paderewski Academy of Music in Poznań, Poland; Member of the Australian and New Zealand Viola Society and Dutch Viola Society, heavy metal fan, loves to explore new possibilities and discover dusty viola pieces.

Emlyn Stam, Professor of viola and head of research in music at Fontys University for the Arts in Tilburg. Emlyn is treasurer of the International Viola Society, artistic director of the New European Ensemble and a contemporary music enthusiast and performer as well as a researcher in the field of early recordings and 19th century performance practice.

Raquel Bastos professor at Queensland Conservatorium, Griffith University and Director of Strings at Somerville House, she loves to witness the transformation in students when they find their unique voice through the viola.

Masterclass

Jerzy Kosmala

9 June 2023, 3:00 PM PC 607

Volunteer Viola Ensemble Rehearsal

Mitri (Friendship) Ensemble

9 June 2023, 3:00 PM A 113

Full Recital:

Romantic unknown Viola sonatas written for the emerging violist of the mid 19th century

Jutta Puchhammer-Sédillot, viola

Mehdi Gahzi, piano

9 June 2023. 4:00 PM MACM

Our viola repertoire is underestimated. This recital wants to propose lesser known but beautiful viola sonatas (or excerpts) written between 1862- and 1897 by Auguste de Vaucorbeil, Charles Tournemire, Ludwig Norman, Frank Limbert, Felix Draeseke, and Gerald von Brucken-Fock in a time when the viola gained in popularity and the very first viola classes in Europe first by Leon Firket in Belgium (1776) and by Théophile Laforge in Paris (1894) were established.

France	<i>Grande Sonata</i> in A-major (1862) I. Allegro III. Larghetto non troppo	A.E. de Vaucorbeil (1821-1884)
Sweden	<i>Sonate</i> op 32 (1869) III. Scherzo: Allegro feroce	Ludvig Norman (1831-1885)
Germany	<i>Sonate</i> op 7 (1892) I. Allegro	Frank Limbert (1866-1938)
France	<i>Suite</i> en trois parties op 11 (ca 1897) I. Allegro ben moderato	Charles Tournemire (1870-1939)
Germany	<i>Sonate</i> in c -minor op 52/1 (1893) I. Moderato elegiaco	Felix Draeseke (1835-1913)

Lecture: *The Bartók Viola Concerto: Authenticity, Identity and Performance Practice*

Natalie Stepaniak

9 June 2023, 4:00 PM A407

This presentation is about the Bartok viola concerto. There have been other violists, composers, and Bartók scholars who have posthumously completed the labor left behind, each with a myriad of reasoning and opinion behind the choices they have made. The first reconstruction was done by Tibor Serly, a former student of Béla Bartók and Zoltán Kodály. Csaba Erdélyi, a Hungarian violist, also reconstructed the concerto more than half a century later after finding the Serly edition to be sonically different than what Bartók's works had drawn from in surrounding compositions. Comparatively, there are different choices made between two interpretations with differing intentions in completing the concerto. The intersection of performance practice and authentic interpretation isn't validated by authority, but is driven by evidence-based choices and intentionality.

Full Recital: *Arias of Polish Composers for Viola*

Bogusława Hubisz-Sielska, viola

Mariusz Sielski, piano

9 June 2023, 5:00 PM, MACM

<i>Reverie</i>	Henryk Wieniawski (1835-1880)
<i>Kołysanka / Lullaby</i>	Władysław Żeleński (1837-1921)
<i>Jesień / Autumn</i>	Wanda Landowska (1879-1959)
<i>Canzona</i>	Romuald Twardowski (*1930)
<i>Meditation</i>	Romuald Twardowski
<i>Oratio</i>	Marusz Matuszewski (*1948)
<i>Aria</i>	Paweł Łukaszewski (*1968)

