

## REQUIRED FORMAT FOR TITLE PAGE OF PROPOSAL

University Proposal #

FOR PASSHE OFFICE USE ONLY: FPDC proposal #

Project Title: Development of Cello Performance and Pedagogy in Thailand

RFP Category: #3 Creative/Performing Arts      Total Grant Amount Requested from FPDC: \$10,000

Discipline: Music

Sub-Discipline: Cello Performance and Pedagogy

Project Director: Dr. Linda Jennings  
Associate Professor of Music/Director, IUP String Project  
Department of Music  
Indiana University of Pennsylvania  
(724)357-2649, ljenning@iup.edu

Faculty Status: Tenured

Other Participants: Dr. Stanley Chepaitis, Department of Music, chip@iup.edu

IRB/IACUC Status: N/A

### ABSTRACT:

A relatively new development in Thailand, classical art music is still a young and growing field. Drawing upon my years of experience as a performing artist and string pedagogue I will collaborate with two leading music organizations in Thailand, the Bangkok Symphony Orchestra Foundation and the Chiang Rai Youth Orchestra, in developing and leading two cello festivals in Bangkok and northern Thailand to support the development of international standards of performance and best practices in cello pedagogy. These two festivals will provide intensive cello instruction for beginning through advanced level cellists as well as cello pedagogy instruction for leading professional cellists and teachers throughout Thailand. The first event of this kind for cellists, the festivals will provide an important forum for cellists in Thailand to develop their performance and pedagogy skills as well as explore the future of cello playing in Thailand. In addition several new works specifically commissioned to be premiered at the festivals will support the development and dissemination of new music. Serving as Artistic Director for these two festivals provides a rich opportunity to further develop my scholarship in cello performance, pedagogy and ensemble directing. This request will fund fees and expenses in commissioning two or three new works for cello ensembles as well as my fees and expenses in developing and providing full instruction and performing during the festivals as Artistic Director and featured guest artist of the Festivals and the Bangkok Symphony Orchestra.

Endorsement:

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Chair, University Faculty Professional Development Committee

Date

Endorsement:

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University President

Date

### **Background and Significance**

Since my first professional visit to Thailand in 1994, I have sought ways to weave the two main threads of my scholarship, that of cello performance and pedagogy, into projects that support the development of classical art music in Thailand. My most recent invitation to lead a short workshop for the Chiang Rai Youth Orchestra (CYO, [chiangrai-youth-orchestra.org](http://chiangrai-youth-orchestra.org)) in July 2013 planted the seed for a more extensive project designed to address the larger needs for cello playing and, especially cello pedagogy, throughout Thailand. As a result, I have been invited by two leading music organizations, the CYO and the Bangkok Symphony Orchestra Foundation (BSOF, [www.bangkoksymphony.org/V5](http://www.bangkoksymphony.org/V5)), to serve as Artistic Director of the BSO Cello Festival and Academy in Bangkok and the CYO Cello Festival in northern Thailand, July-August, 2014. In this role I will assist in developing as well as lead intensive programs of cello study for beginning through professional level cellists, the first programs of this kind in Thailand. I will also be the featured performer in solo, chamber ensemble, and orchestral programs, including several new compositions commissioned especially for the BSO and CYO cello festivals. This project expands and brings together several of my scholarship areas on a significantly larger and more complex international scale.

In one of my main areas of scholarship, I have focused throughout my career on the study and performance of the solo cello and chamber music repertoire. Studying and performing new repertoire is one of the significant ways in which musicians continue to grow as artists. It is a process of discovery that pushes performers to new levels of technical and artistic mastery. This project provides rich opportunities for my professional growth as a cellist in performing solo, chamber and ensemble pieces with a wide variety of cellists, including the leading professional cellists and cello teachers in Thailand. It is an exciting opportunity to discover different approaches to cello playing and musical compositions. The newly commissioned works for solo cello and cello ensemble will certainly provide one of the biggest artistic challenges of this project in studying, preparing and presenting the solo part for the world premiere performances during the festivals.

The commissioned works are also significant in the context of the classical art music tradition. A large canon of great masterpieces by dead composers that has survived the test of time dominates much of the repertoire of classical art music. In order to keep the art form vital and relevant, it is important to support and promote works of living composers, bringing new ideas to the canon. By adding the distinctive musical voices and perspectives of new composers the entire tradition is enriched. Few works exist specifically for solo cello and cello ensemble. These newly commissioned works will add new musical perspectives to this genre of the classical music tradition.

