



FINAL CURTAIN CALL - 19 SEPTEMBER 2025

YAMP 20TH ANNIVERSARY CONCERT SERIES

FROM ZERO TO CURTAIN CALL

How we brought the Piano Department concert to life

NOSTALGIA | Production report and supporting archive

CHACHAWIN SINTHUSARD

Student Head of Piano - arranger - conductor - performer

Purpose, scope and contents

PROJECT RECORD

This report documents how I, Chachawin Sinthusard (Che), worked with Poonnapat Swatmethakul (Tanoi) as Student Heads of Piano to plan and deliver the Piano Department segment of Nostalgia, the YAMP Annual Concert Series 20th Anniversary Celebration.

Document status

Personal portfolio and production-documentation copy.

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A student-led production at full scale

The Piano Department concert began with no fixed programme and no ready-made production system. We had to create both. What eventually reached the stage was the product of repertoire decisions, arranging, contracting guest players, room scheduling, quality checks, stage planning, projection content, costume coordination and constant last-minute problem solving.

16

piano students in the planning roster

45+

minutes of listed music, before transitions

10K

THB approximate working budget

20TH

anniversary concert series

THE CENTRAL CHALLENGE

Our brief was ambitious: create a substantial programme for a small department, give every student a meaningful role, include both classical repertoire and pop music, and make the result feel like one theatrical journey under the theme Nostalgia. The final run sheet records about 45 minutes of musical content; with stage movement, spoken or visual transitions and the shared concert format, the production was designed to fill an approximately one-hour departmental slot.

What made it work

We divided responsibility, brought in additional arrangers when one person could not realistically complete every chart, documented performer placement piece by piece, and kept adapting the programme until it was playable, balanced and stage-ready.

Turning a theme into production rules

CREATIVE IDEA

Nostalgia was not simply a title. It became the filter for repertoire, scene design and pacing: childhood, old stories, dances, memory, longing and the feeling of returning to something familiar.

NON-NEGOTIABLES

- Include all 16 piano students. The programme needed individual features as well as shared works.
- Mix classical and popular music. The audience journey had to move naturally across styles.
- Create at least two true ensemble moments. Everyone needed the experience of performing together.
- Work within limited facilities. Grand-piano rooms were scarce and had to be scheduled deliberately.
- Stay within a small student budget. Visual artwork and arranging costs competed for the same funds.
- Deliver under real concert pressure. Decisions continued to change close to the performance date.

Leadership model

Tanoi and I co-led the Piano Department. I concentrated on programme construction, arranging, performer allocation, scheduling and conducting. Tanoi led important visual and costume work and coordinated the artist responsible for the projected backgrounds. We consulted students, arrangers, guest musicians and the wider student-council production team throughout.

Building the musical arc

Planning started from a blank page. We first allowed students to propose pieces, but that open process moved slowly and did not automatically produce a coherent concert. There were disagreements, revisions and practical questions about who could play what. The solution was to move from a list of preferences to a designed arc.

DECISION SEQUENCE

01

Collect repertoire ideas

Let every pianist propose music and reveal interests.

02

Test the balance

Check style, duration, instrumentation and performer coverage.

03

Fill the gaps

Commission or create arrangements when the draft lacked pop and ensemble works.

04

Assign ownership

Fix performers, guest musicians, arrangers and conductors for every item.

05

Lock the running order

Shape a journey from childhood scenes through dance, romance and collective celebration.

The finished trajectory

Tchaikovsky and childhood scenes opened the programme; Fauré and Ravel extended the storybook atmosphere; film music, Brahms and tango widened the emotional palette; A Comme Amour led toward the full-company arrangement of Can't Take My Eyes Off You, followed by Live and Learn and the curtain call.

Writing music for the people in the room

The pop and crossover portion could not exist without new material written specifically for this cast. I could not responsibly arrange the entire programme alone, so I recruited and paid a small team of student arrangers while also taking responsibility for several of the most customised works.

MY ARRANGEMENTS

THE SYNCOPATED CLOCK

Piano and percussion | A playful clock scene built around precise rhythmic character.

A COMME AMOUR

Piano, strings and percussion | A larger texture requiring guest players and coordinated conducting.

CAN'T TAKE MY EYES OFF YOU

Full company feature | A fully customised finale chart with every part and entrance mapped for this project.

ARRANGING TEAM

The programme also credits Kornphol Chanthasakuldech, Patricia Anastasya Purba and Pannathad Ongphimai. Bringing additional arrangers into the workflow was both a creative decision and a capacity decision: the deadline required parallel work, clear briefs and a shared understanding of the available performers.

Making limited rooms behave like a system

The score was only the beginning. With several multi-piano works and limited access to grand-piano rooms, rehearsal time became a production resource that had to be allocated, protected and monitored.

THE REHEARSAL SYSTEM

- Central booking: I built a practice-room timetable rather than relying on informal individual requests.
- Additional capacity: a teaching studio was opened for practice when the normal piano-room supply was not enough.
- Targeted calls: duos, ensemble combinations and guest musicians rehearsed in focused blocks instead of calling everybody for every session.
- Quality checks: the working spreadsheet tracked score readiness, links, progress and rehearsal status.
- Stage-aware practice: rehearsals increasingly included entrances, seating, conductor sightlines and transitions, not only notes.

Why the logistics mattered

A two-piano concert creates dependencies: one unavailable room can stop multiple players at once. Guest strings, percussion, trumpet and bass added further constraints. Treating room access and personnel calls as part of the production plan allowed us to keep moving even when preparation continued very close to the concert. The atmosphere could still be enjoyable, but the schedule underneath it had to be disciplined.

Turning repertoire into visual storytelling

The production was designed as a sequence of scenes rather than a row of unrelated performances. Each number needed a visual identity, a performer layout and a clear relationship between the centre screen, the side screens and the people on stage.

VISUAL LAYERS

CENTRE PROJECTION	Artwork and environments that placed each piece inside the world of Nostalgia.
LEFT SCREEN	Composer, work title and arranger attribution prepared as a 16-slide sequence.
RIGHT SCREEN	Short scene-setting text that guided the audience through memory and mood.
COSTUME	Designed and coordinated by Tanoi to support the theatrical identity of the programme.
STAGE MAP	Piece-by-piece placement for two pianos, soloists, conductors and guest musicians.

Archive note

The supporting archive preserves the stage maps and the two side-screen decks in their original order. The commissioned centre-screen artwork is intentionally not reproduced here because of copyright restrictions.

Budget, roles and collaboration

THB 10,000 Approximate working budget. Most funded projected background art; additional student money was pooled to pay arrangers.

RESPONSIBILITY MAP

Chachawin (Che)	Co-lead; programme planning; arranging; performer allocation; room scheduling; conducting
Poonnapat (Tanoi)	Co-lead; costume design; visual coordination; artist liaison
Student arrangers	Parallel creation of pop and crossover material
Piano students	Performance, rehearsal, feedback and ensemble responsibility
Guest musicians	Strings, percussion, trumpet and bass support
Student council + faculty	Production framework, technical delivery, advice and institutional support

Production principle: the project succeeded because artistic decisions and operational decisions were treated as the same conversation. A musical idea was only complete when there was a score, a player, a room, a stage position and a cue.

What the curtain call proved

We prepared until the last possible moment, but the concert reached the stage as a complete experience. For me, the final curtain-call photograph represents more than a successful performance: it shows that young musicians can operate as arrangers, conductors, schedulers, collaborators and producers when responsibility is made real.

LESSONS I WOULD CARRY FORWARD

- Lock decision rights early. Open consultation is valuable, but a programme needs clear final owners.
- Set arranging deadlines before rehearsal deadlines. Players cannot prepare music that is still changing.
- Separate draft and final documentation. The stage-map archive and final spreadsheet show why version control matters.
- Schedule scarce rooms as production assets. Rehearsal capacity must be planned with the same care as repertoire.
- Integrate visuals before the final week. Projection, costume, screen text and stage movement affect musical pacing.
- Protect a contingency fund and contingency time. Small budgets and last-minute changes magnify each other.

