



SNU  
MUSIC



PACIFIC ALLIANCE OF MUSIC SCHOOLS

# PAMS SUMMIT

<Balancing the Conventional and Progressive in Music Programs>

APRIL 14<sup>TH</sup> – 17<sup>TH</sup> 2019

College of Music

Seoul National University

SEOUL, KOREA

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# Summit Schedule

## Sunday, April 14<sup>th</sup>

TIME	ACTIVITY	VENUE
17:30	Meet at HOAM Lobby & Move to Welcome Reception	
18:00	Welcome Reception (Hosted by Soojeong Shin <sup>1</sup> )	
	Move to HOAM (Bus)	

## Monday, April 15<sup>th</sup>

TIME	ACTIVITY	VENUE
09:00	Meet at HOAM Lobby & Move to Campus (Bus)	
09:20	Refreshments	Yangduseok Hall Central Library
09:30	Video in Commemoration of Isao Matsushita Brief comments by Kazuki Sawa <sup>2</sup>	
09:40	Presentation by SNU MUSIC Dean Sangjick Jun	
10:10	Discussion I: <i>Balancing the Conventional and Progressive in Music Programs</i>	
11:20	Move to Hoam (Bus)	
11:30	Lunch	Hoam Faculty House
14:00	Discussion II: <i>Institutional Partnerships in a Global Era</i>	Hoam Seminar Rooms
15:45	Move to Campus (Bus)	
16:00	Kyujanggak (Royal Library of the Joseon Dynasty) Tour	
17:30	Dinner	Rakgujeong
18:30	Move to Munhwagwan	
19:00	Attend Concert: Celebrating 60 years of the Department of Korean Music, SNU	Munhwagwan
20:30	Move to HOAM (Bus)	

<sup>1</sup> Former Dean of the College of Music and President of SNU Alumni Association

47-7 Bangbae-ro 32-gil, Seocho-gu, Seoul

<sup>2</sup> President, Tokyo University of the Arts

## Tuesday, April 16<sup>th</sup>

TIME	ACTIVITY	VENUE
09:30	Meet at HOAM Lobby & Move to Campus (Bus)	
10:00	Discussion III: <i>Representing the Institution in the Region and Beyond</i>	Faculty Club
12:00	Lunch	
13:00	Move to MoA (Museum of Art) (Bus)	
13:30	MoA Tour with docent	MoA
14:00	Attend Showcase: <Traditional and Progressive > I. New Music & Multimedia Showcase	
15:00	Discussion IV: <i>The Future of the Music Conservatory</i>	
17:00	Move to Concert Hall (Walk)	
17:30	Attend Concert: <Traditional and Progressive> II. Chamber Music Concert	Concert Hall
18:15	Move to Restaurant (Bus)	
18:30	Dinner	New Maul Restaurant <sup>3</sup>
	Move to HOAM (Bus)	

## Wednesday, April 17<sup>th</sup>

TIME	ACTIVITY	VENUE
10:00	Meet at HOAM Lobby for Seoul Experience (Bus)	
16:30	Move to Restaurant (Bus)	
18:30	Dinner (Hosted by Sangjick Jun)	Yongsusan <sup>4</sup>
	Move to HOAM (Bus)	

<sup>3</sup> 11 Nakseongdae-ro, Gwanak-gu, Seoul

<sup>4</sup> 188 Seochojungang-ro, Seocho-gu, Seoul

# The SEOUL Experience

TIME	ACTIVITY
10:00	Meet at HOAM Lobby & Move for Seoul Experience (Bus)
11:00	Changdeokgung Palace (UNESCO World Heritage) Tour
12:30	Move to Insa-dong & Free Time
15:00	Tea Time at Kyung-in Museum of Fine Art <sup>5</sup>
16:00	Jogyesa (Buddhist Temple) Tour
16:30	Move to Restaurant (Bus)



**Changdeokgung Palace** is a UNESCO World Heritage Site and perhaps the most well-preserved palace of all the royal palaces from the Joseon Dynasty (1392 - 1910). Changdeokgung was the residence of the royal family and the place where affairs of state were discussed by kings and ministers. The whole Changdeokgung compound covers an area of about 462,000 square meters (110 acres), and the Rear Garden, also known as the Secret Garden, accounts for two thirds of the total grounds. Changdeokgung was designated a UNESCO World Heritage Site in 1997 and is regarded as a masterpiece of Korean palace architecture where the buildings are in perfect harmony with the natural setting.

**Insa-dong** is one of the representative cultural streets of Seoul in which tradition and modernity coexist in harmony. Every corner of Insa-dong is steeped in rich Korean history. The winding alleys and back streets of Insa-dong are filled with traditional tea shops, restaurants, calligraphy brush shops, galleries of modern and antique art, and handicraft shops that integrate art into everyday life.



**Jogyesa** is the chief temple of the Jogye Order of Korean Buddhism, becoming so in 1936. The temple was first established in 1395, at the dawn of the Joseon Dynasty. The modern temple was founded in 1910 and initially called 'Gakhwangsa'. It was given its present name in 1954. Natural monument No. 9, an ancient white pine tree, is located within the temple grounds.

<sup>5</sup> 11-4 Insa-dong 10-gil, Jongno-gu, Seoul

# Campus Map

## GWANAK CAMPUS MAP

### HOW TO USE

SNU Gwanak campus has more than 200 buildings, all of which have their own numbers. The map is divided into 11 zones, using area codes A-K.

Note that some buildings are not listed below.

### BUILDINGS

H 1-8, 14	College of Humanities
H 4	Shinyang Humanities Hall
H 9-13	College of Education
B 15, 15-1, 17	School of Law
B 16	College of Social Sciences
B 16-1	Shinyang Social Sciences Hall
B 18-19	College of Natural Sciences
C 22-28	College of Natural Sciences
C 20-21	College of Pharmacy
G 29	College of Pharmacy
E 30-43-1	College of Engineering
G 44-1	Shinyang Engineering Hall
G 45-46, 48	Observatories
F 47	Observatories
I 49	Design Center & Concert Hall
I 50-52	College of Fine Arts
I 53-55	College of Music
C 56	College of Natural Sciences
I 57, 57-1	Graduate School of Public Administration
I 58	College of Business Administration
I 59	Graduate School of Business
C 60	Administration Building
H 61	Center for Teaching and Learning
C 62, 62-1	University Library
C 63	Student Center
B 64	IBK Communication Center
G 65	Faculty Club
B 67	Dure Cultural Center
G 69	Institute of Laboratory Animal Resources
I 70	University Museum
A 71	Gymnasium
A 71-1	Sports Education and Research Building
A 71-2	POSCO Sports Complex
B 72	Law Library
C 73	University Cultural Center
I 74	Arts Education & Research Building
D 75	University Newspaper
D 75-1	Cafeteria
H 76	Cafeteria
A 80	Veterinary Medical Teaching Hospital
I 82	Graduate School of Environmental Studies
B 83	Multimedia Lecture Building II
B 84	Centennial Building, College of Law
A 85	College of Veterinary Medicine
A 86	SNU Dental Hospital in Gwanak
A 97-98	Institute of Environmental Protection and Safety
G 100	Poongsan Outdoor Theater
B 101	Asia Center
C 102	Office of Information Systems and Technology
C 103	Kyungguk Archives
G 104	Inter-University Semiconductor Research Center
G 105	Institute for Molecular Biology & Design
H 109	Cafeteria Jahayon
H 111	Café
I 113	Dongwon Dining Hall
K 122	Faculty Apartments A-1
K 125-127	Hoam Faculty House
C 129	Sangsan Mathematical Sciences Building
E 130-131	College of Engineering
G 132, 135	College of Engineering
G 138-139	College of Engineering