This project is an especially significant opportunity for me to further develop my scholarship in cello pedagogy. Teaching string instruments is part of a long, rich tradition of playing and performing that has been passed down from generation to generation. The knowledge that I impart to students is the result of many generations of exploration of string playing and artistry. I have extensive training in this area and have studied with leading string music educators in the US. This tradition of string pedagogy is embedded in much of my teaching duties at IUP. In addition to teaching cello students (APMU, Cello Lessons), directing the IUP Cello Choir (MUSC 13) and teaching string techniques for music education majors (MUSC 155), I founded and direct the IUP String Project, a string music education outreach program for pre-college students ages 5-18 and teacher-training program for IUP music students that I supervise (MUSC 403/503). However, I have not developed a program specifically designed for cello pedagogy for the large of scope of these festivals. I relish the challenges and opportunities this project provides for furthering my expertise in this area.

This project is also significant in the support it will provide for cello playing and pedagogy in music programs in Thailand. Classical art music is a relatively recent development in Thailand. Thai

universities established the first Western music studies programs offering performance and music education degrees in the mid-1970's. In 1982 under the patronage of His Royal Highness Crown Prince MahaVajiralongkorn the Bangkok Symphony Orchestra (BSO, [www.bangkoksymphony.org](http://www.bangkoksymphony.org)), the country's premiere orchestra, was established. Considered the jewel of Thailand's artistic crown, the BSO has also become the leading organization to promote music education, especially for string instruments. In 1996 the Bangkok Symphony Orchestra Foundation established the Bangkok Symphony Music School (BSS, [www.bangkoksymphony.org/V5/page4/](http://www.bangkoksymphony.org/V5/page4/)), one of the first and most significant music education programs in Thailand today. One of the main goals of the BSOF is to provide programs that train and prepare students (especially string players) to play in the BSO and other Thai musical institutions. As part of its outreach programs, the BSOF collaborates and supports other music education programs in other provinces, such as the CYO ([chiangrai-youth-orchestra.org](http://chiangrai-youth-orchestra.org)), one of the leading string music education youth programs in the country.

Through periodic invitations to perform and teach in Thailand, I have collaborated with many leading musical institutions and musicians in Thailand. Although I've observed the level of classical art music develop rapidly since 1994, there is still a need to develop cello playing standards further to reach international levels. There is an especially great need to develop and establish best practices in cello pedagogy, especially for the earlier stages crucial in building a strong foundation. The BSOF has developed pedagogy programs for various instruments, but never for cello. This project is significant in that the BSO and CYO cello festivals will provide comprehensive programs in cello pedagogy for beginning to professional level cellists for the first time in Thailand.

#### **Goals and Objectives:**

My goals for this project are: 1) to develop my artistic and performances skills; 2) to develop my pedagogical skills; 3) to develop my ensemble directing skills; 4) to promote and disseminate new compositions to audiences; and 5) to support the development of cello playing and pedagogy in Thailand.

My first goal is to broaden my knowledge of and deepen my artistry in performing solo, cello ensemble and orchestral literature through collaboration with other ensemble members to convey a fuller understanding of the music to audiences. All of the performing I will undertake in this project will be in an ensemble setting. The collaborative framework of ensemble music provides a powerful opportunity for artistic growth as musical perspectives of members are discussed, fleshed out and, finally, integrated into a more profound interpretation. Participating in rehearsals and performances, especially with the outstanding musicians of the BSO and BSS, will provide me with the opportunity to gain new insights into the repertoire and challenge me to new levels of artistry.

This project also provides a forum in which to develop my pedagogical skills. For the two cello festivals my main goal is to develop a comprehensive, hands-on series of sessions for different levels of cello playing and cello pedagogy. This part of the project will take considerable time in developing curricular objectives and designs as well as in choosing repertoire appropriate for each level. In addition, I aim to develop my ensemble directing skills for the cello ensembles in the festivals. This will also take a lot of preparation time in choosing repertoire appropriate for different levels of ensembles, studying the scores for the more advanced pieces, and developing a rehearsal plan to prepare the ensembles adequately for performances.

For the fourth goal of promoting and disseminating new works to audiences I have invited Dr. Stanley Chepaitis, an IUP music professor, to write one or two new works for this project. He has accepted this invitation and will provide I am working with BSO manager Wittaya Tumornsootorn to identify and invite a Thai composer to also write a new composition for the festivals. These new compositions will be premiered for audiences at both festivals.

Tied to my professional development goals is my desire to support and foster string playing in Thailand. The objectives of the two festivals are to 1) develop cello playing on all levels; 2) develop cello pedagogy methods for professional and leading teachers in Thailand; and 3) provide a forum to bring cellists together to discuss and explore the direction of cello playing in Thailand.