Publication and copyright note

Full performances may not be published because of copyright limitations. Selected clips may appear on the CaptainChe YouTube channel. Further documentation of my arrangements and future authorised sheet-music releases may be made available through my website. External score links recorded in the working documents may be inactive or access-restricted.

Original production documents

The following material is reproduced as documentary evidence. Source pages remain in their original internal order. The original two-page Summary Notes are not duplicated because their content has been rewritten into this report.

A	Final production and rehearsal plan	PDF pages 13-19	7 pages
B	Draft piece-by-piece stage plan	PDF pages 21-36	16 pages
C	English 20th Anniversary programme book	PDF pages 38-83	Original pages 4-49 only
D	Composer and arranger left-screen deck	PDF pages 85-100	16 slides
E	Scene-text right-screen deck	PDF pages 102-117	16 slides

ACKNOWLEDGEMENTS

My thanks go to Tanoi, every pianist, the arranging team, all guest musicians, the student-council production teams, faculty advisors, College of Music staff and the parents whose time, resources and encouragement made the project possible.

Written and compiled by Chachawin Sinthusard
YAMP Piano Department - College of Music, Mahidol University



Final production plan

Repertoire, performers, personnel, quality checks and rehearsal scheduling.

ARCHIVE NOTE

The seven source pages are reproduced in their original order.

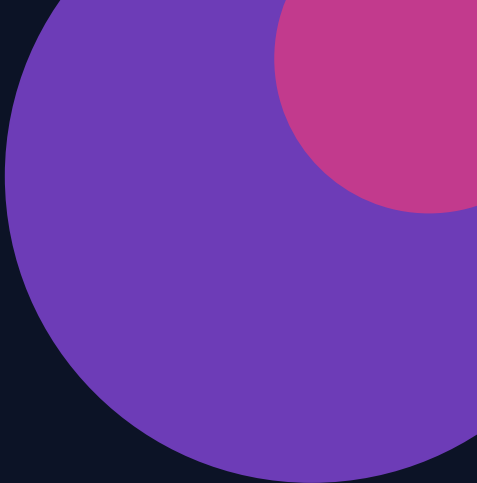
20th PC Concert Piano Department													
Scene Notes/Arts		Extra Musician	Piece Name Composer and Arranger	Performer / Who				Duration / min		Notes	Score Status	Sheet Music Link	Quality Check 2
				I. Primo	I. Secondo	II. Primo	II. Secondo						
1	Kid and Nutcracker did Christmas Tree Back Ground		P1 Tschalkowsky - II March from Nutcracker Arr. Edward Hesselberg					3				https://drive.google.com/drive/folders/1j1dzM6x7BRzRfKwWbXQmgv9Cnvdr8Ty7?usp=drive_link	
2	Jugger From Fairy - Russian and Christmas end		P1 Tschalkowsky- Russian Dance from Nutcracker Arr. Viktoria Amoros					2				https://drive.google.com/drive/folders/1xndQuE4c9CWdGqHGhGHGPbPDSNkp3?usp=sharing	
3	Child looking at Grandfather Clock	Non Pat	Leroy Anderson- Syncopated Clock Arr. Chachawin Sinthusard	Jita	Percussion: Non/		Caleb	2		Extra Piece	Captainche	https://drive.google.com/drive/folders/1kyTtTjAOPHsaz9euWV_z0nABNp0Z3qtW7?usp=drive_link	
4													
4			Gabriel Faure - Dolly Suite Op.26 - I Berceuse - II Mi-a-ou - IV Kitty Valse	Boston	Jul	Lee		8				https://drive.google.com/drive/folders/1wPFTnNhe9KmhUaMhHlaDm2QYOQwToy7?usp=drive_link	
5	Belle Reading a Book Under a Tree or in the Village	Voice and Percussion	Alan Meken- Beauty and the Beast	Tanoli			Jita	3		Extra Piece	P1 Kam	https://drive.google.com/drive/folders/1rfrE0uFXB1en3BDajpMMWUq1BbyIMqg	
6	Decorated House, Pagoda and Long House		M.Ravel- Ma mène 7 Oye. II L'afteronnette Impatience des Pagodes	Gabbby			Kaw	5				https://drive.google.com/drive/folders/1fPypxXDY07zofPSTUx6B3hd4N8TM_b?usp=drive_link	
7	Waltz Dance European Style Small Orchestra		M.Ravel- Valse Nobles et sentimentales I.Modéré	Che	Gabby			1				https://drive.google.com/drive/folders/1Y6Bm142JECW02Nw5VqABR0y3TH4hnm7?usp=drive_link	
8	Open Castle Gates Scene - Frozen		Kristen Bell, Idina Menzel - First Time in forever (from Frozen) for 2 piano (Compo Department)	Caleb			Eng	3		Extra	N. Pat		
9	La La Land Vibes		J Hurewitz-City of Stars from LaLaLand Arr. E Proietti	Tanoli			Pound	1				https://drive.google.com/drive/folders/1K3MnA4BeFy3N8pXWhitlyQwC3uDuUpJM7?usp=drive_link	
11	Kids and Hungarian Dance		J.Brahms -Hungarian Dance No.5 2 Piano	Yuchen			Eng	2				https://drive.google.com/drive/folders/1n_euARigM_1Ji8GZEEQ79O_PO3dyvW7?usp=drive_link	
12	Tango Dance		C.Gardel - Por Una Cabeza (Tango) Arr. Udo Wessiepe	Kaw	Che			2				https://drive.google.com/drive/folders/1kyxw6CjCv7dE6YvkiNvYeeV24PBSD?usp=drive_link	
13	Teenager Passing Love Letters	Orch	R Claydeman -A comme Amour Arr. with String Orchestra and Percussion. (Che)	Pound			Yuchen	3		Extra Piece	Captainche	https://drive.google.com/drive/folders/1xGQoX02D9JUKSXua5S3UcA01VM7?usp=sharing	
14		Everyone out	Can't take My Eyes out of You - Frank Vile (Piano Percussion)**				EveryOne	7		Highlight	Captainche	https://drive.google.com/drive/folders/1K5PLQtaA8Q4vCQcFvREdUQ4vGQvR?usp=drive_link	
15		Orch	Good Luckwishes - Love and Warm Place for string Orchestra (Concert Department) Navel Day	Che			Gabby	3		Extra Piece	MacBook	https://drive.google.com/drive/folders/1eyGEARMOjyCTA089xaK2GnEId14A3w6	
Encore	(Curtain call)	Orch	Good Luckwishes - Love and Warm Place for string Orchestra (Concert Department) Navel Day	Che			Gabby	3		Extra Piece	MacBook	https://drive.google.com/drive/folders/1eyGEARMOjyCTA089xaK2GnEId14A3w6	
Souvenirs													
Total Time = 45													
Collecting Musician													

[illegible]

[illegible]

