



Bangkok **Charity** Orchestra

Foundation For Children

Charity Concert

Thursday 11 March 2010

7.30pm at Henri Dunant Hall
Royal Bangkok Sports Club

Beethoven: Egmont Overture

Chopin: Piano Concerto No. 1 in E minor

Beethoven: Symphony No. 5 in C minor

Conductor: Chulayuth Lochotinan

Soloist: Erica Tang



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Programme



Beethoven: Egmont Overture, Op. 84

Chopin: Piano Concerto No. 1 in E minor, Op. 11

1. *Allegro maestoso*
2. *Romance - Larghetto*
3. *Rondo - Vivace*

Intermission (15 minutes)



Beethoven: Symphony No. 5 in C minor, Op. 67

1. *Allegro con brio*
2. *Andante con moto*
3. *Scherzo. Allegro*
4. *Allegro*

Foundation For Children



...อนาคตของชาติที่วาดฝันว่า
เมื่อพวกเขาเติบโตขึ้นเป็นผู้ใหญ่
จะนำความเจริญรุ่งเรืองและสงบสุขมาสู่โลก ...

...แต่ในความเป็นจริง ทุกวันนี้สภาพที่เด็กขาดความรัก
การดูแลเอาใจใส่และความเข้าใจ ก่อให้เกิดปัญหาต่างๆ
บนท่อนโอกาสของพวกเขา ให้เป็นจริงได้น้อยลง ...

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ให้ความรัก ความมั่นใจ ให้ความหวังเป็นการเติมพลังวัยเยาว์ ให้เติบโตใหญ่ สู่การสร้างสรรค์"

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NOURISHMENT UNDERSTANDING AND IMAGINATION LOVE, HOPE AND CONFIDENCE IS TO
NURTURE CREATIVE AND HUMAN QUALITIES"

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ประธานกรรมการมูลนิธิเด็ก
Prof.Dr.Prawase Wasi, MD.
President of Foundation for Children

Bangkok Charity Orchestra

Conductor - Chulayuth Lochotinan
Concert Master - Yanisa Sirojanun

First Violins

Yanisa Sirojanun**
Kittiphum Netsuwan
Nicharee Phatitit
Pakawat Nilfuk
Patrída Rangchaikul
Pattamon Wattanawanitchakorn
Piyaphob Karoonyavanich
Ruangrung Silapoch
Runn Charksmithanont
Sarah Quan
Wannika Kuankachorn
Watchara Plubsuk

Second Violins

Clare Lambert**
Chot Buasuwan
Chatsuree Rungjharuen
Kamonchanok Chue-Ngam
Kyung A Kim
Manutsanunt Phanpheng
Napat Chaipraditkul
Nutcharinthorn Aungwarachatchawal
Pakanan Chamnivikaipong
Ronarong Dotjetrew
Siriyani Siriwattaprayoon
Tanayut Jansirivorkul
Varinthorn Aungwarachatchawal

Violas

Anawin Ampremsilp**
Atjayut Sangkasem
Pongnarín Varindaravej
Pornnpat Pinchomchay
Teeradej Kordumrong
Tipok Vivattanasarn

Cellos

Andrew Healey**
Aunyawán Thongboonrod
Emily Chen
Irada Lao-Skool
Luckana Rujiboonyatorn
Nada Nontapaoraya
Pakkarat Bhumisawadi
Pakorn Tongmoon
Pichet Leelakhajornkij

Double Basses

Pongsathorn Surapab**
Khuntakorn Svasti-Xuto
Mar Kampee
Prakit Ketnimit

Piccolo

Pasuree Yacharn

Flutes
Araya Kulnopalerk **
Pakkamon Jitanantaphorn
Pasuree Yacharn
Phettaniphát Somphet
Yuttana Sathon

Oboes

Kritsada Yubunyong**
Kittiphon Sanboonrueng
Nuttha Kuankajorn

Clarinets

Sirada Chokwareeporn**
Anchisa Kijisiripanth
Kwanchanok Samrejprasong
Putharaksa Rokarak
Thoedsak Jadkaer