Full Recital: *Music of Thailand*

Nisatiwa ensemble

Tontrakol Kaewyong

9 June 2023, 6:00 PM MACM

Full Recital: RUC Viola Chamber Ensemble with Qi Yue

Qi Yue, viola

Sun Haowen, viola

Fu Qianqian, viola

Xing Qiutong, viola

Qin Ruikang, viola

Yang Danli, viola

Sun Chenyu, viola

Zhang Litianyi, viola

Fan Qinyu, viola

Yoshimi Matsushima, piano

8 June 2023, 7:00 PM MACM

RUC Viola Chamber Ensemble

Founded in 2006, *RUC Viola Chamber Ensemble (RUC-VCE)* consists of Prof. QI Yue and excellent viola students from Renmin University of China, who have shared a great passion for chamber music. The artistic director is Prof. QI Yue, and the executive director is FU Qianqian. Members of *RUC-VCE* have won many prizes in well-known competitions at home and abroad. *RUC-VCE* has sent many outstanding students to the world-renowned music academy for further study, many of whom dedicate themselves to important art positions after graduation. *RUC-VCE* always adheres to the belief of “openness and communication”, giving hundreds of performances in many main concert halls of China, and receiving great reviews widely. Meanwhile, *RUC-VCE* closely cooperates with the top music academy in China, such as the Central Conservatory of Music, the Xi’an Conservatory of Music, the Zhejiang Conservatory of Music, etc., who have provided platforms for the development of *RUC-VCE*.

<i>First Meeting Souvenir</i>	Eric Coates (1886-1957)
<i>Romance</i>	Liu Zhuang (1923-2011)
<i>Torch Festival</i> <i>(Commissioned for International Viola Congress, World Premier)</i>	Bao Yuankai (b. 1944)
<i>Summer Nights</i>	Yang Shanle (b. 1927)
<i>The Sound of the Prairie Land</i> <i>Arranged by Ho Wing</i>	Guan Qingwu
<i>The Fisherman's Song</i> <i>Arranged by Li Guoquan</i>	Zhu Yuzhi (1917-1980)
<i>Two Pieces of Song Poetry</i> <i>Arranged by Shen Xidi</i>	Yang Baozhi (b. 1935)

Viola Chamber Music

<i>Fantasy Quartet</i> Op. 41 For Four Violas Qi Yue, viola Sun Haowen, viola Xing Qiutong, viola Yang Danli, viola	York Bowen (1884-1961)
<i>Red Lilies Crimson and Bright</i> <i>Arranged by Ho Wing</i> (b. 1959) Qi Yue, viola RUC Viola Chamber Ensemble	Liu Qi (b. 1936)

Day 5

Workshop Concert: *Cadenza for Hoffmeister or Stamitz*

Karin Dolman

10 June 2023, 10:00 AM MACM

Lecture: *Alfred Hill - his life and music with focus on the seventeen string quartets*

Donald Maurice

10 June 2023, 10:00 AM A 407

Full Concert: *Mitri (Friendship) Viola Ensemble*

Krit Supabpanich, conductor

Rasikamon Siyapong, piano

10 June 2023, 11:00 AM MACM

Assawaleela (อัสวาลีลา)

Traditional

Arr. Nora-ath Chanklum

Carmen Suite No.1

G. Bizet (1838-1875)

Arr. Tontao Chuaiprasit

- Prelude
- Aragonaise
- Intermezzo
- Les Toreadors

Spark (2023)

Viskamon Chaiwanichsiri

Lecture: *The Viola Music of Georg Abraham Schneider (1770-1839)*

Ken Martinson

10 June 2023, 11:00 A 407

This lecture will introduce the inexplicably overlooked viola music of Georg Abraham Schneider (1770-1839), German Composer, Horn, Flute and Violin player who lived in the cracks of the Classical and Romantic periods of music. There will be a large focus on his 2 viola concertos, and the sinfonia concertante (violin, viola, orchestra). Other works of his discussed will be the 6 Solos (solo viola), the viola sonatas with violin accompaniment, his duos violin-violin, the viola-cello duo, and his 3 viola quintets. Some biographical introduction will be given for Schneider, and some sound files will be played of his key works.

Sinfonia Concertante (violin/viola/orch)

<https://www.youtube.com/watch?v=9ksnociIRRQ&t=239s>

Viola Concerto No. 1 (mvt.1)

<https://www.youtube.com/watch?v=ATwj2gxispk&t=115s>

Viola Concerto No. 2 (mvt.1)

<https://www.youtube.com/watch?v=QGaTM8yRxLI>

Full Recital: *Hans Gál: Works for Viola, Piano, Violin and Oboe*

Christine Rutledge, viola

Scott Conklin, violin

David Gompper, piano

Courtney Miller, oboe

10 June 2023, 12:00 PM MACM

This recital features works by Austrian-British composer Hans Gál, including: Suite for viola and piano; Impromptu for viola and piano; and the Trio for violin, viola and oboe. These works are part of a newly-released 2-CD set of Gál's works featuring viola (Centaur Records).