Ensemble Required to Submit	Status Check By	Status Check By	Status Check By	Status Check	Link	
Pen Pen, Phill					https://drive.google.com/drive/folders/1J1dzM6x7fRKrfKsW6XQmgv9Cnx8ri8Tw	
Asia Khawfang					https://drive.google.com/drive/folders/1qxdOuE4c9CWDdGbH6GHIGPqbPDSNkpd3?us	
Jita Caleb + Percussion					https://youtu.be/Hjg2ZRDKdbk?si=3B-0m1xwj2g28ZKu	
Kaw Che					https://drive.google.com/drive/folders/1iykw6iCjCx7dE6YfvIKNcYFeV24tP8Dz	
Tanoi Jita + Voice and Percussion					https://youtu.be/0HzeLSboalo?si=0Vvyy--TyAL2IXmF	
Gabby Kaw					https://drive.google.com/drive/folders/1fPaypXDVQ7fpqFPS7Ux6BjHqd4N8TM_b	
Gabby Che					https://drive.google.com/drive/folders/1ksxWpsbx45aTfC-egKsgUm--8N2WygI5?usp=dr	
Caleb Eng					https://drive.google.com/drive/folders/1YAB8mH2AJEQWI0NwIvYABB0y3ThLHhm	
Tanoi Pound					https://drive.google.com/file/d/1WqUjmAvevXo1QNZwnCW-vS9CwAVWNqM/view?usp	
Yuchen Eng					https://youtu.be/Esvs43oLAH0?si=9F0APvc6jKoZSMo8	
Boston Lee Jui					https://drive.google.com/file/d/1nwJbaF4g0GoVpQnIj9s3SwUp98rT8EtI/view?usp=drive	
					https://drive.google.com/drive/folders/1wPFTbNnee9KmHusMUhHla0m2OYOwgTov?us	

[illegible]



B

Draft stage plan

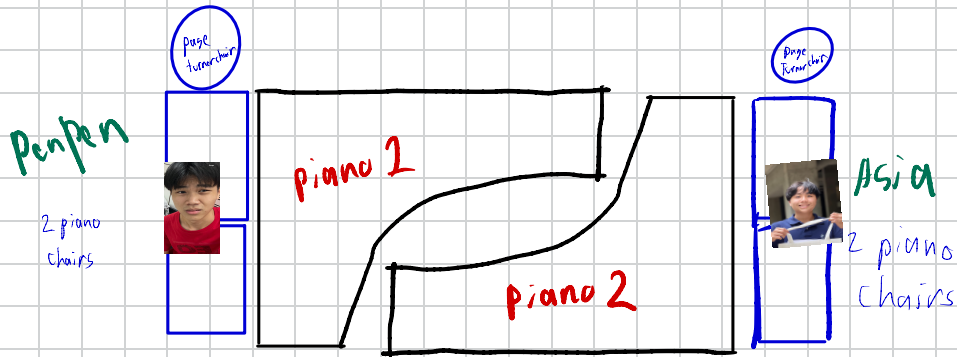
Piece-by-piece performer placement across the two pianos and guest ensemble.

ARCHIVE NOTE

The sixteen source pages are reproduced in their original order.

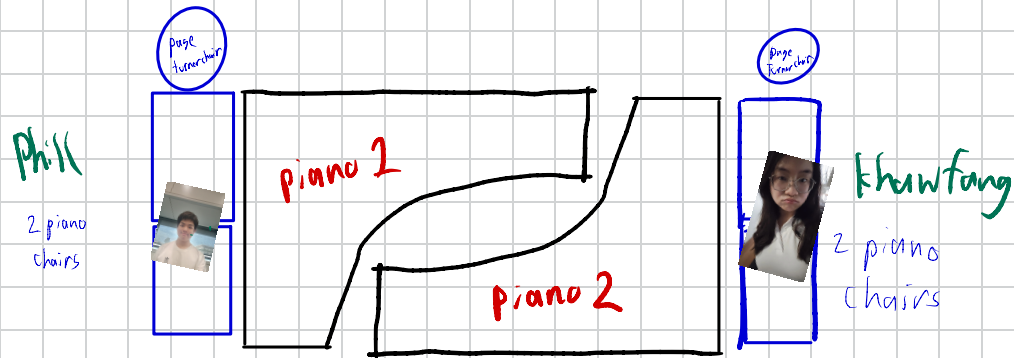
1. March from Nutcracker

(piano lid is removed na kubo)