Bassoons

Intouch Lakeyen**
Kantita Chengkaek
Natsupa Taengnoi

French Horns

Ben Powell Davies
Icey Charoenponphot**
Nakarin Ta go in
Passarapa Teja

Trumpets

Oratai Saetang
Purinut Phumitharanon**
Wanchana Panthuhong

Trombones

Adisorn Tongtua
Charoenwich Rujirussawarawong**
Siriwat Tammapi-muk

Timpani

Kanthita Komolphan

**** Principal**

The orchestra would like to thank the following sponsors, institutions, teachers, and individuals who have contributed to the concert:

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Chulayuth Lochotinan - Conductor



Chulayuth Lochotinan began studying the piano in 1987 with Dr. Motoko Funakoshi at the Robinson School of Music in Thailand. He was a Music Scholar at Harrow School in England and was trained under Colin Stone for piano and Dimitar Burov for violin. He regularly performed as a soloist as well as in ensembles and won numerous First Prize of the Annual Piano Competitions. He was granted the Leadership Award by His Majesty King Hussein of Jordan in 1999. He performed in various concerts with the Harrow School Orchestra, including the 'Millenium Churchill Songs' at the Royal Albert Hall in 2000.

In 2001, Chulayuth gained entrance at Trinity College, Oxford University, where he received the Britton Award and became the conductor of the Trinity Orchestra. He actively performed in concerts, which included conducting the Oxford Charity Concert fund raising in aid of Sudan Crisis. He graduated with a Master of Engineering in 2005.

While working as a Consultant in Financial Services at Accenture in London, Chulayuth continued to give public performances which included conducting the UBS Orchestra in a fundraising concerts and the UK Premiere of Alvin Curran's 'Maritime Rites' at the Millennium Bridge.

At present, Chulayuth is based in Bangkok. He worked at Deloitte prior to joining Thomson Reuters where he is now working as a Senior Manager. Recently, he had been invited to give a lecture on "Music and Society" at Chulalongkorn University. In the weekends, he teaches piano, violin and music theory at the Robinson School of Music.

Yanisa Srirojanun - Concert Master



Yanisa Srirojanun began studying the violin when she was eight years old. She earned a Performing Diploma from ABRSM in 2006 and received music scholarship from Regent's International School and Harrow International School. She is now eighteen years old.

Since sixteen, Yanisa has appeared with a roster of orchestras, including the Bangkok Symphony Orchestra (BSO), the Galyani Vadhana Institute Orchestra, the UNITY Orchestra, and the Siam Philharmonic Orchestra, under the batons of such great as Robert Benzi, Giordano Bellincampi, Barry Douglas and Mikhail Pletnev. She also joined in the Celebratory Concert 25th anniversary of ABRSM exams in Thailand.

In 2008, Yanisa was selected to take part in the masterclass with Professor Robert Szreder at Bled Festival, Slovenia. In addition to the Bled Festival, she has attended the masterclasses by Kristina Kato, Terada Fumihito, and Theodora Geraets.

Currently, Yanisa is studying with the renowned pedagogue Siripong Tiptan at the Rangsit University Conservatory of Music under the HRH Princess Galyani Vadhana Music Scholarship.

Erica Tang - Piano



Erica Tang, born and raised in Canada, began piano lessons at the age of five with Wolfram Linnebach. Under his thirteen years of tutelage, Tang began winning piano competitions by the age of seven, and made her orchestral debut at the age of eleven with the Alberta College Conservatory Orchestra.

A consistent national prize winner at the Canadian Music Competition for eight consecutive years, she has also performed with the National Youth Orchestra of Canada and the National Arts Center Orchestra while still in her early teens. Tang also placed third in the Shean International Piano Competition at the age of sixteen and to date is still the youngest competitor to ever advance to the finals. She completed the entire curriculum offered by the Royal Conservatory of Music of North America while still in her teenage years, placing First Class Honors with

Distinction in each level.