### **Description of Project**

In designing this project, I worked with CYO Director Paramet Lerdkasem and BSO general manger Witaya Tumornsootorn to develop three main areas of activities: the BSO Cello Festival and Academy, BSO season concert, and the CYO Cello Festival. Letters of invitation from the BSO and CYO provide a framework for the overall project.

The **BSO Cello Festival and Academy** is an intensive two-week program devoted to developing technical, musical and ensemble skills for cellists of all levels. The targeted audience is cello students of the BSS and other pre-college music programs, university cello students, professional cellists of the BSO, leading cello teachers in Bangkok, as well as cello instructors from other universities and provinces. In order to accommodate school schedules the main activities of the festival will be held in the afternoon and evenings July 15-30, 2014.

The **BSO Cello Academy** consists of three levels of instruction. The **Junior Level** includes cellists ages 9-13 and will provide 1-2 hours of daily instruction on beginning to intermediate techniques, instrument care, performance skills, solo repertoire and cello ensemble music. The **Senior Level** includes cellists age 13-adult and will provide 2-3 hours of daily instruction on intermediate to advanced technique, performance skills, repertoire, and ensemble music. The **Cello Pedagogy Seminar**, geared for leading professional cellists in Thailand will include cellists from the BSS, BSO and cello instructors from colleges and universities in other provinces. The Seminar will provide 2-3 hours of daily instruction on teaching methods for cellists from beginning to advanced levels. As the guest clinician I will lead all of the instruction for all three groups during the two weeks. The BSO Academy sessions will take place in central Bangkok at the BSS.

The **BSO Cello Festival** will focus on developing ensemble skills through cello ensemble rehearsals and performances. In tangent with the cello instruction and pedagogy sessions, participants of each level will have the opportunity to participate in rehearsals and perform in a cello ensemble. The main set of rehearsals is tentatively scheduled for the second week of the Festival. The **BSO Cello Festival Concert** is the culminating event of the two weeks. In this concert selected cellists from the Senior level and Cello Pedagogy Seminar and selected cello ensembles will perform. The commissioned works will be performed on this program as well. I will lead all of the rehearsals as well as perform as soloist and chamber musician. This event will take place in the Auditorium of Culture and Arts on the campus of Chulalongkorn University, the premiere university of Thailand.

In the second part of the project, I will perform as a **guest member of the BSO cello section BSO** on one of their season concerts. This will include five daily rehearsals, a dress rehearsal, and concert performance. This all-Mozart program will feature internationally reounwned Russian-American violinist and conductor, Dmitry Sitkovetsky ([imgartists.com/artist/dmitry\\_sitkovetsky1](http://imgartists.com/artist/dmitry_sitkovetsky1)).

The **CYO Cello Festival**, the third part of the project, is an intensive one-week program devoted to developing technical, musical and ensemble skills for cellists beginning through advanced levels. The targeted audience is for string students of the CYO and other pre-college music programs in the area and a small number of university cello students. The CYO will consist of daily cello instruction for a beginning level group, an intermediate group and an advanced group and include ensemble rehearsals for all levels including one commissioned work. The festival will culminate with a Festival

Concert highlighting selected students, cello ensembles and the CYO String Orchestra. The events of the CYO Cello Festival will take place at the CYO facilities in Chiang Rai August 10-16, 2014.

**Tentative Schedule, May – August 2014:**

May 15-July 12	Preparations/Planning Time Preparation of pedagogy sessions and performance at festivals (Dr. Jennings) Preparation of commissioned works (Dr. Chapattis and Thai composer)
June 15	Submission of commissioned works to Dr. Jennings
July 12	Fly from Pittsburgh to Bangkok (arrive late on July 13)
July 15-30	BSO Cello Festival and Academy
July 30	BSO Cello Festival Concert
August 2-7	Daily BSO rehearsals, including dress rehearsal
August 8	BSO Concert
August 9	Fly from Bangkok to Chiang Rai
August 10-15	CYO Cello Workshop
August 16	CYO Concert
August 19	Return to Pittsburgh (Chiang Rai – Bangkok – Pittsburgh)

The BSO and CYO have pledged financial support for local transport and organizational costs of the Festivals including costs for venues for workshops and concerts, publicity and administrative costs. Each organization will also provide a cello for me to perform and teach with. Due to limited funds neither organization is able to provide for airfare, accommodations, commission fees, my Artistic Director fees, or music costs.

**Expected Outcomes**

The outcome of this project will positively impact 1) my professional growth as a performing artist, cello pedagogy scholar, and ensemble director; 2) IUP cello students; 3) IUP Cello Choir (MUSC 130); 4) IUP String Project and MUSC 403 students; 5) IUP colleagues; 6) IUP and Indiana communities; 7) cello students and teachers in Thailand; and 8) audiences in Bangkok and Chiang Rai, Thailand.