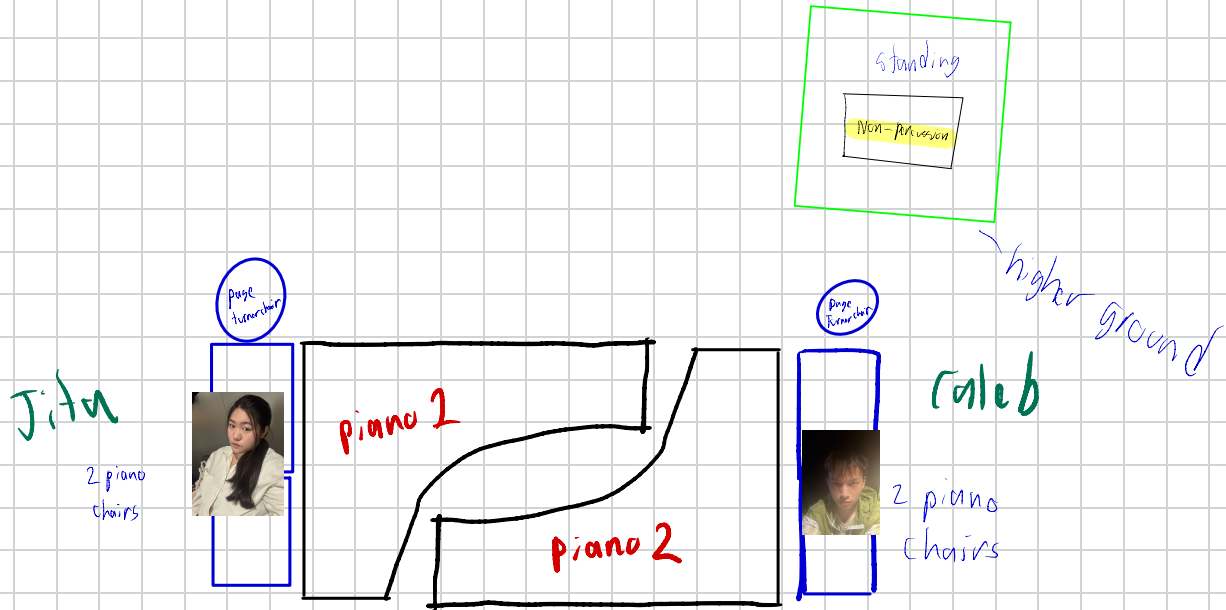


■ = special song

2. Russian Dance from nutcracker



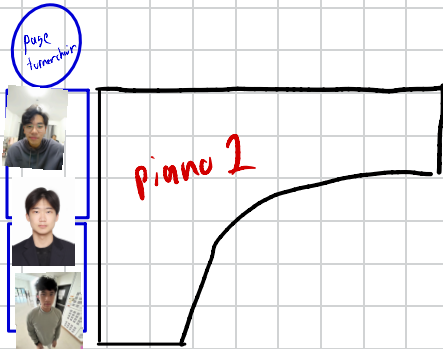
3. Syncopated clock



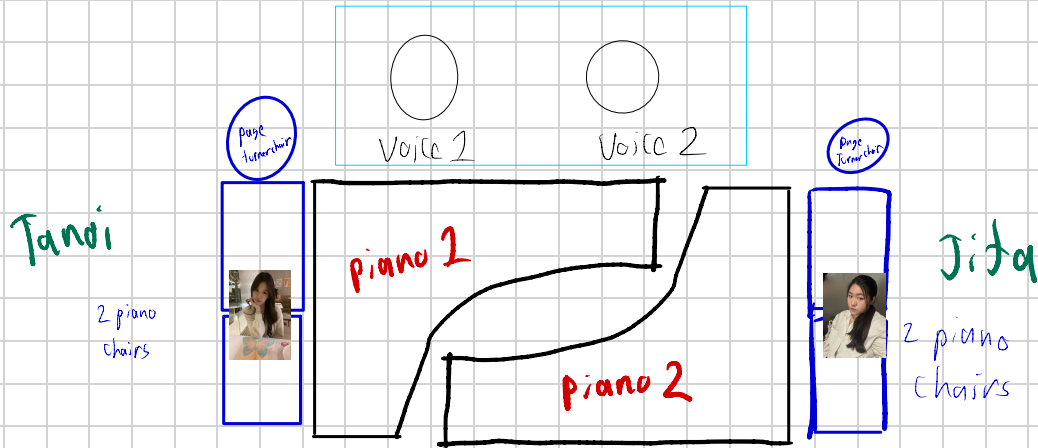
4. Dolly suite

Jvi
Lee
Boston

2 piano
chairs



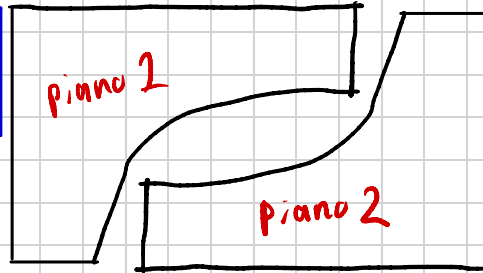
5. Beauty and the beast



6. Ravel — Laideronnette Impératrice des Pagodes

Gaby

2 piano
chairs



Kaw

2 piano
chairs

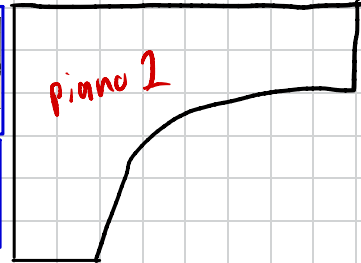
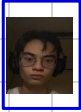
7. Ravel - Valse

Gabby

2 piano
chairs

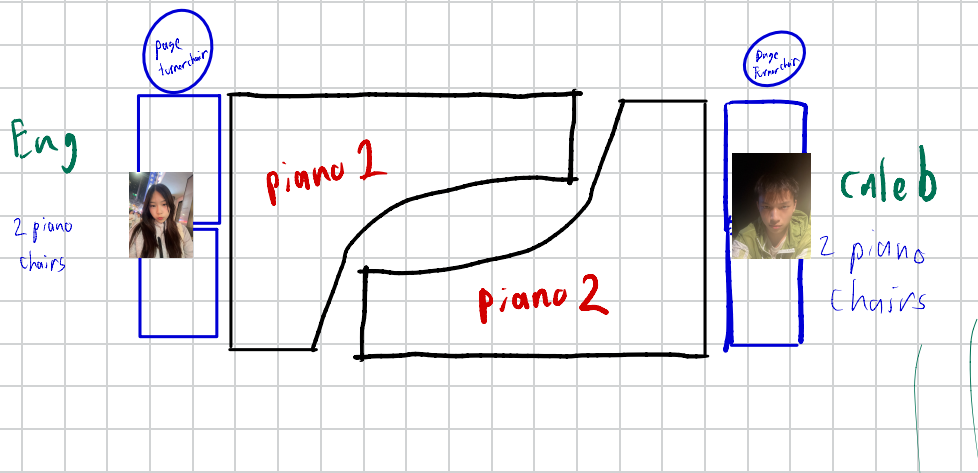
che

page
turner



piano 1

g. - First time in forever



9. LaLaLand - city of stars

1

Janoi

2 piano
chairs



piano 1

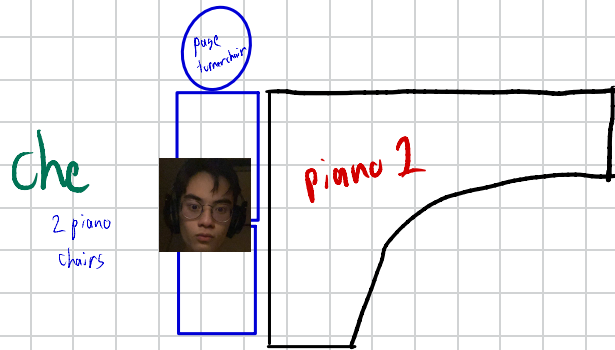
piano 2



Pound

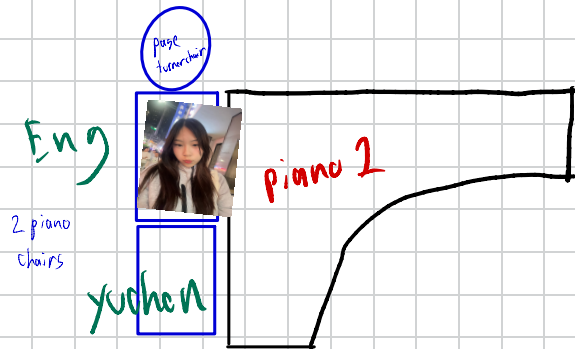
2 piano
chairs

10. Les petits Animaux

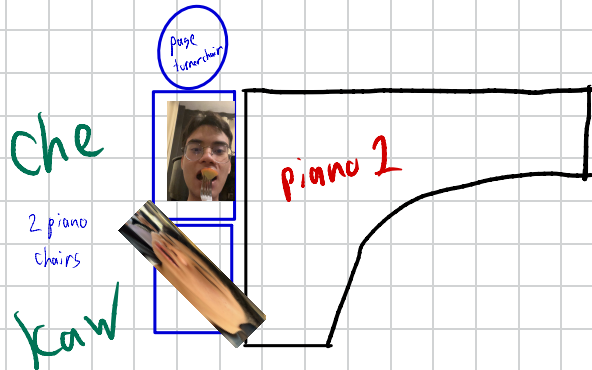


3 spots for 3 melodian player (standing)