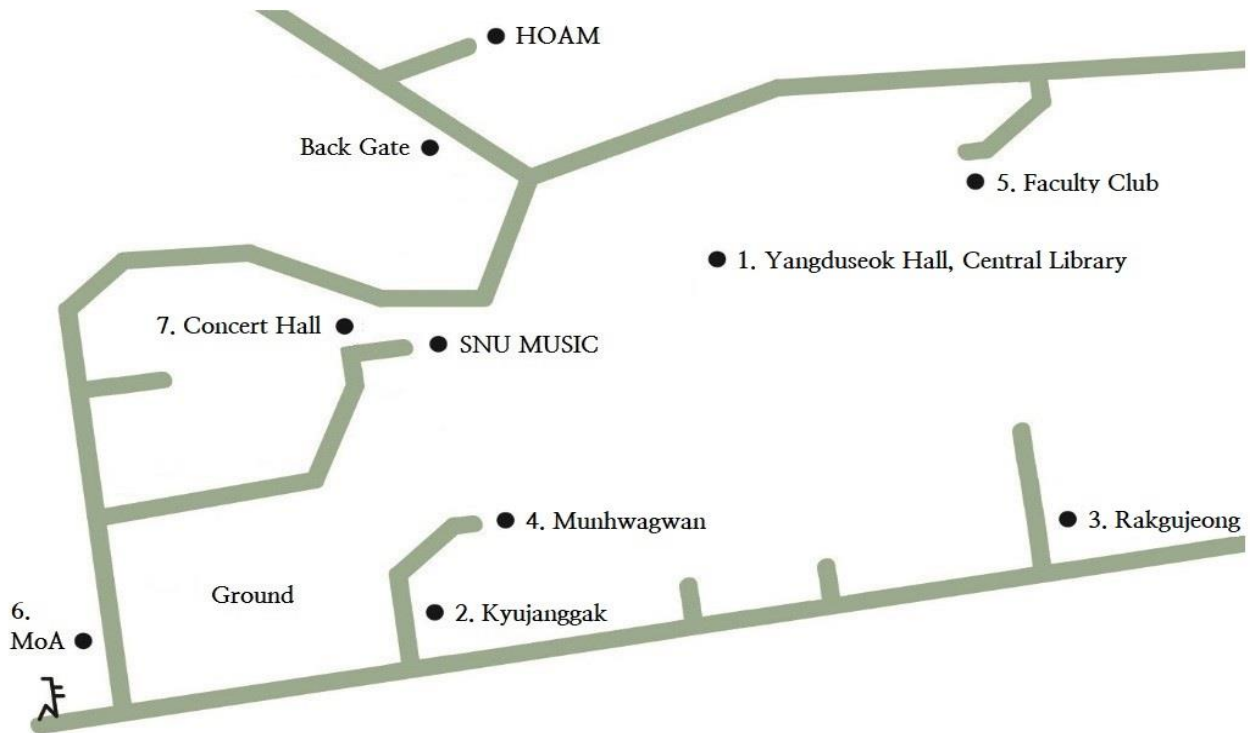
A 137, 137-1	Language Education Institute
A 137-2	Daelim International House
I 140-140-2	Graduate School of International Studies
G 141-143	College of Pharmacy
A 150	Office of Admissions
A 151	Museum of Art (MoA)
A 152	Office of International Affairs
A 152-1	Lotte International Hall
A 153	Woojeongwon
D 200	College of Agriculture and Life Sciences
I 220	College of Liberal Studies
I 221	Graduate School of Public Health
I 222	College of Human Ecology
F 300	RYU Hoi Jin Library
F 301-302	College of Engineering
F 310	Engineer House
F 311-316	College of Engineering
D 500	College of Natural Sciences
J 900-906	Student Residence
K 907-909	Global Student Residence
K 936	Staff Apartments
K 940	Research Park Building
K 941	Child Educare Center
K 942-945	R&D Centers
K 946	BK International House
K 950	International Vaccine Institute

A	D	G	J
B	E	H	K
C	F	I	

- Gate to parking area
- Open parking area
- Bus stops
- Airport Limousine
- Roadway
- Health care
- Dining
- Cafes



1 Gwanak-ro, Gwanak-gu, Seoul 08826



No.	VENUE	ACTIVITY
1	중앙도서관 양두석 홀 Yangduseok Hall, Central Library 3F, Bldg. #62-1	<u>Monday, April 15<sup>th</sup></u> Discussion I & etc.
2	규장각 Kyujanggak Bldg. #103	<u>Monday, April 15<sup>th</sup></u> Tour
3	락구정 Rakgujeong B1, Bldg. #38	<u>Monday, April 15<sup>th</sup></u> Dinner
4	문화관 Munhwagwan Bldg. #73	<u>Monday, April 15<sup>th</sup></u> Attend Concert
5	교수회관 Faculty Club Bldg. #65	<u>Tuesday, April 16<sup>th</sup></u> Discussion III & Lunch
6	미술관 MoA Bldg. #151	<u>Tuesday, April 16<sup>th</sup></u> Tour, Attend Showcase, Discussion IV
7	콘서트 홀 Concert Hall Bldg. #49	<u>Tuesday, April 16<sup>th</sup></u> Attend Concert

# Program

# Concerts & Showcase

## Korean Traditional Music Concert 19:00, April 15<sup>th</sup>, Munhwagwan

### **Sangryeongsan of Gwanak-Yeongsanhoesang**

Originally, *Yeongsanhoesang* was a vocal piece including the chant, "Yeongsan hoesang bulbosal." However the lyrics fell out of use during the mid-Joseon period. The piece was then passed down as instrumental music. *Pyeongjo-hoesang* (a version in a different key and register) and *Gwanak-Yeongsanhoesang* (wind version) are variations on the classic *Hyeonak-Yeongsanhoesang* (mixed string and wind ensemble version). *Gwanak-Yeongsanhoesang* is also known as *Samhyeon-Yeongsanhoesang* or *Pyojeongmanbangjigok* and *Sangryeongsan* is the first piece of this 8-piece suite. The winds work together in layers, with the *hyang piri* (double reed aerophone) playing lead and the *haegeum* (two-string fiddle), *daegeum* (bamboo flute), and *ajaeng* (bowed zither) working in layered roles. In particular, in *Sangryeongsan*, the effect of *yeoneum* (extension of melodic phrases through elongated and overlapping pitches) can be heard clearly.

### **Cheonnyeomanse**

*Cheonnyeomanse* (wishing the people a long and lasting life) is a representative work from the *julpungryu* (string chamber) repertoire which was developed in the late Joseon period. The suite includes three pieces: a slow-paced song known as *Gyemyeongarak dodeuri*; *Yangcheong dodeuri* which proceeds at a faster pace; and the final piece, *Ujogarak dodeuri*, which takes us back to the slow temp. The second piece *Yangcheong dodeuri* is one of the fastest pieces in the *jeongak* (aristocratic instrumental chamber) genre of music.

### **Kim Byeong-ho's Gayageum Sanjo trio**

*Gayageum Sanjo* is a representative genre of Korean traditional music. The genre first emerged in the 19<sup>th</sup> century through the influence of individual improvisations on *sinawi*, the shamanistic music of Jeolla province in the southwest, and *pansori* (sung epic narrative). *Kim Byeong-ho* was born in Yeongam, South Jeolla Province, the same region as that of Kim Chang-jo, who is widely recognized as the founder of *gayageum sanjo*. His *gayageum sanjo* is deeply rooted in Kim Chang-jo's *gayageum sanjo*. *Kim Byeong-ho's Sanjo* delivers a dynamic and active feel through its ornate expressivities, including many variations in sound with a wide range of perfect 4<sup>th</sup> or more. Originally, *sanjo* was played as a duet with a drum, but today it will be played as a trio with a high-pitched *gayageum*, *sanjo gyaageum* and low-pitched *gayageum*. The *sanjo* begins with a slow *jinyangjo* movement, then moves on to *jungmori*, *jungjungmori*, *eotmori*, *jajinimori*, *hwimori* movements (all names of rhythmic cycles) respectively and ending finally on the *danmori* movement.