Gál was a prolific composer whose works have not been given the attention they deserve. Before the Nazi party gained control in Germany and Austria, Gál was one of the most successful composers in Europe. Because he was Jewish, Gál was forced into exile and performances of his works were cancelled. After the end of WW II he was never able to regain the fame he had once attained. Fortunately, his works are being performed and appreciated

again, so many of which feature the viola.

A performance of the trio was scheduled for the IVS Congress in Portugal, which was cancelled after Covid-19 shutdowns. We are excited to finally be able to perform!

Suite for Viola and Pianoforte, Op. 102a
Cantabile; Furioso; Con grazia; Burla

Hans Gál (1890-1987)

Impromptu for Viola and Piano (1940)

Trio for Oboe, Violin and Viola, Op. 90, No. 3

I. Meditazione

II. Folletti

III. Figurina

Introduzione, Meditation on a Scottish Tune

Lecture: *Murawski & Kimber in 50 minutes*

Marcin Murawski

10 June 2023, 12:00 PM A 407

A concise multi-media work conceived by Marcin Murawski, portrays, in proverbs, verse, and music, each month of the year. Polish proverbs inspired Murawski's poetry which, in turn, influenced Michael Kimber's limericks. Each 30-second musical miniature was paired with the month that seemed best suited. The encore, inspired by the proverb "Whoever sings at work, let him expect success," suggests that no show would be complete without an encore.

7 days in 7 minutes portrays, in proverbs, verse, and music, each day of the week. Polish proverbs inspired Murawski's poetry which, in turn, influenced Michael Kimber's limericks. Each 30-second musical miniature was paired with the day of the week that seemed best suited. And....there is an encore, too.

Partial Recital: *Longing for Lyricism*

Maki Yamagata, viola

Yoshimi Matsushima, piano

10 June 2023, 1:00 PM MACM

Viola Sonata no. 1, Opus 18

York Bowen

(1884-1961)

- I. Allegro moderato
- II. Poco lento e cantabile
- III. Finale: Presto

Partial Recital: *Brazilian music for solo viola (1968 - 2018)*

Emerson Biaggi, viola

10 June 2023, 1:00 PM MACM

Performance of 2 pieces for solo viola, separated by a period of 50 years, representing different periods and styles in Brazilian contemporary music. The first piece, “Divertimento” was composed by José Guerra Vicente in 1968. The writing explores all registers of the instrument, in a non-tonal idiom, with emphasis on dissonances and double stops, especially fourths. The formal structure has 4 sections (A-B-A’-B’), contrasting lyric and expressive parts, with faster and energetic sections. The second piece, “Suite Brasileira” was written in 2018 by Dimitri Cervo. Originally composed for solo cello, the composer created versions for solo violin and solo viola in 2020. As the title suggests, its 5 movements combine a baroque influence with elements of Brazilian folk music. All 5 movements require scordatura, with the C string tuned down to B, which gives the instrument a special resonance.

Divertimento para viola solo

José Guerra Vicente (1907-1976)

Andante calmo - Allegretto con spirito - Tempo primo - Allegretto

Suite Brasileira

Dimitri Cervo (1968 -)

Preludio - Maracatu - Cantiga de cego - Dança negra - Desafio

Lecture Recital: *Expanding Viola Repertoire before 1800*

Namgon Lee, viola

10 June 2023, 1:00 PM A 407

Prior to the classical period, very little repertoire was available to violists who wished to perform solo music. Today, those who want to address this gap often create arrangements or transcription of music for other instruments—a practice common during the baroque era. In this presentation, I explore two approaches to arrangement and transcription. I begin by reverse-engineering Bach’s lute music, and careful study of these transcriptions suggests ways to re-convert his lute suites into music for unaccompanied viola. Second, I discuss the creation of early Italian sonatas in light of “viola bastarda” practices. By examining 16th-century performance traditions in which instrumental music could be generated from existing madrigals or chansons, I offer an account of the composition of early Italian violin sonatas, as well as some ways to create further solo string works in this style.