12 - Hungarian dance

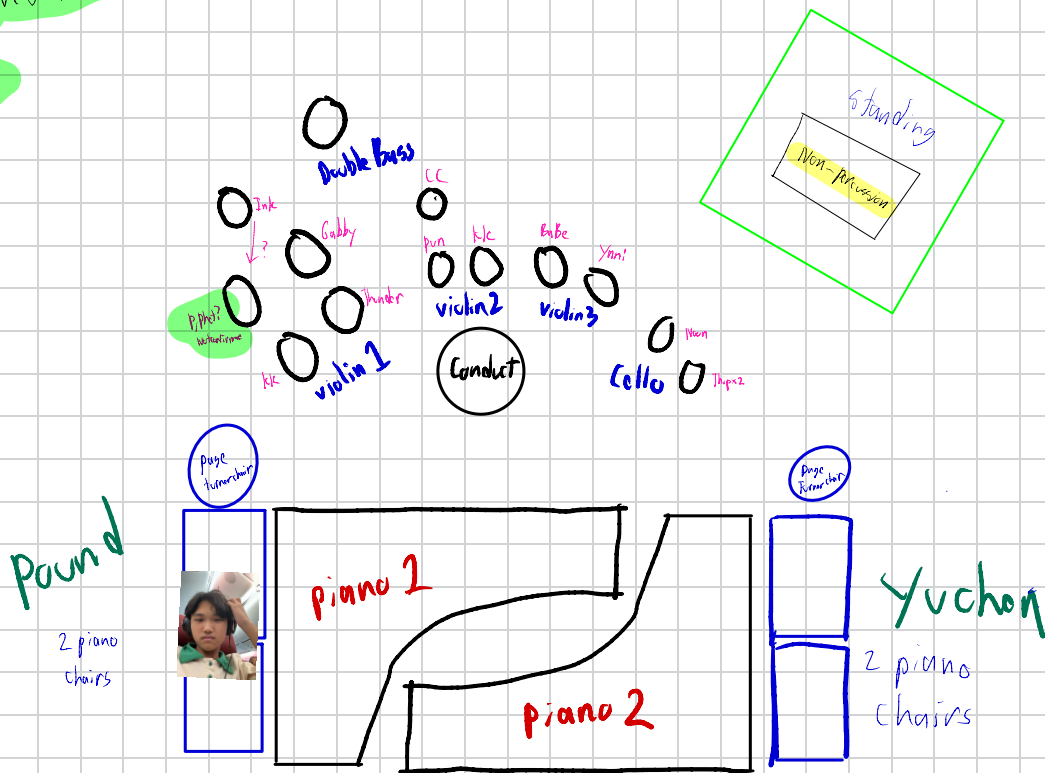


12 per Una Cabeza



13. A comme Amour

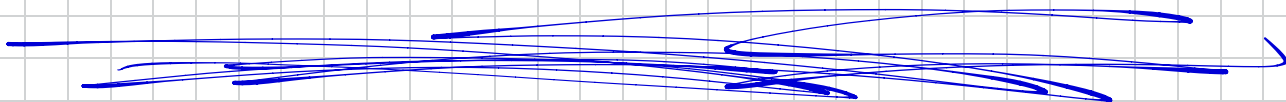
Orchestra musicians
enters



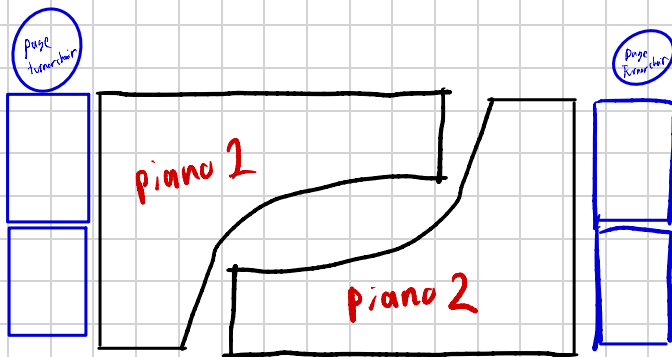
14. Can't take my eyes

Orchestra wait on
stage

To be planned later

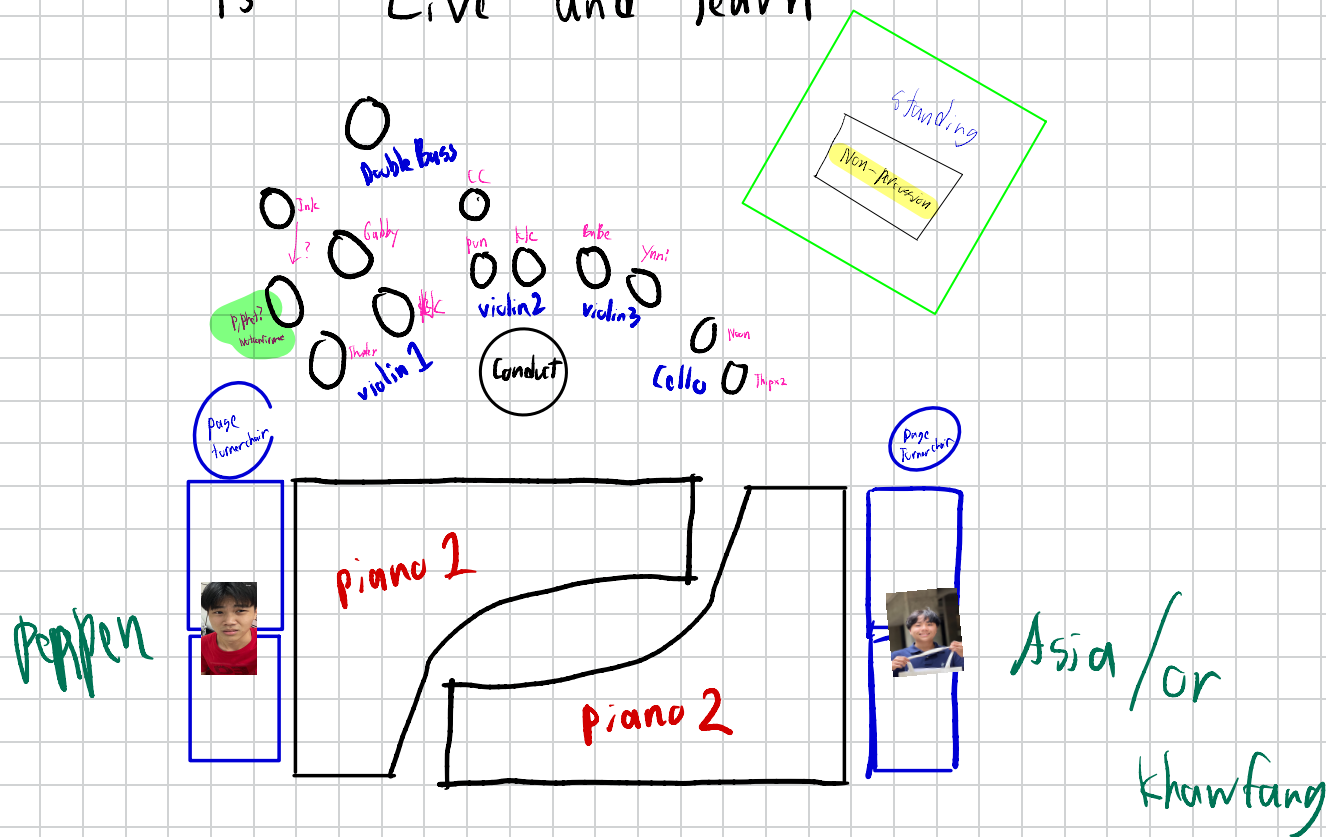


Very
bright lights
on stage

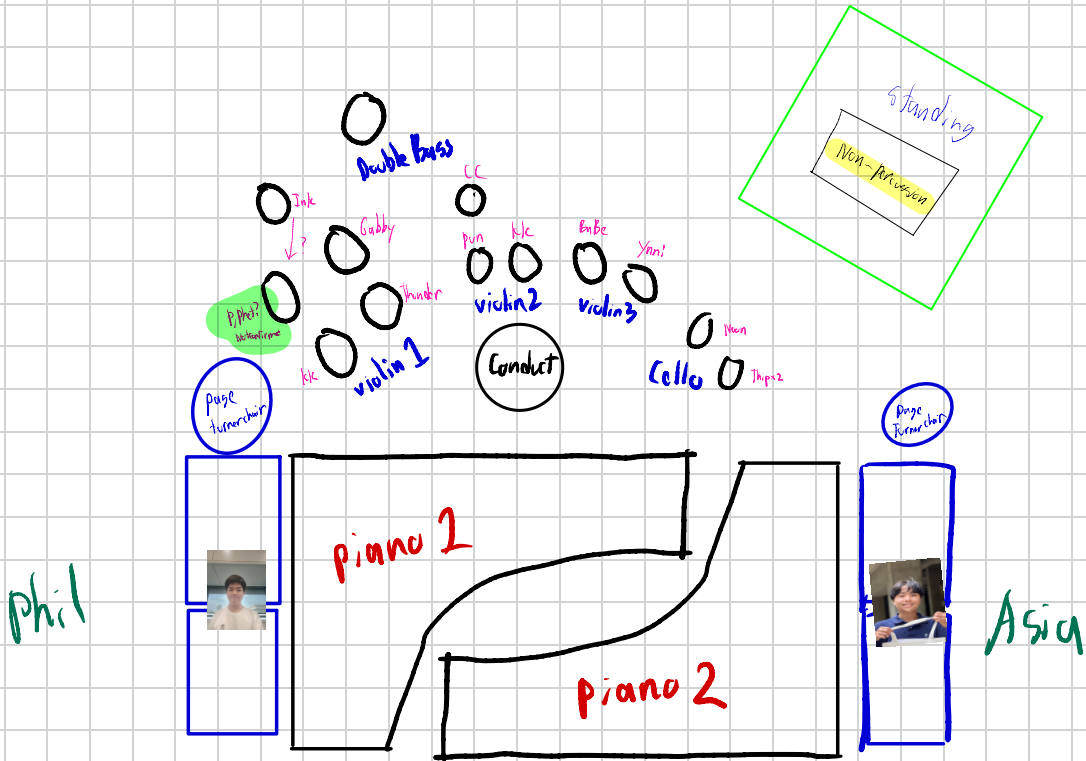


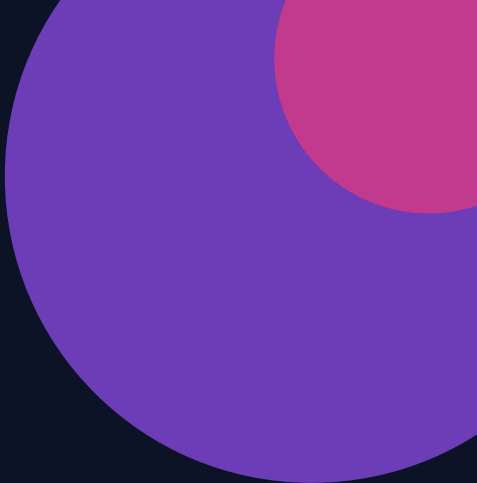
Everyone will play

15 - Live and learn



Encore - ११७





C

Official programme book

English-language programme, notes, artist information and production credits.