### **'Heungbo Opens the Gourd' from the Pansori Heungboga (The Song of Heungbo)**

*Pansori* is perhaps one of the most well-known Korean genres. Performance involves a partnership between a singer and *gosu* (a drummer) who work together to tell a story. Today's performance of *pansori* is the story *Heungboga*. This performance focuses on the part of the story where Heungbo opens the gourd. The impoverished Heungbo planted a seed given to him in return for helping an injured swallow. The gourd grows to an enormous size and when he and his wife saw open the gourd, they discover treasures of gold and silver. This is one of the most spectacular parts in the *Song of Heungbo*.

### **Jeseokgut of Jindo Ssitkingut**

*Jindo Ssitkingut* is a rite performed to console spirits of the deceased. The version performed today is from Jindo Island in South Jeolla province. It has been designated as National Intangible Cultural Heritage No.72. *Ssitkingut* traditionally lasts for days and *Jeseokgut* is just one part. *Jeseokgut* is a rite dedicated to the god *Jeseok*, who promotes the prosperity of the family and the blessings of the descendants. The rite serves as a prayer for good luck and peace for the living.

### **String Ensemble Piece Uunjijeong**

This piece is an improvisatory performance for *gayageum* (12-string zither) and *geomungo* (six-string zither) which expresses the love between a man and woman. The *geomungo's* majestic low notes symbolize a man, while the bright and sunny tones of *gayageum* represent a woman. It tells the story of beautiful and passionate love between a man and a woman by weaving the melodies in the *hwimori* rhythm.

### **Samdo Samulnori**

*Samulnori* stands for four instruments (*sa mul*四物) playing. The four instruments refer to the *kkwaenggwari*, *janggo*, *buk* and *jing*. This genre was created in 1978 as an adaptation of the large-scale outdoor percussion genre *pungmulnori*. *Samdo Samulnori* is one repertoire of this genre which consists of a combination of the distinctive tunes of *Utdari-Pungmul* featured in three provinces (Honam, Yeongnam and Gyeonggi-Chungcheong), it also consists of the rhythms *ochaejilgut* - *ujilgut* - *jawajilgut* - *gutgeori* - *pungnyeongut* - *yeongsando* - *byeoldalgeori* - *hwimori*. Today, all will be performed with the exception of *Ujilgut*.



# Traditional & Progressive

## I. New Music & Multimedia Showcase 14:00, April 16<sup>th</sup>, MoA

### **New Music Series: Curriculum & Project**

Presented by Shinuh Lee Professor in Composition (Composer, Artistic Director of Studio2021)

Studio2021 '*Nouvelles Études*'

Interdisciplinary Project '*Zebra Crossing Project*'

New Music Production Lab '*Nature & Architecture*'

### **New Music Showcase**

Team Natural '*Atmosphere*'

Hunjun Lee (Daegum), Choi-sun Seo (Moktak & Voice), Jaehyun Jun (Pf),

Jae-in Hwang (Perc 1), Cheol-heon Jung (Perc 2), Gyu-seo Lee (Cond)

### **Creative Production**

Presented by Youngsun Kim Professor in Composition (Music Production and Engineering, Architectural Acoustics)

### **Sound Art & Multimedia**

Presented by PerMagnus Lindborg Professor in Composition (Composer, Sound Artist, Researcher)

## II. Chamber Music Concert 17:30, April 16<sup>th</sup>, Concert Hall

### **Ricochet for Brass Quintet** | Kerry Turner

SNU Brass Quintet

Dongmin Kim (Tp), Jiseop Shin (Tp), Eunyoung Cho (Hn), Jongsoo Jeong (Trb), Jeyeon Park (Tb)

### **String quartet No.4 in c minor, Op. 18. 1st mov.** | Ludwig van Beethoven

LATT Quartet

Yeojin Lee (Vn), Minju Park (Vn), Eunsoo Na (Va), Eunju Chung (Vc)

### **O carlo ascolta io morro** (from "Don Carlo") | Giuseppe Verdi

**Come per me sereno Sovra il sen la man mi posa** (from "La Sonnambula") | Vincenzo Bellini

**Lippen schweigen** | Franz Lehar

Jongbyum Woo (Bar), Seonwoo Lee (Sop)

### **Piano Quintet No. 1 in c minor, Op. 1. 1st mov.** | Ernst von Dohnanyi

Yejin Noh (Pf), Ganghyeon Park (Vn), Jihyeon Kim (Vn), Kyungsik Shin (Va), Hana Yoo (Vc)

# Institutions and Delegates

**Australia**    **Victorian College of the Arts and Melbourne Conservatorium of Music  
University of Melbourne**  
Barry Conyngham Dean

**Sydney Conservatorium of Music  
University of Sydney**  
Anna Reid Head of School and Dean  
Jacqui Smith Strategic Relations Manager

**Canada**    **School of Music  
University of British Columbia**  
Richard Kurth Professor of Music Theory, Former Director

**China**    **Beijing Central Conservatory of Music**  
Qin Wenchen Vice President  
Tao Qian Deputy Director - International Affairs Office

**School of Music  
Hong Kong Academy of Performing Arts**  
Sharon Andrea Choa Dean

**Shanghai Conservatory of Music**  
Liu Ying Vice President  
Yu Yang Dean - Music Engineering Department  
Shen Hao Secretary - International Exchange Office

**Japan**    **Tokyo University of the Arts**  
Kazuki Sawa President  
Shinsuke Omori Professor - Faculty of Music, Department of Liberal Arts  
Yoko Yokota Project Associate Professor - Global Support Centre

**Korea**      **College of Music**  
**Seoul National University**  
Sangjick Jun Dean  
Hilary Vanessa Finchum-Sung Former Associate Dean of Students Affairs  
Ensik Choi Associate Dean of Academic Affairs  
Heesook Oh Associate Dean of Student Affairs

**New Zealand**      **School of Music**  
**University of Auckland**  
Martin Rummel Head of School  
James Tibbles Deputy Head of School

**Singapore**      **Yong Siew Toh Conservatory of Music**  
**National University of Singapore**  
Bernard Lanskey Dean  
Jenny Ang Deputy Director - Artistic Administration & Strategic Development

**Taiwan**      **School of Music**  
**Taipei National University of the Arts**  
Shien-Ta Su (Daniel) Dean  
Hwei-Jin Liu (Jinny) Former Dean

**Thailand**      **College of Music**  
**Mahidol University**  
Narong Prangcharoen Dean  
Joseph Bowman Associate Dean for International Relations

**United States**      **San Francisco Conservatory of Music**  
Jonas Wright Dean and Chief Academic Officer

**Thornton School of Music**  
**University of Southern California**  
Robert Cutietta Dean  
Mist Thorkelsdottir Head - International Relations for the Performing Arts

# Biographies

## Australia

VCA & MCM

University of Melbourne

Barry Conyngham Dean



Australian composer **Barry Conyngham** has combined a long career in music with one in universities.

After studies with Peter Sculthorpe (1965–69) in Australia and with Toru Takemitsu (1970) in Japan, he established himself in the following decades as one of Australia's international composers, with premieres and performances of his works in Japan, North and South America, Europe, the UK and at home.