From my performance experiences of this project I expect to bring back new insights into ensemble playing that will invigorate my future performances on the IUP campus impacting IUP students, faculty, and the Indiana community. This project will enhance future chamber music collaborations with my colleagues, especially that of the IUP Litton String Quartet. Heightened performance skills will provide increased visibility for IUP. From developing the extensive cello instruction and pedagogy programs of this project I will bring new ways of expanding and demonstrating musical ideas and principles to impact my private cello students, music education courses (MUSC 155) and especially the IUP String Project including the IUP students I supervise in their teaching through the course MUSC 403. This project will also directly impact the IUP Cello choir (MUSC 130) that I direct each semester, bringing new approaches and repertoire to the ensemble.

This project will certainly impact cello students and teachers in Thailand. I expect that my expertise in string pedagogy based on current trends in the US will have a significant impact on students and teachers in Thailand. Performances of the festival will bring new repertoire to audiences in Thailand not heard before. As has happened many times in the past, I would not be surprised to develop further contacts in Thailand from this project leading to further invitations and exchange opportunities. A possible future outcome is the development of a summer string and/or cello pedagogy program/festival at IUP for further training for interested Thai students and teachers that could also be designed to include IUP music students and string educators regionally. The Director for the CYO inquired this past summer about developing a program for university level students to further develop their pedagogy skills at IUP.

## BUDGET SUMMARY

<u>Project Budget</u>	<u>Proposed Grant</u>	<u>University Contribution</u>	<u>Other Revenue Sources</u>	<u>Totals</u>
Salaries/Stipends	\$3000 (1)			\$3000
Benefits	XXXXXX	\$570		\$570
Honoraria (for consultants)	\$1050 (2)			\$1050
Supplies	\$600 (3)			\$600
Travel	\$5,350 (4)	\$400 (5)	\$1536(6)	\$7,286
<b>TOTALS</b>	<b>\$10,000</b>	<b>\$970</b>	<b>\$1536</b>	<b>\$12,506</b>

1. Salaries/Stipends: Total = \$3000

- a) Summer contract for Dr. Jennings for July 15-August 18, 2014 for her fee as Artistic Director of the BSO and CYO Cello Festivals = \$2000.
- b) Summer contract for Dr. Chepaitis for May15-June 15, 2014 for a commission fee in composing two works for the BSO and CYO Cello Festivals = \$1000.

2. Honorariums: Total = \$1050

- a) Honorarium for commission fee for Thai composer for composing a piece for festivals - \$750. During the preparation period (May-June 2014) the composer will spend the equivalent of 8 hours creating a composition.
- b) Honorarium for Thai professional pianist to assist with BSO Festival Concert - \$300. The honorarium will cover approximately 3 hours of rehearsals and performance.

3. Supplies: Total = \$600

- a) Due to expense and the fragile nature of the cello, it is not feasible to transport my cello to Thailand. To ensure successful performances I will purchase a set of new strings to use on borrowed cellos. Estimated cost from Shar Products website ([www.sharmusic.com](http://www.sharmusic.com)) = \$300.
- b) I will need to purchase cello ensemble music to use for the BSO and CYO Festival concerts. Estimated cost from Shar Products website ([www.sharmusic.com](http://www.sharmusic.com)) = \$300.

4. Travel: Total = \$7286

- a) All roundtrip international airfare and domestic flights within Thailand (July 12-August 19, 2014) as estimated by DK Travel Agency (<http://www.dktravel.com/>) on 12/17/13 = \$2500.
- b) Mileage from Indiana to Pittsburgh International Airport (July 12-August 19, 2014) using the standard federal per diem mileage rate: 150 miles round trip x \$.56 = \$84.
- c) Per Diem: The rates used above for lodging and meals are the standard federal per diem allowances for these areas.
  - 1) Lodging in Bangkok (July 15-August 8, 2014): 27 days x \$146 = \$3942.
  - 2) Lodging in Chiang Rai (August 9-18, 2014): 10 days x \$76 = \$760.

5. IUP University Contribution: Total \$400

The IUP Music Department has pledged \$200 and the College of Fine Arts \$200 in travel support for this project. Both contributions are pending approval of 2014-2015 fiscal budgets.

6. Remaining travel costs will be covered by personal contributions by Dr. Jennings.

**Dr. Linda Jennings, Resume**  
**Associate Professor of Cello, Indiana University of Pennsylvania**

**Education**

- DMA in Cello Performance, University of Texas at Austin, 1999.
- MM in Cello Performance, University of Southern California, 1989.
- BM in Cello Performance, University of Wisconsin-Madison, 1983.