Her first memory of a masterclass was at the age of nine for the late Gyorgy Sebok, and throughout her childhood had played for illustrious musicians such as Jane Coop, Jon Kiruma Parker, Angela Cheng, Jane Allen, Robert McDonald, Emilio Del Rosario, Ronald Turini, Marc Andre-Hamelin, and Anton Kuerti. She was accepted at the age of seventeen into the studio of Menahem Pressler, pianist of the Beaux Arts Trio at Indiana University. Tang continued to work with Marietta Orlov, completing her Bachelor of Music Degree at the University of Toronto. While in Toronto, Tang was the chosen pianist to represent the province of Ontario to compete in the National Finals.

She has performed for the Attorney General of Canada and the Ambassador of Thailand of Washington, D.C.. Featured on CBC Canada radio at the age of 9, she has also been heard on WQXR, the Classical Radio Station of the New York Times. She is the pianist of Trio Colore, a piano trio established in the year 2000 in Canada, winning the Felix Galamir Chamber Music Award within its first few months of its conception. Tang was then accepted at the Yale School of Music to study under legendary pianist Claude Frank, and obtained a Masters of Music in Piano Performance degree. She is currently finishing her Doctorate of Piano Performance at Stony Brook University in New York with Gilbert Kalish.

An experienced chamber musician, Tang received tutelage from members of the Tokyo String Quartet, the Emerson String Quartet, the Guarneri String Quartet, the St. Lawrence String Quartet, and the Gryphon Trio.

Bangkok Charity Orchestra

The Bangkok Charity Orchestra (BCO) is the first orchestra to be committed to raising funds for charities in Thailand. It is established with the aims to support well respected charities as well as to promote classical music in Thailand while being a platform for aspiring musicians to perform. The orchestra consists of talented musicians, both music professionals and experienced amateurs. The orchestra is directed by Chulayuth Lochotinan, an enthusiastic conductor who had been involved with several fund raising concerts in the United Kingdom.

The orchestra is grateful for its sponsors and supporters. We hope that you will enjoy the performance this evening and we very much value your support. If you have any feedback or would like to perform with us in the future concerts, we would be delighted to hear from you, please email contact@charityorchestra.org

Orchestra Committee

Chulayuth Lochotinan - Music Director and Founder

Supapij Xoomsai Na Ayudhya - Charity Coordinator

Clare Atkinson - Treasurer

Programme Note

Egmont Overture, Op. 84

Ludwig van Beethoven (1770-1827)

Beethoven was undoubtedly one of the greatest composers of the German-Austrian musical tradition. He was born and grew up in Bonn and later settled down in Vienna, the capital city of the then Austro-Hungarian Empire.

Beethoven was trained and eventually excelled in all musical forms and style of the 18th century classical music tradition, on par with his senior contemporary as F.J. Haydn and W.A. Mozart. However, with his highly individual artistic needs and expressions coupled with the changing social and political climate in Europe at the time, his music gradually developed into musical works imbued with deep emotional and artistic fire and heroism rarely before heard in the 18th century classical music. Beethoven's music was not a mere refined court entertainment of the past generations but artistic expressions aiming to lift up the human spirits; a musical ideal which laid down a firm foundation for the Romantic music of the century to come.

Beethoven's musical works featured in tonight's programme are some of the supreme examples of his finest and most popular works.

Egmont Overture is the opening number of the incidental music Beethoven wrote for a revival of Goethe's play of the same name, premiered in June 1810 with resounding success. However, of the total of 10 numbers, the Overture is all that is usually heard today.

The subject of the play concerns the history and heroism of Lamoral, Count of Egmont (1522-1568), the Flemish statesman who liberated the Netherlands from Spanish domination. Beethoven responded to the literary theme with some of his most sublime and exultant music, particularly the heroic exaltation of the sacrifice of a man sentenced to death by taking a strong stand against oppression.

Piano Concerto No. 1 in E minor, Op. 11

Frederic Chopin (1810-1849)

Chopin was a Polish composer and piano virtuoso of half French blood on his father side. He was admirably known as 'the poet of piano' from several hundred piano pieces he wrote during his short and nostalgic life; Chopin was involved in an underground political movement during his teenage years before finally fleeing to France when only 20 and never to return to his beloved homeland.