He has received many awards, including Churchill (1970), Harkness (1972–74), Australia Council (1975) and Fulbright (1982) Fellowships, an Aria (1986), and two Sounds Australia Awards (1988–89). In 1997 he became a Member of the Order of Australia.

Over his career he has published almost 100 works (Universal Edition and Hal Leonard) and released over 40 recordings and videos, including those by the London, Netherlands Radio, New Zealand, and all Australian Orchestras, as well as ensembles and soloists from Poland, Japan, the UK, Europe, America and Australia.

His work in universities is reflected in his being Emeritus Professor from both the University of Wollongong (1989), and Southern Cross University (2000), where he was Foundation Vice-Chancellor and President (1994–2000). He was also the first musician to hold the Chair of Australian Studies at Harvard University (2000–2001). In 2016 he was appointed Redmond Barry Distinguished Professor of Music at the University of Melbourne (2016), where he is Dean of Fine Arts and Music (since 2011).

Notable premieres, including orchestral works *Cala Tuent* [2008], double bass concerto *Kangaroo Island* [2009] *Gardener of Time* [2009–11], *Symphony* [2012], *Anzac* [2014], *Diasporas* [2016], have been in Palma, Hong Kong, Boston, Brisbane, Sydney, Melbourne, Tokyo, Vienna, Munich, and St Petersburg.

His latest orchestral commission *One Small Step* will be given its first performance on May 2nd by the Melbourne Symphony Orchestra.

# Australia

## Sydney Conservatorium of Music

### University of Sydney



Anna Reid Head of School and Dean  
Jacqui Smith Strategic Relations Manager



An alumna of the Sydney Conservatorium, Professor **Anna Reid** joined the Con in 2010 as Head of School and Associate Dean (teaching and learning). Her practical and research interests in social equity and professional preparation have led to the creation of internship programs, 'buddy' relationships with regional conservatoria, freeing up the music curriculum to deliver greater student choice, enhancing student engagement with musical studies, and fostering equity programs for the University's music faculty. Her academic approach is underpinned by a strong research base in higher education theory and practice, which informs her interactions with academic staff and allows her to develop reflective and flexible teaching practices; construct curriculum and units that enable students to prepare well for a changing world; build a scholarly approach to the evaluation of teaching; enhance her and

her colleagues' research capacity; develop quality research programs in various academic departments; and identify, implement and evaluate strategic policy for higher degree research.

Professor Reid has a large group of research students whose interests lie in music pedagogy, social impact of music, creativity in theory and practice, and performance as research who she continues to teach. Her own active career as a researcher in higher education theory and practice, and associated work as an academic developer began at UTS (1996-1999) and Macquarie University (2000-2009) where she gained expertise in tertiary policy and practice. A tertiary educator her entire career, her first role was director of music for Wesley Institute (1988-1994), when she composed "With Heads Held High" for the opening of Parliament House in Canberra. Her interest in higher education leadership developed during that time, and she gained a Master of Educational Administration from the University of New England. For her PhD on music in higher education, she explored variations in the ways that instrumental and vocal students and teachers learn and teach. Professor Reid is also a cellist and viola da gamba player.

**Jacqui Smith** is a lover of many musical things, but particularly but particularly loves music from the 12th to the late 18th century, as well as music written yesterday. She has played music ever since hearing the internationally regarded Australian group 'the Renaissance Players' at her primary school. Jacqui went on to play recorders and whistles with this ensemble at the University of Sydney. Jacqui has worked in the arts and higher education sectors for the last 20 years, after graduating with a Bachelor of Music in performance, and postgraduate degrees in Publishing and Law. Jacqui has worked in marketing, communications and operations roles for the Australian Youth Orchestra, Gondwana Choirs, classikON, Australia Piano Quartet, Mooramilla Voices, University of Technology, Sydney, Murdoch Books and the University of Sydney's Law School and Power Institute. Jacqui is also a Peer of the Australia Council for the Arts.



Jacqui has worked at the University of Sydney's Conservatorium of Music since 2014 as Marketing Communications Specialist and more recently as Strategic Relations Manager. Her current role oversees our international engagement program, including developing relationships with university partners for student exchange, research and collaborative projects. She also works with arts partners in Sydney and regional New South Wales for the Conservatorium's arts internship program and manages their school engagement strategy. Jacqui has represented the University of Sydney at the Conservatorium's 2015 Estivo European Chamber Music Summer School, Italy; 2016 Chicago Midwest Clinic, United States; 2018 Association of European Conservatories Meeting in Birmingham, United Kingdom and the 2018 PAMS meeting in Los Angeles, United States. Jacqui is custodian of the PAMS website and archival information - <https://sydney.edu.au/music/industry-and-community/international-partnerships/pacific-alliance-of-music-schools.html>

**Canada**  
School of Music  
University of British Columbia



Richard Kurth Professor of Music Theory, Former Director



**Richard Kurth** served as Director of the UBC School of Music from 2007-2018. During his tenure as Director he shaped the School's future by leading renewal of almost half the full-time faculty positions, evolution of the undergraduate and graduate curricula, and renovation of the Opera Theatre and Roy Barnett Recital Hall. He also initiated strategic planning for a new rehearsal facility and a capital campaign to renew the School's fleet of pianos.

Richard grew up in a literary and musical family, playing piano from age 6 and oboe from age 10. He studied mathematics and physics as an undergraduate (BSc, Toronto) and then pursued graduate studies in oboe performance, with Bert Lucarelli (MMus, Hartford) and with Robert Bloom and Sara Lambert Bloom (Artist Diploma, Cincinnati). He earned his PhD in music theory at Harvard University (1993) under the supervision of David Lewin. He has been a faculty member at McGill University (1992-93), the University of Western Ontario (1993-94), and at UBC since 1994.

Richard's research interests include theory and analysis of 19th- and 20th-century repertoires, connections between music and poetry in vocal music, and relations between performance and analysis. His publications on diverse aspects of Arnold Schoenberg's music have appeared in the Cambridge Companion to Schoenberg, other edited volumes, Music Theory Spectrum, and the Journal of the Arnold Schönberg Center. Articles on theoretical and analytical topics have

appeared in the Journal of Music Theory, Theory and Practice, and 19th-Century Music. He was co-recipient of the 1993 Society for Music Theory Young Scholar Award, and has received grant funding from the Social Sciences and Humanities Research Council of Canada. His doctoral supervisees and co-supervisees hold full-time positions at numerous universities in Canada and the United States.

## China

# Beijing Central Conservatory of Music



Qin Wenchen Vice President

Tao Qian Deputy Director - International Affairs Office



Composer and educator **Qin Wenchen** possesses one of the most distinguished positions in China's current music scene. Regarded as a "World-Class Composer" by Bonn General-Anzeiger, Qin's music has gained him acclaimed reputation worldwide. Strongly devoted to music education, Qin is presently the Vice President of the Central Conservatory of Music, where he holds professorship of the composition department. Born and raised in Ordos, Inner Mongolia, Qin began to study the local folk music during his childhood. In 1987, he was admitted to the Composition Department of the Shanghai Conservatory of Music to study with Jian-er Zhu and Shuya Xu. In 1992, he became a lecturer at the Central Conservatory of Music. With a scholarship from the German Academic Exchange Commission (DAAD), he studied with Nicholas A. Huber in Essen, Germany, from 1998 to 2001. Qin has received commissions for numerous international music organizations, including the Deutsches Symphonie-

Orchester Berlin, Beethovenfest Bonn, Warsaw Autumn, Bayerischer Rundfunk, and Shanghai Spring International Music Festival. His works have been widely programmed by various major orchestras and music ensembles throughout Asia, Europe, and overseas, including Ensemble Intercontemporain and L'itinéraire in France, Deutsches Symphonie-Orchester, Stuttgart Chamber Orchestra and ensemble recherche in Germany, Vienna Radio Symphony Orchestra, the Ensemble Europeo Antidogma in Italy, Tokyo City Symphony Orchestra, St. Petersburg Philharmonic, Nieuw Ensemble Holland, Ensemble Phoenix Basel, Helsinki Philharmonic Orchestra, Contemporary Music Ensemble Korea (CMEK), and Sinfonia Varsovia in Poland. His creative outputs have been broadcast on major radio stations in Germany, France and Switzerland, including North German Radio (NDR), West German Radio (WDR), Radio France, Swiss Radio, Rundfunk Berlin-Brandenburg (RBB) and ORF-Radio.