**Selected National and International Professional Performing**

- Guest artist with Chiang Rai Youth Orchestra, Chiang Rai, Thailand, July 2013
- Guest artist on Cello Ensemble Concert, Payap University, Thailand, July 2013
- Guest artist on Faculty Recital, Payap University, Thailand, July 2013
- Guest Chamber Recital, Chulalongkorn University, Thailand, June 2013
- Guest Chamber Recital, Rangsit University, Thailand, June 2013
- Guest Chamber Recital, Payap University, Thailand, June 2013
- Arcadia Piano Trio, St. Paul's Anglican Church, Fort Erie, Ontario, June 6, 2012.
- Arcadia Piano Trio, Payap University, Chiang Mai, Thailand, June 23, 2011.
- Arcadia Piano Trio, Rangsit University, Bangkok, Thailand, June 17, 2011.
- Guest Solo Concerto Performance at the Payangan Festival, Payangan, Bali, Indonesia, July 5, 2010
- Arcadia Duo, Fort Erie Library Concert Series, Fort Erie, Ontario, Canada, June 9, 2010
- IUP International Festival of Women Composers Concert, IUP, March 18 & 20, 2010
- Solo and Chamber Recital, Ecole de Musique Dessaix-Baptiste, Jacmel, Haiti, August 7 & 14, 2009
- Arcadia Piano Trio, Fort Erie Public Concert Series, Fort Erie, Ontario, Canada, June 3, 2009
- Sutton Trio, Universidad de las Americas Puebla in Mexico, January 28, 2009
- Arcadia Piano Trio, Srinakarintaravioj University, Bangkok, Thailand, June 19, 2008
- Arcadia Piano Trio, Rangsit University, Bangkok, Thailand, June 18, 2008
- Arcadia Piano Trio, National Department of Arts, Nakon Pathom Province, Thailand, June 17, 2008
- Arcadia Piano Trio, Chintakarn Music Institute, Bangkok, Thailand, June 13, 2008
- Clavio Trio, Fort Erie Library Concert Series, Fort Erie, Ontario, Canada, March 5, 2008
- Solo and Chamber Recital, Ecole De Musique Dessaix-Baptiste, Jacmel, Haiti, August 3, 10, 17, 2006
- Guest Duo Recital, Recital Studio, University of Texas at Austin, February 1, 2007
- Solo and Chamber Recital, Ecole De Musique Dessaix-Baptiste, Jacmel, Haiti, August 3 & 18, 2006
- Gorell Piano Trio; Light Recital Hall, UW-Whitewater, WI, April 17, 2004
- Gorell Piano Trio; Morphy Recital Hall, UW-Madison, WI, April 16, 2004
- Gorell Piano Trio CD, *Hidden Treasures*, released November, 2003
- Guest Solo Recital, SUNY Geneseo, NY, World premiere of *to J.S.B. for Violoncello* by Anneliese Weibel, October 19, 2003
- Ibycus Chamber Music Concert, Thailand Cultural center, Bangkok, Thailand, August 23, 2002
- "2 Sopranos in Concert," Principal cellist of Bangkok National Symphony Orchestra, Thailand Cultural Center, Bangkok, August 11, 2002

**Selected National and International Master Class Presentations**

Presented cello master classes for the following: Rangsit University, Bangkok, Thailand (2008, 2011, 2013); Payap University, Chiang Mai, Thailand (2011, 2013); Chulalongkorn University (2013); Universidad de las Americas Puebla, Mexico (2009); August State University (2013); Eastern Carolina University (2013); University of Central Oklahoma (2009, 2013); National Department of Arts, Nakon Pathom Province, Thailand (2008); University of Texas at Austin String Project (2007, 2013); University of Zagreb, Academy of Music (2006); University of Dayton (2005); University of Wisconsin Whitewater (2004, 2013).

### **Presenter/Performer at Selected Conferences and Workshops**

- Indonesian Encounters 2010, Java and Bali, Indonesia, 2020. Performed traditional Indonesian instruments at the Payangan Festival
- Ninth International Festival of Women Composers, Indiana University of Pennsylvania, 2010
- Pennsylvania Music Educators Association In-Service Conference, Valley Forge, PA 2009
- Eighth International Festival of Women Composers, Indiana University of Pennsylvania, 2008
- Pennsylvania Music Teachers Association Annual State Conference, West Chester, PA, 2007
- American String Teachers Association National Conference, Detroit MI, 2007
- Pennsylvania Music Educators Association In-Service Conference, Valley Forge, PA, 2006
- American String Teachers Association National Conference, Kansas City, Missouri, 2006
- Indonesian Encounters 2005, Java and Bali, Indonesia, 2005. Performed traditional Indonesian instruments at the Payangan Festival
- E. Carolina University and N. Carolina ASTA Summer Workshop, Greenville, N. Carolina, 2005
- American String Teachers Association National Conference, Reno, Nevada, 2005
- Pennsylvania Music Educators Association In-Service Conference, Erie, Pennsylvania, 2004
- Seventh International Festival of Women Composers, Indiana University of Pennsylvania, 2004
- American String Teachers Association National Conference, Columbus, Ohio, 2003