Suite in c minor BWV 997

J.S. Bach (1685-1750)

II. Fuga

Arranged for unaccompanied viola in d minor by Namgon Lee (b. 1991)

Morir non puo

Maddalena Casulana (1544-1590)

Arranged for viola and basso continuo by Namgon Lee

Partial Concert: *Simply passion*

Namjoong Kim, viola

Sara Choi, piano

10 June 2023, 2:00 PM MACM

A simple passion can be said to be a passion that is very focused on one thing. Among the songs of Romantic composers, Brahms, Schubert, and Schumann play viola. Their simple passion plays music with viola and tells them its beauty.

Romanza for viola and piano

Max Bruch (1883-1920)

Capriccio For Solo Viola

Henri Vieuxtemps (1820-1881)

Le Grand Tango viola and piano

A. Piazzolla (1921-1992)

Partial Recital: *Contemporary Dutch works for viola*

Emlyn Stam, viola

10 June 2023, 2:00 PM MACM

A concert performance of Leo Samama's seminal work *Mirage* (15 minutes) alongside *I fell into the Sky* by Dutch/Ukrainian composer Svitlana Azarova (3 minutes). Leo Samama is one of the Netherland's most highly-regarded musicologists and composers. His works have been performed worldwide. Azarova's operas and orchestral works has been performed across Europe.

I fell into the sky

Svitlana Azarova (b. 1976)

Mirage

Leo Samama (b. 1951)

Asst. Prof. Col. Choochart began studying both Thai and Western music with Navy Lieutenant Yanyong Dangkul at the age of nine, and continued his violin studies with Sutin Tesaraksa. Later he pursued his music studies in England, Germany, and Portugal. During his overseas studies, Col. Choochart was twice the first prize winner of the violin competitions in London. Asst. Prof. Col. Choochart had a great opportunity to study advanced violin playing with Prof. Maxim Jacobsen who was one of the greatest violin pedagogues as well as violinist at the time. He also received valuable advice from Lord Yehudi Menuhin, the legendary violinist.

He was chosen a concertmaster of the London College of Music Orchestra and the Addison String Orchestra and was conductor of the North Kensington Symphony Orchestra. He received G.L.C.M and A.R.C.M. diplomas from The London College of Music and The Royal College of Music, respectively.

Asst. Prof. Col. Choochart also studied music composition under George Berkowitz, who was a student of Kodaly and Bartok, and studied conducting with Joseph Pilbery and Bruno Walter. He later studied jazz and film music composition with Restituto Umali in the Philippines.

Upon returning to Thailand in 1962, he joined the military service and served in the Royal Thai Army Orchestra before resigning in 1976 and later the Department of Arts, Music and Dance, Faculty of Education, Chulalongkorn University as a full-time instructor as well as a part-time faculty member at the Faculty of Fine and Applied Art, Chulalongkorn University.

At present, Assistant Professor Col. Choochart has retired but still serves as Chulalongkorn University Artist-in-Residence and Music Director of Chulalongkorn University Symphony Orchestra. He also teaches part-time at the Department of Arts, Music and Dance, Faculty of Education and Department of Music, Faculty of Fine and Applied Art, Chulalongkorn University; the Faculty of Humanity, Kasetsart University; Conservatory of Music Rangsit University, College of Music, Mahidol University and a member of the Executive of Board of the Thailand Philharmonic Orchestra. As a pedagogue, he has taught violin, viola, Harmony, Orchestration, composition and conducting for more than 40 years.



During his years at the Royal Thai Army, Asst. Col. Choochart was invited to conduct several symphony orchestras abroad and was decorated with the Silver Cross of Merit for the Distinguished Service by the President of Austria. He also received a Golden Record Award for outstanding arranger and conductor from His Majesty the King of Thailand.

He had been conductor with various local orchestras including the Ibycus Chamber Orchestra for four years, Chulalongkorn University Symphony Orchestra and the National Symphony Orchestra.