Ms. **Tao Qian** was born in Jan.20 1975. She graduated from Beijing Language and Culture University in 1997, majoring in Teaching Chinese as a Second Language (B.A.). She began to work as the interpreter and coordinator in the Foreign Affairs Office of Central Conservatory of Music (Beijing) after graduation. Being one of the main coordinators for the international cooperative projects of the Conservatory, she has worked on the organization committees of many music festivals and coordinated for international concert tours of the ensembles or orchestras of the Conservatory, such as Beijing Musicacoustica (1998-2013), The European performing tour of the First China Cello Orchestra (1999, 2001, 2003), Orff Week and Symposium on Music Education (2002), Beijing Modern Music Festival (2004-2018), The opening concert of Young Euro Classic Summer Music Festival presented by Central Conservatory Symphony Orchestra (2005), World Music Days (2005,2007-2018), Music Week to Commemorate the 110th Anniversary of Johannes Brahms' Death (2007), Musicathlon: The Conservatory Music Festival (2008), CCOM International Chamber Music Festival(2008-2018), Co-performances of Opera "Eugene Onegin" with Tchaikovsky Conservatory (Beijing 2009, Moscow 2010), Central Conservatory of Music Chinese Orchestra's performing tour in 4 Eastern European Countries(2013) , Central Conservatory of Music Opera Center's performing tour in North American countries(2017) and the Eastern European visiting tour of the delegation of the Music Education Alliance across the "Belt and Road" (2018).



After her appointment as Deputy Director of the President's Office in 2006 and the International Affairs Office in 2012, she took charge of the international music festivals and academic exchange programs, programs for overseas students as well as exchange programs for students and professors with international partner schools.

In addition to the administrative and organizing work, she is the co-translator of THE CAMBRIDGE ILLUSTRATED GUIDE OF MUSIC published by Shangdong Pictorial Publishing House.

# China

## School of Music

### Hong Kong Academy of Performing Arts

Sharon Andrea Choa Dean



**Sharon Andrea Choa** has been a devoted musician throughout her life - as conductor, violinist and educator. Born in Hong Kong, she excelled at the violin from a young age and started conducting whilst still at school. She was later accepted at the Royal Academy of Music as a violinist to study under the great quartet leader Sidney Griller. Further studies brought her to King's College London on a full scholarship.

Sharon has been awarded many performance and academic prizes including individual grants by Arts Council England, the British Academy, the Arts Humanities Research Council and the British Council. She is also the recipient of the Music Award under the Norfolk Arts Award scheme in the UK and was awarded the A.R.A.M. in

recognition of her work as performer and educator. In 2007, Sharon was nominated an 'inspirational woman of the world' with her portrait appearing in the National Gallery. Her achievement as musician, conductor and entrepreneur is featured in Zerbano Gifford's book *Confessions to a Serial Womaniser*.

In 2014, Sharon returned to Hong Kong to take up the position as Dean of the School of Music at The Hong Kong Academy for Performing Arts (HKAPA). She has since been a guest conductor of the HK Philharmonic and has served as Principal Guest Conductor of the Hong Kong New Music Ensemble (HKNME), taking the ensemble on tour to the Tongyeong as well as the Gwangju Music Festivals in Korea. In 2016 with her colleagues at the HKAPA, she has founded Philharmonia APA - an ensemble made up of HKAPA's gifted alumni. The ensemble has given a number of high-profile concerts in Hong Kong and already toured Vienna twice.



# China

## Shanghai Conservatory of Music

Liu Ying Vice President

Yu Yang Dean - Music Engineering Department

Shen Hao Secretary - International Exchange Office



**Liu Ying** is an outstanding suona musician who serves as academic leader, academic board member, professor and postgraduate supervisor at the Shanghai Conservatory of Music. He is currently a vice president of the Shanghai Conservatory of Music, vice president of China's Suona Specialized Council, and has been honored as one of China's Top 10 Outstanding Musicians.

In the 14th Shanghai Spring International Music Festival in 1989, he premiered the suona concerto TianYue composed by Mr. ZHU Jianer. The concerto was accompanied by the Shanghai Symphony Orchestra and conducted by CHEN Xieyang. For this performance, he won the 'Excellent Performance Award.' In the 2nd Chinese Art Festival, he played TianYue once again and won the 'Outstanding Achievement Award,' which caused a sensation in Beijing music circles. In 1991, he was invited by the Hong Kong Government to perform this piece in the Hong Kong Arts Festival, which was conducted by CHEN Xieyang and accompanied by the Hong Kong Chinese Orchestra. It was also the premiere for the national orchestral version of the work. He has been highly praised by the Hong Kong media as China's youngest suona master. His TianYue was also selected to perform at the exhibition of Chinese classical music in the 20th century in 1992.

As a suona performer, Prof. LIU Ying is active on the domestic and international stage. From 2000 to 2001, he has presented more than 100 performances in Japan, and was warmly welcomed by traditional Chinese music fans all over the country. He has performed in dozens of countries including the United States, France, Britain, Italy, Japan and Germany. Meanwhile, he has also served as a judge for various major music competitions in China such as the Chinese Golden Bell Awards for Music and the CCTV National Instrumental Music Competition.

**Yu Yang** is a composer, professor, and the Dean of Music Engineering Department at Shanghai Conservatory of Music. He also currently serves as Director of Shanghai Key Laboratory of Musical Acoustics, Senior Research Fellow of He Luting Advanced Research Institute for Chinese Music, and a Distinguished Specialist of Zhejiang Literature and Art Creation Research Center. The major genres of Prof. Yu's composition includes solo instruments, art songs, chorus, chamber music, concerto, symphony, electronic music, and large-scale multimedia theatre music. In 2016, "Gold", a large-scale multimedia theatre music production with audio and video performance was selected by the Shanghai Cultural Development Foundation. In 2017, the creative music, environment and theatre work "Grand Song", was selected as a China National Arts Fund project. In 2018, Yu was commissioned by the United Nations Application for the Archaeological Ruins of the Liangzhu Ancient City to compose a large-scale multimedia symphony work "Liangzhu." This work was selected by the China National Arts Fund for the Zhejiang Cultural Excellence Project. "Liangzhu" premiered at the Grand Theatre of Zhejiang's Conservatory of Music, performed at the 5th World Internet Conference in Wuzhen and the Yuhang Grand Theatre at the Ruins of Liangzhu Ancient City. In 2019, "Golden Sound and Jade Resonance." for Large Symphony Orchestra was commissioned by the Beijing Modern Music Festival.



**Shen Hao** is Secretary of the International Exchange Office of Shanghai Conservatory of Music. In 2007, he was assigned to work for the International affairs of Shanghai Conservatory of Music after his graduation from the Art Administration Department of SHCM.