ARCHIVE NOTE

As requested, the first three original pages are omitted. Original pages 4 through 49 follow unchanged and in order.

MESSAGE FROM STUDENT COUNCIL PRESIDENT



Welcome, Distinguished guests, ladies, and gentlemen, welcome to our annual concert series, "Nostalgia." We invite you to immerse yourselves in the musical aesthetics that we have meticulously crafted to bring you on a journey back to the beautiful stories and cherished memories of the past.

We came together to plan and begin working on this concert even before the semester began, armed only with determination and the hope that it would turn out well. Although we faced numerous obstacles along the way, through the unwavering dedication of all of us, the students, as well as the continuous guidance and support from our teachers and parents, we were able to overcome every challenge and create this concert to the best of our abilities.

On behalf of all the students, I would like to take this opportunity to express our sincerest gratitude to everyone who has been a part of making this event possible..

MESSAGE FROM STUDENT COUNCIL PRESIDENT

(Continued...)

Thank you to all the parents for your warm support, including financial contributions, advice, and encouragement, as well as the food and amenities you have provided us throughout this journey.

Thank you to all our teachers for your invaluable guidance and for always being by our side.

Thank you to the team from the College of Music, Mahidol University, for your full support and for facilitating this event.

A heartfelt thank you to all the students from YAMP batches 25, 26, and 27 for your hard work and dedication. This has been one of the most remarkable displays of teamwork. And finally, thank you to every one of you in the audience for honoring us with your presence and for your encouragement.

Seeing you all here today is the greatest success for every one of us. Tonight, we invite you to leave the outside world behind and let your hearts travel back in time with us. If you are ready, we now invite you to enter the world of our "Nostalgia" concert.

Thanathorn Sornchalerm (Win)
President Yamp 25

MESSAGE FROM PRODUCTION MANAGER



Hello everybody, it is my absolute pleasure to welcome you to "Nostalgia," our 20th Anniversary Concert Series. I'm Chelsea, it is my honour to be serving as Production Manager of this concert series.

To all the incredible crew who have been the backbone of this production and the very essence of "Nostalgia," my heartfelt thanks for pouring your heart and soul into this journey. A million thanks for your unwavering support from the very beginning until now. From the very beginning, I've always felt that you're not only just a "team," but a "family" that has always stood by one another.

MESSAGE FROM PRODUCTION MANAGER

(Continued...)

I'm also deeply grateful to Ajarn Pete and all of our wonderful teachers. From the very first day I set foot in this school, you have guided me, encouraged me, and provided me with opportunities that I had previously believed were only my childhood dreams. Thank you for every window you've shown me.

And most importantly, I'd like to extend my heartfelt thanks to Ajarn Richard Ralphs (Production Advisor) for all the guidance and constant support for myself and the entire crew. The magic you see on stage tonight would not have been possible without him behind the scenes. From the bottom of my heart, thank you.

Thanisorn Pongwattanatam (Chelsea)
Production Manager, The 20th Annual Concert Series

MESSAGE FROM OUR CO-PRODUCER



Good evening, everyone, It is my great pleasure to welcome you all to the YAMP Annual Concert Series 20th Anniversary Celebration, "Nostalgia."

My name is Varalee Jadjinda (Ammei), and I have the honor of serving as the Co-Producer of this special event. This project marks an important milestone for me—a wonderful opportunity to step beyond my comfort zone, to learn, and to grow in ways I never imagined. None of this would have been possible without the support, encouragement, and tireless dedication of my friends, juniors, and our entire team. Together, we overcame challenges, faced moments of doubt, and yet walked hand in hand to reach this day. For that, I am deeply and sincerely grateful.

MESSAGE FROM OUR CO-PRODUCER

(Continued...)

I wish to express my heartfelt thanks to Aj Kiatkong, our Producer Advisor, for his invaluable guidance and trust in me to take on this role. My deepest gratitude also goes to Aj. Richard Ralph and all of our esteemed teachers for your encouragement, advice, and wisdom along the way. I would also like to thank all the parents, whose constant support and care for the students have been vital to bringing this concert to life.

Tonight's concert, "Nostalgia," is the culmination of months of hard work and dedication, hard work, and passion from every member of our team. It is with great joy and pride that we share this moment with you. Thank you for being here with us, and we truly hope this evening's performance brings you happiness and lasting memories.

Varalee Jadjinda (Ammei)
Co-Producer, The 20th Annual Concert Series

MESSAGE FROM OUR CO-PRODUCER



"Nostalgia" is a concert filled with the essence of memories, effort, unity, and hope. It is the result of our wholehearted dedication to making this performance the very best it can be.

"Nostalgia" The 20th Anniversary Celebration has shaped us, helping us grow and learn countless lessons along the way. We have all experienced hope, disappointment, exhaustion, discouragement, and sadness. Yet, in the end, all of these emotions transformed into pride, as what once began as an almost empty sketch gradually came to life as the concert before our eyes.

Having had the privilege of contributing in many roles, from the very first step until this day, I sincerely invite you to be part of this journey with us. For "Nostalgia" could never have come to be what it is today without each and every one of you.

MESSAGE FROM PRODUCTION MANAGER

(Continued...)

I truly believe that, in the end, this concert, woven with bonds, unity, and precious memories, will remain as "Nostalgia," engraved in all our hearts for many years to come.

Bhunjabhasr Termsuksawad (Poon)
Co-Producer, The 20th Annual Concert Series

DAY 3
PROGRAM BOOK

PIANO
& VOICE

19 SEP 2025 | 7 PM

DAY 3 PROGRAM

PIANO

The Nutcracker.....Pyotr Ilyich Tchaikovsky
II. March (1840 - 1893)

The Nutcracker Suite, Op. 71..... Pyotr Ilyich Tchaikovsky
Russian Dance (1840 - 1893)

The Syncopated Clock Leroy Anderson
(1908 - 1975)
Arr. Chachawin Sinthusard
(b. 2007)

Dolly Suite Op.56: Gabriel Fauré
I. Berceuse, II. Mi-a-ou, IV. Kitty Valse (1845 - 1924)

Special Song* :..... Arr. Kornphol Chanthasakuldech (b.2005)
Soprano, 1 Tenor, 2 Piano and Percussion

Ma Mère l'Oye : M. Ravel
III. Laideronnette, Impératrice des Pagodes (1875 - 1937)

Valse Nobles et Sentimentales: M. Ravel
I. Modéré (1875 - 1937)

Special Song* :.....Arr. Particia Anastasya Purba
(b. 2009)

DAY 3 PROGRAM

PIANO

City of Stars J. Hurwitz
(b. 1985)

Hungarian Dance No. 5 J. Brahms
2 Piano Version (1833 - 1897)

Por Una Cabeza C. Gardel
(1890 - 1935)

A Comme Amour R. Clayderman
(b. 1953)
Arr. Chachawin Sinthusard
(b. 2007)

Conductor,
Chachawin Sinthusard

Can't Take My Eyes Off You Frankie Valli
(b. 1934)
Arr. Chachawin Sinthusard
(b. 2007)

Live and Learn Boyd Kosiwabong
(b. 1967)
Arr. Pannathad Ongphimai
(b. 2008)

Conductor,
Pannathad Ongphimai

DAY 3 PROGRAM NOTE

PIANO

March from Nutcracker

By P. Tchaikovsky (1840 - 1893)

March is the second piece in The Nutcracker by Pyotr Ilyich Tchaikovsky. It happens during the Christmas party in the ballet and shows the happy and excited mood of the children at the party. The music is lively and fun, with a clear marching rhythm that sounds playful and bright. You can hear drums, woodwinds, and strings playing together. This piece is very famous and is often played at Christmas concerts and in cartoons or movies. It's simple, joyful, and loved by both children and adults."