Contestants



Phet Peeranonda, viola

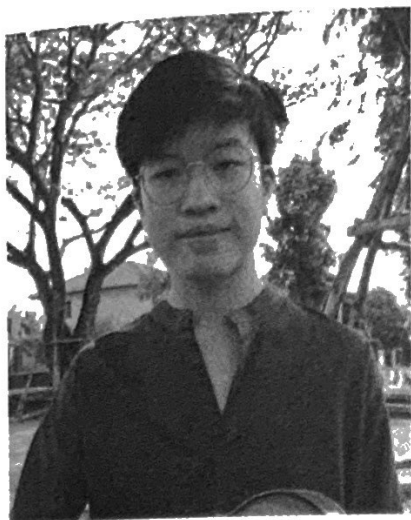
Cello Suite No.1 in G major, BWV 1007, Prelude J.S.Bach (1685-1750)

Cello Suite No.2 in D minor, BWV 1008, Prelude J.S.Bach (1685-1750)

Phet was born in 2007 in Bangkok, Thailand. And begin start playing violin in 2010. And he continues playing until 2020 he's joined the MCGP String Orchestra to 2021. And begin an exam to College of music, Mahidol university in 2022. And joined Mahidol String Orchestra, ISB String Orchestra, Pre-College Orchestra in Pc-Concert.

His Violin Teacher is Ms.Visanee Vongvirulh And his Small ensemble, Viola Teacher is Assistant Professor Dr. Juckrit Charoensook.

He won the First-Prize in Viola Competition in International youth music competition in Atlanta , USA as a minor instrument. And more about Small Ensemble Competitions.



Thammatat Sriaranyakul, viola

Cello Suite No.1 in G Major, BWV1007, Prelude

J.S. Bach (1685-1750)

Viola Concerto in C Minor in the style
of J.C.Bach, 1st mvt

Henri Casadesus (1878-1847)

Orchestras : ACT String Orchestra 2019-2021 , Thai Youth Orchestra 2022 ,
Nitasrattanakosin 2023

Awards : Silver Medal from BCC Music Competition 2021, Gold Medal from ACT
Music Festival 2022

Thammatat Sriaranyakul was born in 2007(Thailand) He studying at Assumption College Thonburi as a high school student. He started to play Viola with his father at age 11 and continue studying with Aj. Aibek Ashirmatov. Thammatat has orchestra experience in the ACT string orchestra, the Thai youth orchestra, and the Nitasrattanakosin. In the last 2 years, He got Silver Medal from BCC Music Competition and Gold Medal from ACT Music Festival.



Nanapas Charoensuk, viola

Romeo and Juliet

Sergei Prokofiev (1891-1953)

I. *Introduction*

Cello Suite No.1 in G Major,
BWV1007, *Allemande*

Johann Sebastian Bach (1685-1750)

Competition and ensembles experience

Gold Prize Sugree Charoensook International Music Competition 2022 (Ensemble), Shining Star Prize Sugree Charoensook International Music Competition 2022, Gold Prize Thailand Strings Competition 2022, Finalist Amadeus International Music Competition 2022, Finalist BTHVN Wien Competition 2022, Finalist Osaka International Music Competition 2022, 3rd prize Medici International Music Competition 2022, Principal 2nd violin of Mahidol Strings Chamber Orchestra , Gold prize Phitsanulok Classical Music Challenge 2022, 4th place HKYPAF The 9th Hong Kong International Youth Performance Arts Festival, 2nd place Valaya Music competition, 3rd place BCC Music competition, 3rd place Valaya Music competition (Duo), Soloist of Mahidol Strings Chamber Orchestra 2021, Member of Thai Youth Orchestra 2020, Member of Thai Youth Orchestra, Bronze Prize Chula Music Competition, Silver Prize Chula Music Competition (ensemble), Soloists of Srinakharinwirot University Demonstration School Prasarnmit Chamber Orchestra, 2019 Silver Prize The First Bangkok Classical Music Festival 2018, Distinction and 3rd place China International Music And Arts Festival



Songphoom Kumsang, viola

Bernadette Lo, piano

Capriccio 'Hommage à Paganini
for solo Viola

Henri Vieuxtemps (1820-1881)

Sarasateana
(after P. Sarasate Spanish Dances), Op.23
I. Tango (Allegro Moderato)

Efrem Zimbalist(1889-1985)

Songphoom Kumsang was born in 22 July 2003 in Ratchcoburi and grew up in Samutsongkram, Thailand. Since 2019, he studied at Pre-College of Music, Mahidol University, major in Classical Viola Performance, under the guidance of Assistant Professor Doctor Juckrit Charoensook. He has also been granted a scholarship from the General prem scholarship fund. He has been awarded in several competitions which are in country and international competitions For chamber music, he has performed with Mahidol String Chamber Orchestra at MACM hall and Bangkok Art and Culture Centre, and as part of the Pre-college Orchestra in the annual Pre-college concert at MACM hall. For Recital, he has a Pre-College recital. He held a recital at Aum-Aree music school, and he has performed in senior's recital as well.