Chopin wrote only two piano concertos both of which date from early in his career. This one in E minor was the second to be written and premiered but the first to be published and so designated as No. 1. The first performance took place in Chopin's home city of Warsaw in October 1830 with the composer at the piano. The concert was a huge success and was the last time he played in Poland. Both works have maintained a firm position in the concert repertoire to this day.

The concerto is in a traditional three-movement structure of fast-slow-fast tempo:

1. The first movement in a fast tempo with majestic tone (*Allegro maestoso*) is full of Chopin's characteristic melodic inventiveness throughout.
2. The second movement in slow tempo (*Larghetto*), as mentioned by the composer himself, is a romance, evocative of a reverie in the moonlight on a spring evening.
3. The finale is a lively rondo (*Vivace*), written in the manner of a Krakowiak; a lively Polish dance.

The BCO proudly features this concerto in tonight's concert, as a special tribute to Frederic Chopin on the bicentenary of his birth which is commemorated throughout the world this year.

Symphony No. 5 in C minor, Op. 67

Ludwig van Beethoven (1770-1827)

Beethoven wrote this symphony in 1808, two years before the incidental music to the Egmont play and undoubtedly these two works share similar heroic tone. Although the symphony has no literary background, its various musical motives and the way Beethoven unfolds them, certainly transform the whole symphony into a drama without a single spoken word.

The symphony consists of four movements:

1. A fast and vigorous movement (Allegro con brio) opens with a short powerful motive (consisting of short-short-short-long notes) which gradually unfolds in various guises throughout the entire work. This four-note motive had gone through all kinds of interpretations; ranging from the sounding of 'Fate' knocking at the door to the song of the goldfinch chirping to the letter V in Morse Code used by the Allied Forces during World War II, symbolizing 'Victory'.
2. The second movement in a not-so-fast tempo (Andante con moto) is a set of variations on a double theme; a smoothly flowing melody of grace and charm alternating with a theme of more masculine character.
3. The third movement in a fast tempo (Allegro) is a scherzo (literally 'a joke') which leaves very little trace of the dance character of the traditional minuet and scherzo. The theme of this movement is a disguised version of the famous four-note motive.
4. The final movement in fast tempo (Allegro) continues without a break and resumes the magnificently heroic tone of the first movement. The fanfare-like principle theme leads the course of the whole movement before concluding the work in an overwhelming excitement and brilliance.