# Japan

## Tokyo University of the Arts



Kazuki Sawa President

Shinsuke Omori Professor - Faculty of Music, Department of Liberal Arts

Yoko Yokota Project Associate Professor - Global Support Centre



One of the leading violinists in Japan today, **Kazuki Sawa** has had a distinguished career. Following graduation from the Tokyo Geidai (Tokyo University of the Arts) with a Master of Arts degree and having been awarded the Premier Prix "The Ataka Award", he traveled to London to study with Gyorgy Pauk and Bela Katona. Kazuki Sawa has won a number of prizes at international competitions including the Munich (Violin-Piano Duo together with his pianist wife, Emiko Tadenuma), Long-Thibaud (Paris) and Wieniawski (Poland). He was also awarded the Ysaye Medal from the Ysaye Foundation of Belgium and Gold Medal at the 1979 Bordeaux Festival. In 1984, he returned to Japan, where he has built a busy professional career both as a professor at the Tokyo Geidai (Tokyo University of the Arts) and also as a soloist/chamber music player. Kazuki Sawa returned to London in 1989 on a research fellowship at the Royal Academy of Music, where he worked with members of the late Amadeus Quartet, which inspired him to form the SAWA QUARTET, which is now regarded as the leading string quartet in Japan. As a violist, he has played with internationally acclaimed artists such as members of late Amadeus Quartet, Henschel Quartet, Kuss Quartet and Gustav Mahler Quartet. In addition to his work as a violinist, Sawa has extended his talents to that of conductor. In 2004 and 2005, he led successful concert tours in UK with the Hibiki Strings of Japan and the Tokyo Strings. His recent conducting

performances with the Tokyo Philharmonic and the Japan Philharmonic were highly acclaimed. Kazuki Sawa is currently the president of the Tokyo University of the Arts, honorary professor of the Royal Academy of Music, fellow at the Royal Northern College of Music, and the Director of Tokyo Strings.

**Shinsuke Omori** is a professor at the Tokyo Geidai (Tokyo University of the Arts), a scholar of 20th century French Literature and has received his PhD in French Literature from the University of Tokyo. In addition to teaching French and French Literature to undergraduates, he gives thesis guidance to students who study literature in music such as opera, songs and musicals.



**Yoko Yokota** studied Clarinet at the Tokyo Geidai (Tokyo University of the Arts), the Hochschule fuer Musik in Munich (Meister Diplom) and the Musikakademie Stadt Basel (Konzert Diplom).

In 2011 she has started to work as an educational assistant, and since 2015 she became a Project Associate Professor at the Global Support Centre at the Tokyo Geidai (Tokyo University of the Arts).

# Korea

## College of Music

### Seoul National University



Sangjick Jun Dean

Hilary Vanessa Finchum-Sung Former Associate Dean of Students Affairs

Ensik Choi Associate Dean of Academic Affairs

Heesook Oh Associate Dean of Student Affairs



**Sangjick Jun** (1963~) graduated from College of Music and Graduate School of Music, Seoul National University (with Byung-Dong Paik) and Universität Mozarteum Salzburg (with Franz Zaunschirm and Bougslav Schaeffer). He is currently serving as a professor in the Department of Composition of SNU College of Music. He has won the Korean Compositional Award three times, in 2004, 2006, and 2010. He has also written about composition techniques of composers of the 20th century such as Bartok, Messiaen, Kurtág, and Penderecki.

As the title of the record 'Inspired from without', his musical goal is abstract and absolute music. His representative works include <4 compositions with 3 interludes for string trio>, <Linie IV for PIRI & strings>, <Ensemble Multicolore for wind quintet>, and <Magnificat for mixed choir & strings>.

Sangjick Jun strives to approach the essence of music, and his musical thinking starts from the pure motive from within the music. He derives abstract from substantiality, and seeks beauty of the perfect form rather than emotional impact of music. His idea of music is far from the enthusiasm, rapture and emotions commonly emphasized by romantic aestheticians.

"Beyond Description" is the title of one of his pieces which expresses well the music he seeks. Many of his works are related to paintings, but he only starts from the painting, and does not attempt to translate it directly into music. He captures an idea from outside of music, but substitutes non-musical material with musical ones. He is fully aware that the beauty of music is distinguished from that of other arts, and the former does not belong to the latter. His works show delicate beauty of forms and abstraction in music.

**Hilary Vanessa Finchum-Sung** (Ph.D. Indiana University) is currently the Executive Director of the Association of Asian Studies. She formally served as Associate Dean of Student Affairs at Seoul National University's College of Music and Associate Professor of Theory and Ethnomusicology in the Department of Korean Music at Seoul National University (2009-2019). In addition, Finchum-Sung formerly taught in the MA in Asia Pacific Studies Program at University of San Francisco and served as an administrator and researcher at UC Berkeley's Institute of East Asian Studies. She is a Korean music specialist with research interests in sustainable practice in traditional Korean music performance, musical genealogies, gender roles and performance, and emotion embodied through sound. Finchum-Sung has published in academic journals such as *Ethnomusicology*, *the world of music* (new series), *Acta Koreana* and *Seoul Journal of Korean Studies*, as well as contributed entries to publications such as *The SAGE International Encyclopaedia of Music and Culture* (2019) and numerous edited volumes. She has presented papers at international conferences in the US, Canada, China, Japan, Egypt, England and Korea as well as lectures and workshops on Korean music for organizations such as the National Gugak Center, The National Theatre of Korea, Korea Foundation, UNESCO and the Asia Society of New York. In avid pursuit of musicianship, she regularly practices and performs on the two-string spike fiddle, *haegeum*.





Korean-born, violist **Ensik Choi**'s extraordinary talent was recognized by maestro Myung-Whun Chung at his early age. He was accepted to study on a full scholarship at Crossroads High School for Arts and Sciences in Santa Monica, California, studying with Heiichiro Ohyama, principal violist of the Los Angeles Philharmonic Orchestra. He received his Bachelor of Arts degree from Curtis Institute of Music, where he studied with Joseph de Pasquale, principal violist of the Philadelphia Orchestra.

While a student at Curtis, he formed the Borromeo String Quartet, of which he was a member for five years. They won second prize at the Evian International Chamber Music Competition in France (1990) and the 1991 Young Artists International Auditions in New York. Mr. Choi's numerous concerts have included performances in the United States, Europe and Asia, including the 92nd street Y and Alice Yully Hall in New York, Kennedy Center in Washington, D.C., Suntory Hall in Tokyo and Wigmore Hall in London.

Mr. Choi has performed at many festivals, including Spoleto Festivals in both Charleston, South Carolina and Italy, Orlando Festival in Netherlands, Vancouver Festival in Canada, Cape and Islands Festival in Massachusetts, Santa Fe Chamber Music Festival in New Mexico, Beijing International Music Festival in China and Just Vivace Festival, in Korea.

For three years, Mr. Choi was a faculty member at New England Conservatory of Music in Boston where he earned his Artist Diploma with distinguished violist Walter Trampler. He later served on the faculty at the college-conservatory at the University of Cincinnati. He is currently a viola professor at Seoul National University, and the artistic director for the Just Vivace Festival in Korea. Since June 2018, he has been serving as Associate Dean of Academic Affairs at the College of Music, Seoul National University.

**Heesook Oh** is Professor for Musicology at the College of Music, Seoul National University. She received her PhD in musicology from the Albert-Ludwigs-Universität Freiburg (Germany), with her dissertation "Studien zur kompositorischen Entwicklung des jungen Hindemith" (1992). Her main research fields include Music Aesthetics, Western Music of the 20th Century, and Korean modern music. She has been serving as Associate Dean of Student Affairs at the College of Music, Seoul National University since March 2019.