Krittaboon Doktoey, viola

Sonata for Solo Viola Op.31 No.4
I. Äußerst lebhaft

Paul Hindemith (1895-1963)

Capriccio 'Hommage à Paganini for solo Viola Henri Vieuxtemps (1820-1881)

Krittaboon Doktoey was born in Bangkok Thailand. At the age of 6 he began the first piano lesson at Yamaha music school then at 10 years old he began the Violin lesson. At 14 years old he changed started to play Viola and took the Viola lesson at MCGP music school. He had joined many concerts as well as the competitions. He won the first prize in MCGP competition. He started to study at the College of Music Mahidol University and have been studied with Dr. Danny Keasler until now. In 2017 he had been participated the Viola congress 2017 in Wellington, New Zealand. In 2018 he had joined the Pacific Music Festival in Sapporo, Japan.

Currently he is studying Music Performance in College of Music, Mahidol University. He had been playing a lot of chamber music concert including Chamber Music Concert of Pacific Music Festival in Sapporo, Japan which he performed Mozart's Oboe Quartet with other members of Asian Fellowship Program. He had played many chamber music repertoire such as Schumann's Piano Quintet and Piano Quartet, Dvorak Piano Quintet, Mozart's Kegelstatt Trio for Clarinet Viola and Piano, Brahms Piano Quintet and Quartet and String Quartet Music by Haydn Beethoven Mendelssohn Brahms and Shostakovich. He also had been a member of Salaya Chamber since 2016. He usually performs with PRIT Quartet in many concerts and events. He had joined a number of Symphony Orchestra as a Violist such as Per Tutti Symphony Orchestra, Princess Gadhani Institute of Music Youth Orchestra Mahidol Symphony Orchestra and had participated with Pacific Music Festival Orchestra under the baton of Daniel Matsukawa in Sapporo, Japan. He had played in a lot of Theatre and Opera such as Peter Pan, Into the wood and Mozart's The Magic flute. He currently a member of Bangkok Metropolitan Orchestra. In 2020 he participated in 23rd SET youth musician competition and got in the semi-final round. He also doing part-time jobs playing as a ensemble for various events both inside and outside of the university.



Calla Lana Morris, viola

Bernadette Lo, piano

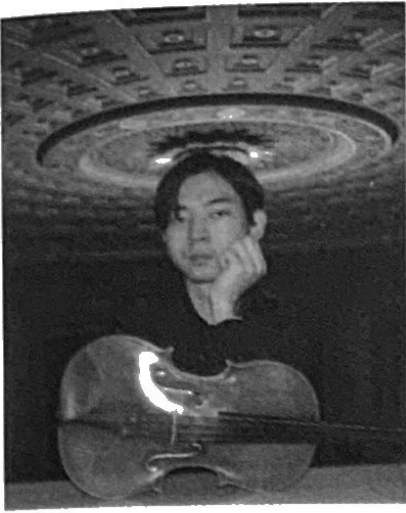
Märchenbilder für Klavier und Viola Op. 113 Robert Schumann (1810-1856)

- I. Nicht Schnell
- II. Lebhaft

Born in Singapore 2009, Calla Lana started studying piano at the age of 2 and violin at 4. She had thorough music studies for both piano and violin, under Polish and Russian teachers and completed all graded examinations from Grades 1 to 8 by 2020. As a pianist, she played Mozart's Romanze from *Eine Kleine Nachtmusik*. As a violinist, she was a member of her primary school's String Ensemble and played Holst's Jupiter from the Planets Op. 32 and Grieg's Holberg Suite Op. 40 in the Singapore Youth Festival. She was also a member of a youth orchestra and played JS Bach's Brandenburg Concerto No. 5 in D Major BWV 1 st movt; Jenkins' Palladio 1. Allegretto; Beethoven's Ode To Joy from Symphony No. 9 in D Minor Op. 125 and Rossini's William Tell Overture in various music halls in Singapore. She attended Tang Tee Khoon's Grand Series for violin masterclass and workshops with luthier Dimitri Atanassov from Cremona, Italy. Calla also learnt Chinese string instruments, Liuqin and Ruan, where she completed Grades 1 to 6. Calla followed her music journey with the viola at the end of 2020, where she completed Grades 5, 7 and 8 in one year with high distinctions. She decided to pursue playing the viola, loving the deep and mellow yet elegance of the instrument and participated in various music festivals, such as: Singapore Raffles International Music Festival: Silver Awards for Hungarian Dance No. 1 by Brahms; Elite Awards for No. 3 from *Drei Romanzen* Op. 69 by Kiel, Village Dance by Dimitrescu and Processional from *Meditation & Processional* by Bloch. Vienna Virtuoso Festival: Third Place for 3rd movt of Tchaikovsky's *Melodia* from *Souvenir d'un lieu cher* Op. 42. World Grand Prix International Music Contest: First Prize and London Young Musician: Gold Prize. She also performed in her primary school with her own improvisation of Tchaikovsky's *The Seasons*, October Op. 37a No. 10 as part of a collaboration with her sister on piano.