### **Selected Grants Awarded**

- IUP Senate Grant (\$2000), *Presentation of Concerts, Lectures and Master Classes at Rangsit, Payap, and Chulalongkorn Universities in Thailand*, Thailand, 2013.
- IUP Senate Grant (\$2000); *International Concert, Master Class, and Workshop Presentations with Arcadia Piano Trio*; Bangkok and Chiang Mai, Thailand, 2011.
- IUP Senate Grant (\$1500); *International Presentation of Lou Harrison's Concerto for Violin, Cello and Javanese Gamelan*; Bali, Indonesia; 2010.
- IUP Research Institute's Research Initiative Fund (\$3500), *Development of Promotional Materials for the IUP String Project*, 2009
- IUP Senate Grant (\$1500); *Professional Development through International Performances and Master Classes with the Sutton Trio*; Puebla, Mexico, 2009.
- PASHHE Faculty Professional Development Grant (\$6,160) to support travel to Bangkok, Thailand, Fort Erie, Ontario, Canada and the University of Oklahoma at Edmond for performances with the Arcadia Piano Trio and Study of Traditional Instruments of Thailand, 2008.
- National String Project National String Project Consortium Grants (\$1000), 2007; (\$500) 2008, 2009, 2010, 2011, 2012, 2013
- IUP Pennsylvania Labor Education Centre Grant Artist Residency (\$1743.23), IUP, 2007
- IUP Senate Grant (\$1500) to attend Indonesian Encounters, a world music workshop, Indonesia, 2005

### **Selected University, Professional and Community Service**

- Director of IUP String Project, 2004-present: Developed community outreach program and teacher-training program for IUP music students.
- Co-Chair of IUP Music Department International Committee & Member of IUP College of Fine Arts International Committee, 2005-2010
- Guest faculty member at Ecole De Musique Dessaix-Baptiste, Jacmel, Haiti (2006, 2007, 2009)
- Director of UT String Project 1997-1999. Directed internationally recognized string teacher education program.



### **Previous FPDC Grants and Outcomes**

2008; Professional Development through National and International Performances and Master Classes with the Arcadia Piano Trio; Category #3 – Creative and Performing Arts.

Project outcomes included: 1) establishment of Arcadia Piano trio, a new ensemble including my collaboration as cellist with leading musicians in the US; 2) concert performances and master class presentations of the Arcadia Piano Trio at one public venue, three universities and one arts high school in Thailand; and 3) study of traditional Thai instruments that I incorporated in classes that I teach at IUP. Long-term outcomes have been 1) continuation of the Arcadia Piano Trio in further local, national and international performances at IUP, other U.S. universities, public concert in Canada, and further performances at universities in Thailand in 2011; overall professional growth in cello performance and pedagogy.



**Bangkok Symphony Orchestra Foundation**

under The Royal Patronage of His Royal Highness Crown Prince Maha Vajiralongkorn

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มูลนิธิออร์เคสตราซิมโฟนีกรุงเทพ 508 ศาลาว่าการกรุงเทพมหานคร

December 17, 2013

Dr. Linda Jennings  
Associate Professor of Music  
Indiana University of Pennsylvania  
Department of Music  
Cogswell Hall, Room 213  
Indiana PA, 15705  
U.S.A.

Dear Dr. Jennings

Now entering its 32<sup>nd</sup> anniversary season, the Bangkok Symphony Orchestra (BSO) has firmly established itself as the nation's finest orchestral ensemble.

Since its founding in 1982, BSO's continuing mission has been to develop the first Thai professional private symphony orchestra to an international level as well as to promote classical music and music education in Thailand.

The BSO operates under the auspices of the Bangkok Symphony Orchestra Foundation (BSOF), a non-profit organization under the Royal Patronage of His Royal Highness Crown Prince Maha Vajiralongkorn . Although BSOF receives no support from the government, we have developed its own fundraising through endowments, donations from individuals and organizations, sponsorships, and box office sales.(attachment A)

In keeping with our mission and goals of developing young talented Thai musicians on both student and professional levels, we are organizing the "BSO Cello Festival and Academy" which is scheduled tentatively during July 15th to 30th, 2014.