Selected Publications:

(English) "Threnody and Aesthetics of interculturality in 21<sup>st</sup> Century East Asian composition" (*Acta*, 2018), *Contemporary Music in East Asia* (ed., 2014).

(German) "Das abgelehnte Genie` – Betrachtungen zur Kritik an der musikalischen Genieästhetik im 20. Jahrhundert", *International Review of the Aesthetics and Sociology of Music*, 2013.

(Korean) *Aesthetics of opera* (2018, ed.), *Music and Genius* (2012), *Philosophy in Music* (2009), *Arnold Schoenberg's Pierrot Lunaire* (2008).



# New Zealand School of Music University of Auckland



Martin Rummel Head of School  
James Tibbles Deputy Head of School



Austrian cellist **Martin Rummel** is not only the last pupil of the legendary William Pleeth (who also taught Jacqueline du Pré), but also widely regarded as the most recorded cellist of his generation, with nearly 50 CD albums currently internationally available. His discoveries are praised worldwide, e.g. works by Joseph Merk or Julius Klengel on the Naxos label, or Andrea Zani's Complete Cello Concertos and Ralph Vaughan Williams' Fantasia on Sussex Folk Tunes for cello and orchestra on Capriccio.

As a soloist and as a chamber musician, he is a regular guest with orchestras, at venues and festivals throughout Europe, Australasia and the Americas, working with conductors such as Thomas Sanderling, Konstantin Chudovsky or Karl-Heinz Steffens. His chamber music partners include renowned musicians of all generations, such as pianist legends Menahem Pressler and

Norman Shetler, violinists Hugo Ticciati and Lena Neudauer, various principal players of the Vienna Philharmonic or clarinetist Dimitri Ashkenazy. As a pedagogue, he is known as the editor of a series of all major cello etudes for Bärenreiter, which has become standard at the tertiary level worldwide. He is in his fourth year as Head of the School of Music at the University of Auckland, and he is the owner and mastermind of paladino media (with its labels KAIROS, paladino music, Orlando Records and Austrian Gramophone). Since the mid-1990s, he owned or had various famous instruments on loan, by makers such as Matteo Goffriller ("Sabatier", 1690), Giacomo Zanoli (1737), Tommaso Balestrieri (1778), Georges Chantot (1840), and the "Ex Tolbecque" by Gustave Bernardel (1898). He currently plays a cello by Martin Horvat, Cremona 2010, and is an endorsement artist for Thomastik-Infeld, Vienna.

**James Tibbles** is Deputy Head of the School of Music, the University of Auckland, and one of New Zealand's leading players of historic keyboards. He has an active performing and recording career, both in New Zealand and internationally; he has performed in USA, Canada, UK, Holland, Germany, France, Slovenia, Spain and Australia. James is Associate Professor in Early Music and Coordinator of Early Music Studies in the School of Music, where he directs the ensemble Collegium Musicum Auckland.

Beyond his University role, James is Artistic Director of the Early Music organization Age of Discovery and Organist and Director of Music at St Patrick's Cathedral, Auckland. After completing his MMus in Organ and Harpsichord at the University of Auckland, James undertook post-graduate study at the Royal Conservatory, the Hague with Professor Bob van Asperen, as well as pursuing studies on Organ and Fortepiano. On his return to New Zealand he was appointed Director of Music at Auckland Cathedral of the Holy Trinity. He was founder/director of the renaissance chamber choir Cantus Firmus, and until recently served as Deputy Music Director for the New Zealand Youth Choir. James has a substantial discography, appearing on Atoll, paladino music (Austria), Musicaphon and Naxos labels. Highlights include And I saw in a New Heaven, Sesquialtera, J.S. Bach 'In the Italian Style', North German Organ Music, and François Couperin Organ Masses, recorded on the 1680 instrument in Rozay-en-Brie, France. This recording includes the plainsong interpolations, performed by members of Voices of Age of Discovery. His most recent recordings are of Dittersdorf's Ovid Symphonies, transcribed by the composer for fortepiano, 4 hands, and J.S. Bach's gamba sonatas and solo keyboard transcriptions, released on the paladino label.

James is currently undertaking research in 18th century German transcription practises, focussing on J.S. Bach's transcriptions of organ trio sonatas for two claviers.



# Singapore

## Yong Siew Toh Conservatory of Music National University of Singapore



Bernard Lanskey Dean

Jenny Ang Deputy Director - Artistic Administration & Strategic Development



Professor **Bernard Lanskey** is Dean of the Yong Siew Toh Conservatory of Music, National University of Singapore, a position he has now held for the past decade. Since 2005, he has been an Artist-in-Residence at La Loingtaine, near Fontainebleau, France. President of the South East Asian Directors of Music Association (SEADOM) and a co-opted Council member of the European Association of Conservatoires (AEC), he is active internationally as an administrator, collaborative pianist, scholar, recording producer and festival director.

Born in Cairns in northern Australia, he moved to London in 1985 to complete a master's degree with Peter Wallfisch at the Royal College of Music. Before taking up his position in Singapore, he was a member of the Guildhall School of Music & Drama's Directorate where, as Assistant Director of Music from 1994, he was responsible for overseeing the postgraduate and ensemble programmes. In recognition of this contribution, he was awarded a Fellowship of the Guildhall School in 2001.

As a pianist, he has performed throughout Australia, Asia, Great Britain, the USA and in most European countries, working principally with string players and singers in chamber music, mixed recital and lecture-recital combinations. In 2012, he was the President of the jury for the Geneva International Music Competition (Piano).

His research interests build out from his longstanding activity as a collaborative pianist and chamber music coach. Most recently, he has been drawing from fields such as cognition, microbiology, mathematics and literature, seeing in them potential to be contemporary metaphorical interpretative catalysts for performance and performance preparation.

As a recording producer, he has produced for Decca, Centaur and Cello Classics. He has also curated festivals in the UK, France, Switzerland, Greece, Japan and Singapore.

**Jenny Ang** is a founding member of the administration team at the Yong Siew Toh Conservatory of Music, Singapore's first conservatory of music. She has over 10 years of management experience in higher education, classical music and the arts industry. Through her work at YST, she has acquired an extensive network with leading international conservatories, performance venues, orchestras, artists and agents. At YST, she is responsible for managing strategic initiatives in relation to institutional development as well as artistic administration, fundraising and events planning. In leading YST in many significant institutional, national and international events, she also oversees the Conservatory's concert production team, communications and external relations office. Jenny holds an Executive MBA from Finland's Aalto University and Bachelor of Music (Hons) from Trinity College of Music, UK, studying with Philip Fowke. She also holds a LTCL Diploma in piano performance.



# Taiwan

## School of Music

### Taipei National University of the Arts

Shien-Ta Su (Daniel) Dean  
Hwei-Jin Liu (Jinny) Former Dean



**Shien-Ta Su (Daniel)**, born in 1957 in Shanhua, Tainan, is a violinist and music educator. Su learned the violin from maestros Henryk Szeryng and Gérard Poulet studied and got his performer diploma for violinists and chamber music soloists from ÉCOLE NORMALE DE MUSIQUE DE PARIS. He received the “Ten Most Distinguished Youth Award” in 1995. In 1999, the album “Tyzen Hsiao’s Violin Works” in which Su performed, received the “Best Classical Record award” at the Golden Melody Awards. In 2002, his album “Classical Taiwan Rhythms” received the “Best Performer” award at the Golden Melody Awards. He received the Wu San Lian Art Award which was the first time this prestigious Art Award was awarded to a performing musician.

Shien-Ta Su has for long dedicated to musical education while keeping an active performing career. He is currently the Dean of the School of Music of Taipei National University of the Arts, and the concertmaster of the Taipei Philharmonic Orchestra. He began hosting a radio program called “The Enchanted World of Violin” in 1996, a program which has gained prestige and a profound reputation in the past twenty years.