As a recipient of a 4-year Music scholarship, Calla is currently in her second year and enjoys the programme, especially composition work modules. In the programme, she had solo performance recitals and played Hoffmeister's *Viola Concerto* in D Major, 1st movt

of Schumann's *Marchenbilder* Op. 113 and preparing for this November, the 2nd and 3rd movts. For chamber music performance, she played Glinka's *Drei Russische Lieder* I & II and *Scherzo* from Max Reger's *Piano Trio No. 1 in B Minor*, Op. 2, preparing for this July. She is a member of her secondary school's *String Ensemble* and played the *Studio Ghibli Medley*, *John Williams Trilogy*, *Arensky's Variations on a Theme by Tchaikovsky*, Op. 35a and *Grieg's II Nordic Melodies*. In the recent *Singapore Youth Festival* this March, she played *Svendsen's Swedish Folk Melodies* Op. 27 and *Herbert's Serenade for String Orchestra* Op. 12 V *Finale*.



Komkrit Suriya, viola

Warissara Trakoolmanee, piano

Capriccio 'Hommage à Paganini for solo Viola Henri Vieuxtemps (1820-1881)

Concerto for viola

William Walton (1902-1983)

I. Andante comodo

Komkrit Suriya was born in Bangkok in 2000. At the age of 17, he commenced his journey in the field of music by playing viola under the guidance of Kajonsak Malaorpetch and Motine Kunviseth. He has had participating in the International Festival Youth Orchestra held in Spain with Thai Youth Orchestra (TYO) and was awarded a side by side position with the Professional Orchestra Thailand Philharmonic Orchestra. He has also held principal positions at Siam Sinfonetta and Thailand Youth Orchestra. And recently Komkrit was selected into Asian Youth Orchestra (AYO) season 2023. Komkrit has been selected for the 22-23 Conservatory Exchange Program at Eastman School of Music and he studied under Professor Masumi Per Rostad. Currently in his senior year, He is studying under Asst. Prof. Dr. Daniel Keasler at the College of Music, Mahidol University.



Glaris Tan Ying, viola

Bernadette Lo, piano

Suite Hebraique

- I. Rapsodie
- II. Processional
- III. Affirmation

Ernest Bloch (1885-1977)

Capriccio 'Hommage à Paganini for solo Viola

Henri Vieuxtemps (1820-1881)



Ruthairat Leelapattana, viola

Bernadette Lo, piano

Viola Concerto in C Minor in the style of J.C.Bach, 1st mvt Henri Casadesus (1878-1847)

- I. Allegro molto ma maestoso
- II. Adagio molto espressivo
- III. Allegro molto energico

Cello Suite No.3 in C Major, BWV1009, Gigue J.S. Bach (1685-1750)

Music education

Albyrd violin studio, Thailand

- Started violin lesson at the age of 3 with Suzuki method taught by Ms.Omporn Kowintha
- Currently a violin student of Mr.Siripong Tiptan
- Started piano lesson at the age of 5 with Ms.Yoko Izumi Nasu
- Started viola lesson in 2019 with Mr. Miti Wisuthumporn
- Actively participates in violin group classes, concerts, annual violin summer camp, ensemble, orchestra and solo recital arranged by Albyrd violin studio
- Participated in several international music camp arranged by Asia region Suzuki association
- Opportunities to actively participate in master classes with international violinists such as Ms. Antonella Alogi, Ms. Jennifer Moberg, Mr.Christophe Bossuat, and Dr.Timothy (Terry) Durbin