We would like to invite you to participate in the following activities:

- 1) Participate as Artistic Director for the "BSO Cello Festival and Academy" which is the first event of this kind in promoting cello playing and teaching in Thailand.



We would like to invite you to be the Artistic Director of this Festival, whereby you will conduct the cello workshops, master classes and the Cello Pedagogy Seminar to young Thai cellists (students) and professional cellists.

You will also be the featured guest performer and serve as Director for rehearsals for selected cello students and the Cello Festival Ensemble in preparation for a culminating performance of the entire BSO Cello Festival. This cello ensemble will consist of leading professional Thai cellists including BSO members, cello teachers at Bangkok Symphony Music School (BSS) and other invited cellists. The concert will be a public performance in which you will play solo repertoire with piano and conduct the Cello Festival Ensemble.

- 2) **Perform as a guest member of the BSO cello section for a BSO concert on August 8, 2014 in which you will participate in all rehearsal sessions and concert performance during August 1<sup>st</sup> -8<sup>th</sup>.** This concert will be an all-Mozart program featuring internationally renowned Russian-American violinist and conductor Dmitry Sitkovetsky. This will include four BSO rehearsals, the dress rehearsal and the concert.

The BSO will be responsible for your local transport and cost of organizing the Festival including the venue for workshops, concert hall, publicity and administration. Due to the limited budget, we would highly appreciate if you can obtain some financial support from your university or other organizations to cover your international travel, accommodations and meal costs during your stay in Bangkok.

Since the project will be the very first one in our country, we are confident that talented young cellists and Thai professional cellists will greatly benefit from the festival and academy and will surely bring up the level of cello playing for the orchestra.

We thank you in advance for your cooperation and look forward to hearing from you in due course, we remain,

Yours sincerely



( Atchara Tejapaibul )

Director and Secretary General

Bangkok Symphony Orchestra Foundation

B A N G K O K   S Y M P H O N Y   O R C H E S T R A

(Attachment A)

**Project Title :** " BSO Cello Festival and Academy"(BCA)  
**Organizer:** The Bangkok Symphony Orchestra Foundation (BSOF)  
**Festival period :** Jul 15 to 30 , 2014  
**Venue:** -Bangkok Symphony Music School (BSS)  
-The auditorium of Art and Culture, Chulalongkorn University  
**Festival Artistic Director:** Dr Linda Jennings  
Professor of Cello studies, Indiana University

**Project details:**

- I. The Junior Cellists (ages 9-13)** offers half-day cello instructions and classes.
- II. The Senior Cellists (ages 13 – adult)** involve half- day daily cello instructions and classes concentrating on technique, performance, care and maintenance of the cello, and body awareness through the Alexander Technique.
- III. The Cello Pedagogy Seminar :**  
**Participants:** Leading professional cellists in Thailand **including** cello teachers from the Bangkok Symphony Music School (BSS) , Professionals cellists from the Bangkok Symphony Orchestra (BSO), Cello instructors from colleges of Music in Bangkok and other provinces in Thailand.



**Bangkok Symphony Orchestra Foundation**

under The Royal Patronage of His Royal Highness Crown Prince Maha Vajiralongkorn

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มูลนิธิวงดุริยางค์ซิมโฟนีกรุงเทพ ภายใต้อุปถัมภ์ของสมเด็จพระเจ้าลูกยาเธอ เจ้าฟ้าทีปังกรรัศมีโชติ มหารัชมงคลหิรัญราชวิทยาลัย

### **The Bangkok Symphony Orchestra (BSO)**

Now entering its 32<sup>nd</sup> anniversary season, the Bangkok Symphony Orchestra (BSO) has firmly established itself as the nation's finest orchestral ensemble.

For the many hundreds of music lovers present at the opening concert of the newly formed BSO on November 26<sup>th</sup>, 1982, the performance of works by Beethoven, Johann Strauss and Max Bruch represented a truly monumental occasion. The first distinctive notes of Beethoven's *Egmont* Overture not only brought to fulfilment a dream and the culmination of long planning and dedicated commitment, they heralded a new era in the history of music in Thailand. It was particularly appropriate that the opening work, inspired by a quest for freedom and justice, should be dedicated to His Majesty King Bhumibol Adulyadej.

Since then, the orchestra has become firmly established as the jewel in Thailand's artistic crown. It has also been the catalyst for the development of the arts generally to international standards of performance. In addition to performing regular series of classical concerts in Bangkok, the BSO runs a highly successful Music School, and each winter presents a series of free open-air concerts in Bangkok's parks. It has also become Thailand's most travelled overseas cultural ambassador with concerts in Korea, Malaysia, Singapore, Vietnam, Cambodia, Indonesia and the Philippines, and with several visits to Japan being especially well received.