One of the most active musicians in Taiwan, professor **Hwei-Jin Liu (Jinny)** received her music training from National Taiwan Academy of Arts, Philadelphia College of the Performing Arts and Manhattan School of Music.

Prof. Liu had been principal flutist of Taipei City Symphony Orchestra and is currently principle flutist of Taipei Philharmonic Orchestra and Wings of the Angel Symphonic Band.

Besides performing recitals and chamber concerts, Liu has played flute concerti of Bach, Vivaldi, Mozart, Mercadante, Reinecke, Ibert, Griffes, Jolivet and Gordon Chin. Liu has performed concerts in Taiwan and internationally.

Prof. Liu is a senior professor at the Taipei National University of the Arts. She served as Chairman of the Music Department from 2001 to 2007, Director of International Exchange Center from 2009 to 2011, Dean of School of Music from 2008 to 2014 and 2017 to 2018. Seeking globalization for music students’ vision, Liu enthusiastically leads large student performance groups to perform abroad regularly and arranges international master classes.

The recent activities of Liu to participate in international events include serving as a jury member of the 8th Kobe International Flute Competition, host of the 5th Congress of Asia Flutists Federation, and serving as the music coordinator of the opening ceremony of 8th World Games in Kaohsiung.



# Thailand

## College of Music

### Mahidol University

Narong Prangcharoen Dean

Joseph Bowman Associate Dean for International Relations



Dr. **Narong Prangcharoen**, the Dean of College of Music at Mahidol University in Thailand, is a successful Thai composer who was a recipient of the Silapathorn Award in 2007, a recognition of a "Thailand Contemporary National Artist." In 2013, Dr. Prangcharoen was also the recipient of the prestigious Guggenheim Fellowship and the Barlow Prize; and recently received Sugree Charoensook Award from The Stock Exchange of Thailand (SET) annual "Social Recognition Project" in 2015.

Dr. Prangcharoen received his DMA from the University of Missouri-Kansas City in 2002, where his primary teacher was Chen Yi. Currently serving as the Dean of a College of Music, Mahidol University, he is also a composer-in-residence of the Thailand Philharmonic Orchestra, Thailand, an Artistic Director of Thailand International Composition Festival, an Artistic Committee of Beijing Modern Music Festival, an Artistic Advisor of Asia/America New Music Institute, and a Vice President of China-ASEAN Musicians Union. His works are published exclusively by Theodore Presser Company.

To date, Dr. Prangcharoen has established a global reputation and is recognized as one of Asia's leading composers. His music has been performed worldwide by many renowned ensembles such as the Baltimore Symphony Orchestra, the China Philharmonic Orchestra, the German National Theater Orchestra, the Melbourne Symphony Orchestra, the Pacific Symphony, the Shanghai Philharmonic Orchestra, the Thailand Philharmonic Orchestra, and the Tokyo Philharmonic Orchestra; under many well-known conductors including Carl St. Clair, Steven D. Davis, and Carlos Kalmer. His music has also

been presented at many prestigious music festivals and venues, such as the Asia: the 21st Century Orchestra Project, the MoMA Music Festival, the Maverick Concerts: "Music in the Wood", the Beijing Modern Music Festival, the Lincoln Center, the Library of Congress, and the Carnegie Hall, by distinguished performers some of which are The New York New Music Ensemble, the Imani Winds, saxophonist John Sampen, and pianist Bennett Lerner.

One of Southeast Asia's most prominent trumpet artists and educators, **Joseph Bowman** has been Professor of Trumpet at Mahidol University College of Music in Bangkok, Thailand since 2003, where he teaches applied trumpet, performs with the faculty ensemble BrassArts Bangkok, and teaches trumpet literature, pedagogy and orchestral repertoire. Prior to his appointment at Mahidol, he served on the faculty of the University of Tennessee at Martin, USA and as a graduate teaching assistant at Arizona State University.

Bowman has served as Associate Dean for International Relations at the College of Music since 2011, where he oversaw the development of the "Mahidol Music International Network" of over 40 institutional partners. He is also the Chief Executive for the Southeast Asian Directors of Music Association (SEADOM), a regional association with over 70+ members.

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





# United States

## San Francisco Conservatory of Music



Jonas Wright Dean and Chief Academic Officer

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**Jonas Wright**, Dean and Chief Academic Officer, is responsible for the academic program at the San Francisco Conservatory of Music. In addition to leadership and cultivation of the faculty, he oversees and implements changes to the curriculum. He is guided by a commitment to the student population, who represent some of the finest musicians in the country, with a focus on academic achievement, student engagement, and efforts to attract new students of the highest caliber to SFCM. By ensuring that the Conservatory continues to meet the standards for accreditation, he is committed to the success of students, faculty, and administrative staff.

Previously the Associate Dean for Academic Affairs, Wright undertook several initiatives to improve both the student experience and process. While serving as Registrar, he successfully led the initiative to move the Conservatory to online registration and grade reporting, creating a more user-friendly experience. He launched the Student Academic Enrichment Center (SAEC) in the fall of 2014, which centralized all tutoring services into one location, and expanded support services for the Conservatory's diverse student population.

Before joining SFCM, Wright served first as Operations Manager, then as Registrar, at the Presidio Graduate School, where he established the school's first Registrar's Office. He's also held positions at the American Film Institute, supporting a student population consisting of the most driven, focused, and talented aspirants to film and television production.

Since September 2016, Wright has served as Board Chair for Little Opera, an after-school arts and music program. Additionally, he's volunteered at College Track, advising, mentoring and inspiring at-risk San Francisco high school seniors as they apply for college.

Originally from Buffalo, New York, Wright received his Bachelor of Arts in film studies from the University of Buffalo and now lives in San Francisco.

# United States

## Thornton School of Music

### University of Southern California



Robert Cutietta Dean

Mist Thorkelsdottir Head - International Relations for the Performing Arts



Dr. **Robert Cutietta** is Dean of both the Thornton School of Music and the Kaufman School of Dance at the University of Southern California in Los Angeles. Under his 17 years of leadership, the Thornton School has experienced phenomenal and fundamental expansion with innovative new degrees in music education, arts journalism, arts leadership, undergraduate choral music, and groundbreaking degrees in popular music performance, songwriting, and music production.

Recently, under his guidance, Thornton has added five new professional masters degrees and has committed to being the first music school in the United States to provide an international experience for every undergraduate music student.

He is also a prolific author with five books to his

credit and multiple invited chapters and articles.

After completing studies in the USA **Mist Thorkelsdottir** embraced Icelandic musical life, teaching and being active in various artistic organizations as well as composing. She has received commissions and grants from performers and organizations in America and Europe. She has around 70 registered works, many being performed regularly in several countries.

In 2001 Mist Thorkelsdottir, founded the Music Department of the Iceland Academy of the Arts and was Dean of Music until 2014. From 2014 – 2016 she was the Head of the Academy of Music and Drama of the University of Gothenburg. She has been a member of the board of the Association of Nordic Music Academies since 2002 and was a council member of the European Association of Music Conservatories (AEC) between 2006 - 2012. She was a founding- and board member of MusiQuE, European Quality Enhancement and Accreditation Agency for higher music education through 2016 and is active in conducting quality and accreditation reviews in Europe and Asia.

Since July 2016, Mist has been with the University of Southern California. First as a Senior Advisor on international relations for the Thornton School of Music and Kaufman school of Dance along with developing a plan for the USC Provost’s initiative, “Power of the Artists”. In August 2017 Mist was hired to head the international relations for the performing arts as part of the Office of Strategic and Global Initiatives.



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