Accomplishments

- October 2016 Participated in music video making as a tribute to the memory of His Majesty King Bhumibol Adulyadej. The video is available on Youtube https://youtu.be/QhGHHWg-WO_Q
- 2019 ABRSM grade 5 violin examination: passed with distinction
- 2021 ABRSM grade 5 piano examination: passed with distinction
- 2021 Participated the International virtual string competition by faculty of fine and applied arts, Chulalongkorn university and achieved Gold prize
- 2021 Graduation certificate: Successfully completed Suzuki violin book 7 from Thailand association for talent education
- 2022 ABRSM grade 5 music theory examination: passed with distinction
- 2022 Finalist of 23rd Osaka music competition (viola)
- 2022 Inzai international music competition , Bronze prize (viola)



Hyunbin Kang, viola

Bernadette Lo, piano

Viola Concerto “ Der Schwanendreher “

Paul Hindemith (1895-1963)

I. *Zwischen Berg und tiefem Tal*

III. *Variationen: “Seid ihr nicht der Schwanendreher”*

I started with playing violin at the age of six then switched to viola at the age from ten. With dedication and determination I graduated with first place for the practical skill tests in Yewon School which led me to study at the most prestigious art school in South Korea, Seoul Arts High School.

I won awards for my outstanding performance the top competitions in Korea such as Ewha Competition, Seojung Competition, Chun-Chu Competition, and Strad Competition. In 2022, I won first place for all of London Classical Music Competition, Savshinsky Music Competition, New York International Classical Music Competition and London Classical Music Competition.

In 2021, I also won first place for Clara Schumann International Competition and Grand Maestro International Music Competition. Besides that, I participated in many competitions and won first place.

I had my first solo recital at the age of fifteen and had my second solo recital in 2022. As soon as I first started playing viola at age ten, I got in the Seoul Art Center Children’s Art Troupe and played for them for two years. In 2021, I released my first album.

I joined the Orléans International Music Festival (France), Music Academy in Aix en Provence (France), the Tenerife International Music Festival (Spain) and the Glinka International Music Festival (Russia) that allowed me to learn from the masterclasses of outstanding violists as well as expanding my chance to play for more performances.

I am currently second grade of Seoul Arts High School.



Thantakorn Lakanasirorat, viola

Bernadette Lo, piano

Concerto for Viola (Tibor Serly ed.)

Bela Bartok (1881-1945)

Cello Suite No.3 in C Major, BWV1009

J.S. Bach (1685-1750)

II. Allemande

III. Courante

Thantakorn started learning the violin at the age of 15 with Mr. Pisoot Saay-Op-Oua, the concertmaster of Royal Bangkok Symphony Orchestra, as well as the viola at 17. He is studying the viola under Marietta Ku, violist of the Singapore Symphony Orchestra, at Nanyang Academy of Fine Arts (NAFA) and Bryony Gibson-Cornish as well as Yuri Zhislin at the Royal College of Music (RCM).

Thantakorn graduated from Diploma in Music course in NAFA with distinction, and is continuing joint degree between NAFA and the Royal College of Music, London. During his studying time in Singapore, he has won the 2nd Prize at Princess Galyani Vadhana International Ensemble Competition 2022 (no 1st prize awarded), NAFA Best Graduate Award, As well as NAFA Concerto Competition 2021 (Strings Category). He appears in various groups and orchestras in Singapore such as Metropolitan Festival Orchestra (MFO), Singapore Lyric Opera (SLO), Re: Mix, The Philharmonic Orchestra (TPO), The Musician's Initiative (MI), NUS Symphony Orchestra, SEIRA Orchestra, Vetta Quartet and Nusantara Arts.

He felt very fortunate that he had an opportunity to work with great musicians such as Boris Belkin, Martha Argerich, Anoushka Shankar, Yunchan Lim, to name a few. He has participated in masterclasses with Garth Knox, Ori Kam, William Coleman, and Jane Atkins.

Thantakorn also performs regularly as a freelance musician with Royal Bangkok Symphony Orchestra since 2017 under their music director, Michel Tilkin.

In his free time, Thantakorn enjoys exploring characteristics of specialty coffee with his V60 dripper and Aeropress. He is also interested in film photography which he owns Instagram account @photatgraphy_.