History was made in November 2010 when the BSO took to the stage of what is arguably the most famous concert venue in the world, the Musikverein in Vienna, to perform a Tribute Concert of music by His Majesty the King. In 1964, whilst on a state visit to Austria, His Majesty was honoured by Vienna's Hochschule für Musik und Darstellende Kunst which presented the Certificate of Bestowal of Honorary Membership to Thailand's King, thus making the His Majesty the first Asian ever to be so honoured. This and the orchestra's concert in Rotterdam marked its European debut.


B A N G K O K   S Y M P H O N Y   O R C H E S T R A

In 2007 the BSO commenced an annual series titled *Great Artists of the World*. This included concerts and recitals by some of the world's most celebrated performers. So successful was the series that it is now in its sixth season. Artists who have graced the stage of the Thailand Cultural Centre include sopranos Dame Kiri Te Kanawa, Renée Fleming and Barbara Bonney; cellist Yo-Yo Ma with his *Silk Road Ensemble*; flautist Sir James Galway and violinist Sarah Chang; pianists Leif Ove Andsnes, International Chopin Competition winner Yundi Li, and Tchaikovsky Competition winners Barry Douglas, Denis Matsuev and Mikhail Pletnev; the Moscow Chamber Orchestra, I Solisti Veneti and the Bach Orchestra of the Leipzig Gewandhaus. The Series has also included concerts by world-renowned popular artists Katherine Jenkins and Lea Salonga who shot to fame in the musical *Miss Saigon* in London and New York. Truly a roster of artists of which any concert promoter in the world would be justifiably proud.

As Thailand's leading orchestra, today the BSO continues its mission, commitment and contribution to Thai society in promoting the development of classical music in Thailand.

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Bangkok Symphony Orchestra (BSO)  
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BANGKOK SYMPHONY ORCHESTRA

### **Bangkok Symphony Music School (BSS)**

In addition to Bangkok Symphony Orchestra (BSO) activities, the Bangkok Symphony Orchestra Foundation (BSOF) has also organized a number of other activities to promote classical music. These include music education activities and appreciation of classical music such as BSO Concerts in the Park series String Summer Camps, education concerts at schools, as well as support for young talented music students to study at music camps abroad.

One of the most successful music education project instituted by the BSOF has been the Bangkok Symphony Music School (BSS).

Established in 1996, BSS was initially set up to provide music education for children and adults of all ages. The primary objective is to expand the music study, in particular for string instruments as a feeder to the string section of BSO. Later on, other instruments were added, and now BSS covers all instruments from string to piano, woodwind, brass, guitar, voice, and music theory. Students' age range from 5 to 40. Classes is on a one to one basis.

The key success to BSS is that students are able to participate in group ensemble performances through annual and other regular events held by the school. By doing so, students gain confidence and the opportunity to interact with other young musicians. Students are not developed not only for musical skills, in addition music helps developing the mentality, physicality, IQ, EQ and teamwork spirit.

#### **Curriculum**

Our curriculum emphasizes on individual training, and based on European and American guidelines and standards.

#### **Instructors**

Instructors for this project are members of the BSO, as well as guest teachers.

#### **Additional Activities**

BSS provides additional activities for practical training for its students through activities such as concerts, summer music camps and intensive day camp by highly qualified teachers.

*“Concert in the Park”* in Lumpini Park also allow BSS students to perform the concert with BSO musicians, on Children's day every year.



Through BSOF, the collaboration with many embassies brings international experts and instructors to conduct workshops / masterclasses for violin, cello, piano and other instruments including voices for BSS students. At the end of those workshop/master classes, attended students will perform concert with their master for the general public.

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Chiangrai Youth Orchestra  
254/1Khorloy Rd.  
Robwieng Muang  
Chiang Rai, Thailand 57000

17 December, 2013

Dear Ms. Jennings

Since our last cooperation in June, 2013. I really appreciate in your abilities. Chiangrai Youth Orchestra's members have been developed in their performances and they're opened their vision in classical music art with your kindness.

Chiangrai Youth Orchestra or CYO will plan to have the classical concert and the workshop for our members in July - August, 2014. I'd like you to fulfill our concert and also share your great experiences with our members. So I'd like to invite you to perform in our concert and to be the guest lecturer in classical music art for CYO's members.

*Paramet Lerdkasem*

I'm looking forward to hearing from you soon.

Sincerely yours,

Mr. Paramet Lerdkasem

Chiangrai Youth Orchestra Director