Programme note by: Sadabpin Rattanuarn



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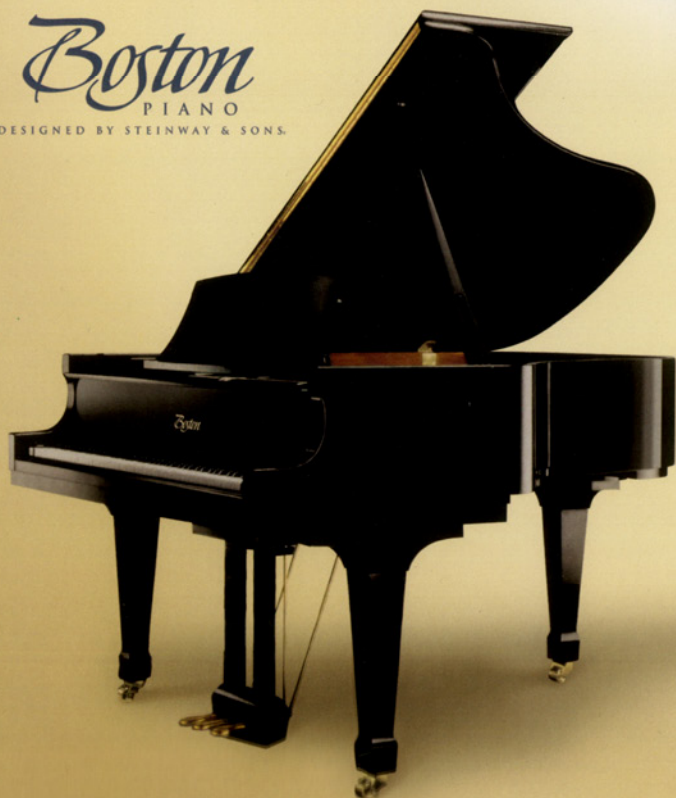
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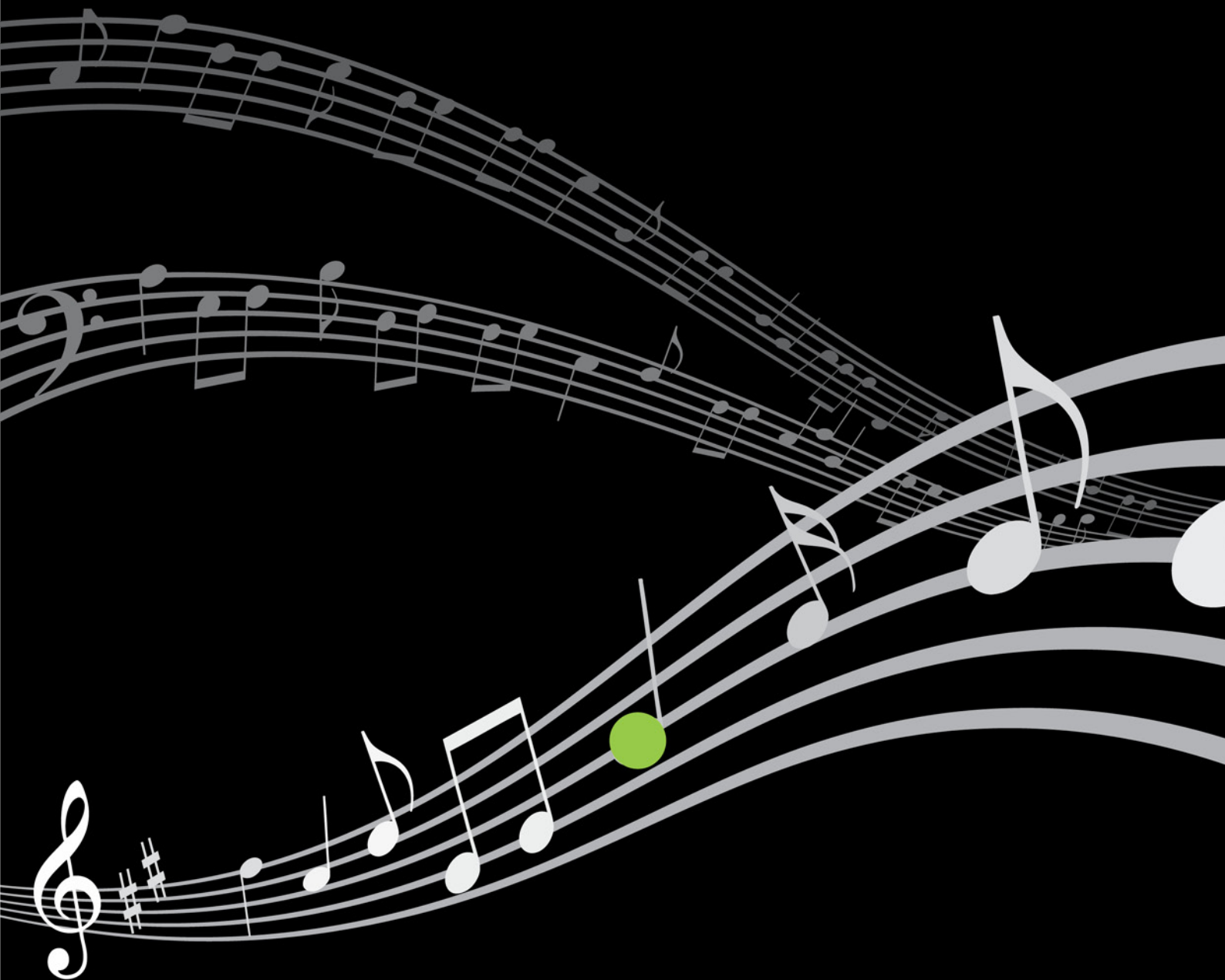


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and on which it is impossible to be silent"**

- Victor Hugo -

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