Russian Dance (Trepak) from Nutcracker

by P. Tchaikovsky (1840 - 1893)

"Russian Dance," also called "Trepak," is one of the fun and exciting dances in The Nutcracker ballet. It is very fast and energetic. The music has a strong rhythm and quick tempo, which makes it feel like people are jumping and spinning. It comes in the second act, where different dances show many cultures. The Russian Dance is loud, joyful, and full of movement. It's one of the most exciting parts of the ballet and is often played at Christmas concerts.

DAY 3 PROGRAM NOTE

PIANO

The Syncopated Clock

By L. Anderson (1908 - 1975)

"The Syncopated Clock" is a fun and playful piece of music written by Leroy Anderson. It sounds like a ticking clock, but with a twist – the rhythm is bouncy and a little bit jazzy, which is called "syncopation." You can hear the sound of the clock] ticking all through the music. Sometimes it sounds like the clock is dancing! This piece was used in old TV shows and cartoons, so many people feel happy and nostalgic when they hear it. It's light, cheerful, and makes people smile.

DAY 3 PROGRAM NOTE

PIANO

Dolly Suite Op.56:

I. Berceuse, II. Mi-a-ou, IV. Kitty Valse

By Gabriel Fauré (1845 - 1924)

"Berceuse" means lullaby. This piece is soft, gentle, and sweet like a mother rocking a baby to sleep. The melody is calm and peaceful, with a soothing rhythm that feels like a bedtime song.

"Mi-a-ou" This title sounds like "meow," and it was inspired by Dolly trying to say her brother's name ("Messiah" → "Mi-a-ou"). It's playful and a little quirky, like a child playing or a kitten jumping around. The rhythm skips lightly, and the tune is cheerful and curious.

"Kitty Valse" This means "Kitty Waltz"—a dance for a cat! The music has a 3-beat waltz feel and sounds light, elegant, and a little mischievous. You can imagine a little cat twirling around the room with grace and charm.

DAY 3 PROGRAM NOTE

PIANO

Ma Mère l'Oye:

III. Laideronnette, Impératrice des Pagodes

By M. Ravel (1875 - 1937)

The music is playful and magical, using bright sounds and unusual scales to create an exotic, fairy-tale atmosphere. You can imagine tiny magical creatures dancing in a faraway Eastern palace. It brings nostalgic vibes because it feels like stepping into a childhood storybook—full of mystery, wonder, and imagination.

Valse Nobles et Sentimentales: I. Modéré

By: M. Ravel (1875 - 1937)

This is the first of a set of elegant waltzes. This movement blends grace with emotion—it starts with a charming, noble rhythm but has a gentle, sentimental feeling underneath. The music feels both classical and modern, with unexpected harmonies. It brings nostalgic vibes because it sounds like an old ballroom memory—distant, graceful, and a little bittersweet, like recalling a dance from long ago.

DAY 3 PROGRAM NOTE

PIANO

City of Stars

By: J. Hurwitz (b. 1985)

"City of Stars" is a soft and dreamy song from the movie *La La Land*. It reflects the hopes, dreams, and loneliness of two people chasing success in a big city. The melody is simple and bittersweet, with a gentle piano and a touch of jazz. It brings nostalgic vibes because it feels like a quiet moment of reflection—thinking about love, dreams, and the magic of old Hollywood movies.

Hungarian Dance No. 5 (2 Piano Version)

By J. Brahms (1833 - 1897)

Brahms Hungarian Dance No. 5 is a lively and dramatic piece full of energy and passion. In the 2-piano version, both players exchange fiery rhythms and bold melodies inspired by Hungarian folk music. It moves between fast, exciting sections and slower, expressive moments. It feels like a dance from the past—colorful, cultural, and full of life, like an old celebration or festival.

DAY 3 PROGRAM NOTE

PIANO

Por Una Cabeza

By C. Gardel (1890 - 1935)

Hungarian Dance No. 5 is one of Brahms' most famous and exciting works. In the 2-piano version, the piece becomes even more dynamic, with both pianists trading sharp rhythms and bold melodies. Inspired by traditional Hungarian music, it moves quickly between fiery, fast sections and slow, dramatic pauses. It captures the spirit of folk dancing—full of flair, emotion, and vibrant character.

A Comme Amour

By R. Clayderman (1953)

The melody is smooth, emotional, and full of warmth. It expresses feelings of love and tenderness in a soft, flowing way. The music feels like a quiet moment shared with someone special—peaceful, heartfelt, and beautifully simple.

DAY 3 PROGRAM NOTE

PIANO

Can't Take My Eyes Off You

By Frankie Valli (b.1934)

Can't Take My Eyes Off You is a classic love song known for its smooth beginning and powerful chorus. It starts softly, with tender lyrics, then bursts into a joyful, energetic section full of emotion. This Arrangement by Chachawin With bold ideas and unexpected textures, this version blends classic charm with modern energy keeping the heart of the original while adding something totally new. It's designed to surprise, engage, and connect with today's audience in a way that feels both familiar and exciting.

Live and Learn

By Boyd Kosiabong (b.1967)

"Live and Learn" is one of the most beloved Thai pop ballads, composed by Boyd Kosiabong, a legendary figure in the Thai music industry. The song is known for its heartfelt melody, gentle piano accompaniment, and deeply meaningful lyrics. It speaks about love, pain, growth, and the human experience—how we learn important lessons through both joy and heartbreak. First released in the early 2000s, it quickly became a classic, often played during emotional scenes in dramas, graduations, or reflective life moments.

MUSICIANS

PIANO

Piano

Bunjitta Itthipanyawarakul
Zhe Li
Pasika Dansoontronwong
Gabrielle Ng
Yuchen Zhang
Jiraphat Sathatip
Prannavat Chotiwong
Sirapob Jaroento
Worawarun Kamollarpvorakul
Chai-anand Prayoonto
Kompumiphat kuwijitsuwan
Poonnapat Swatmethakul
Soravich Samana
Chachawin Sinthusard
Huang, Jiale
Asia Thanataweerut

Arrangers

Kornphol Chanthasakuldech
Chachawin Sinthusard
Pannathad Ongphimai
Patricia Anastasya Purba

Musician

Pranpriya Klamkhlang
Dhammadhorn Siritantayaporn
Phornchanok Chomaut
Aniraya Jittamanonkul
Bhunjabhasr Termsuksawad
Gabrielle Ng
Yiting Wang
Wathanphat Khaiphet
Thitirat Potchapornkul
Tassawan Pussaramalai
Supamas Wichaidit
Nanphasit Kaewchunan
Piramon Wijitsumpan

Conductors

Chachawin Sinthusard
Pannathad Ongphimai

PIANO



ADVISORS PIANO



Jaruda Tirachomsri

Born in 1993 in Bangkok, Thailand, Jaruda received her undergraduate degree in Piano Performance at Silpakorn University under the instruction of Jamorn Supapol. During her undergraduate, Jaruda was a Teaching assistant for an Aural Training class. She was also selected to play in numerous number of concerts with other universities in Bangkok and coordinated recital programs. She has attended and performed in several masterclasses and private class that include those of Dr.Peter Amstutz, Rebecca Penneys, and Mitra Alice Tham. Upon graduation, Jaruda started her master's degree at West Virginia University in Piano performance with an emphasis in Piano Pedagogy under Dr.Peter Amstutz and Dr.Lucy Mauro. Jaruda was also an active member of the Music Teachers National Association (MTNA).

ADVISORS PIANO

(Continued)

Jaruda also participates in Jaques-Dalcroze Teacher Training program at Mahidol University as well as Orff Schulwerk Teacher Education Program at George Mason University level I and II, where she received the scholarship from The Orff Schulwerk Scholarship Panel. Apart from that, she was also an interpreter at 3 days Orff workshop with Donna Fleetwood in Thailand by MMTT.

Jaruda has also served as a juror in several piano competitions including the 22nd and 23rd SET Youth Music Competition, Young Artist Music Contest, 21st and 22nd Osaka International Music Competition (Bangkok regional round), and Thailand National Youth Contest 2019.

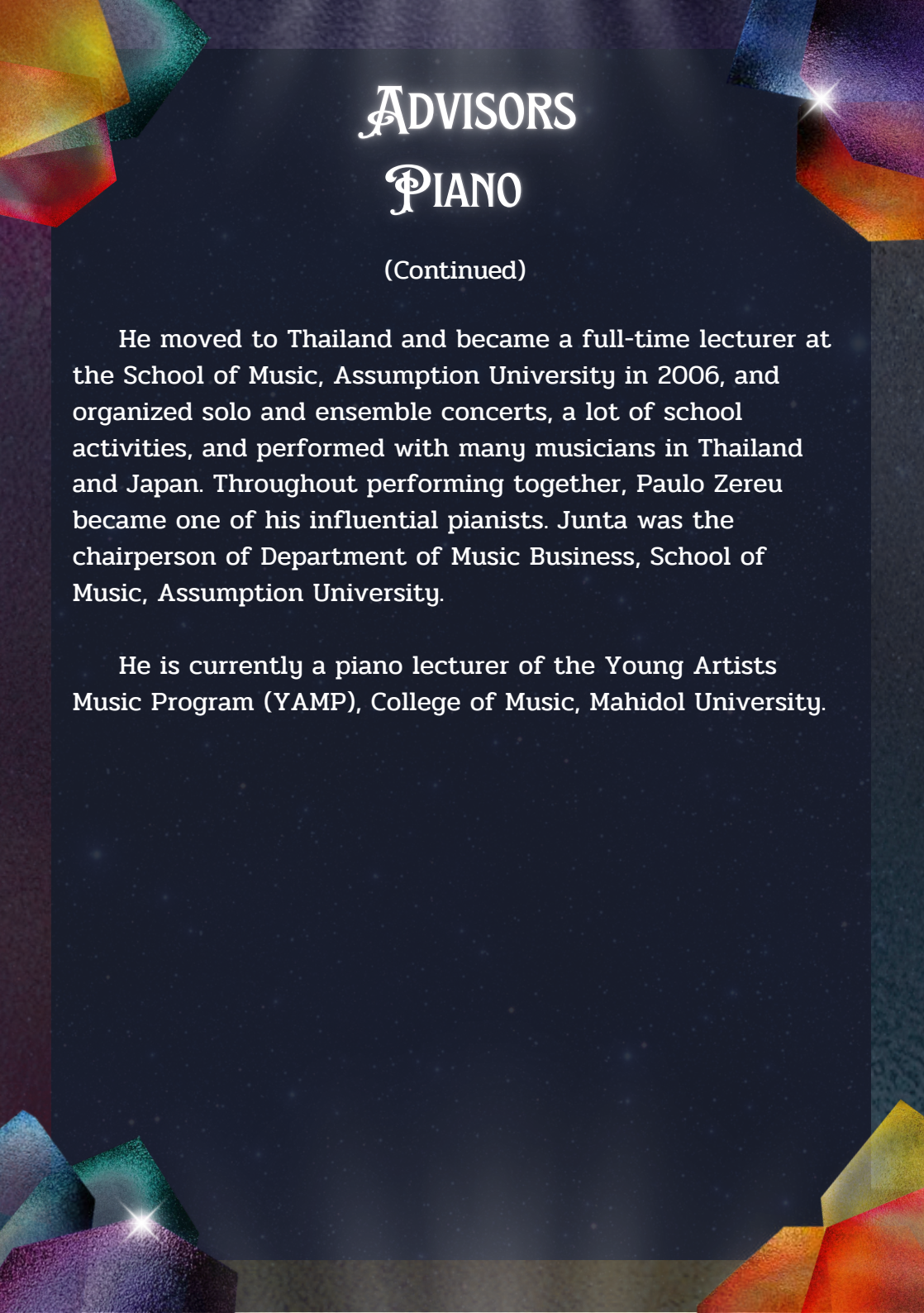
ADVISORS PIANO



Junta Arakawa

Junta Arakawa is a pianist from Japan. After he studied International Relations as his major in Nihon University, Mishima Japan for two years, he earned his Bachelor's Degree in Piano Performance and Business Minor from St. Norbert College, WI, USA in 2003. While studying with Elaine Moss, in 2002, he won the 2nd prize from both Sheboygan Symphony Orchestra Concerto Competition and Lakeshore Wind Ensemble Concerto Competition.

He enrolled in Wichita State University, KS, USA as a full-scholarship Graduate Teaching Assistant, studied with Paul Reed and received his Master's Degree in Piano Performance in 2006.

The page features abstract, multi-colored geometric shapes in the corners, resembling folded paper or crystals in shades of yellow, orange, red, and blue. The background is a dark, textured blue with a subtle pattern of small white dots, similar to a starry night sky.

ADVISORS PIANO

(Continued)

He moved to Thailand and became a full-time lecturer at the School of Music, Assumption University in 2006, and organized solo and ensemble concerts, a lot of school activities, and performed with many musicians in Thailand and Japan. Throughout performing together, Paulo Zereu became one of his influential pianists. Junta was the chairperson of Department of Music Business, School of Music, Assumption University.

He is currently a piano lecturer of the Young Artists Music Program (YAMP), College of Music, Mahidol University.

ADVISORS PIANO



Dr. Poonsant Tainchaivanich

Dr. Poonsant Tainchaivanich received his D.F.A., M.F.A. and B.F.A. in Piano Performance from the Department of Western Music, Faculty of Fine and Applied Arts, Chulalongkorn University where he was under the supervision of Professor Emeritus Dr. Tongsuang Israngkun.

Besides being an active performer, he is also an enthusiastic piano instructor. He teaches Private Piano and Small Ensemble at College of Music, Mahidol University during. His students received several prizes from piano competitions and scholarships from prestigious music institutes.

ADVISORS

PIANO

(Continued)

He is not only coaching pre-college and university piano student, but also emphasizes on teaching young piano students at Music Campus for General Public, College of Music, Mahidol University (Siam Paragon). He was a member of judging committee in many distinguished piano and music competitions including the 15th Osaka International Music Competition 2014 (Regional round) at College of Music, Mahidol University.

Poonsant is currently the Head of Academy at Music Campus for General Public, College of Music, Mahidol University (Siam Paragon)

ADVISORS

PIANO



Dr. Teeranai Jirasirikul

Teeranai Jirasirikul has been a lecturer in piano at the College of Music, Mahidol University since 2012. He is an active musician as a soloist, collaborative pianist, conductor, and music arranger. He had experiences playing with orchestra and wind ensemble, he was invited as a soloist to perform Gershwin's Rhapsody in Blue in many events both in Thailand and overseas, such as Yamaha Australian National Band Championships Festival in Hobart, Australia, and Thailand International Jazz Conference 2018, Thailand.

He had served as a judge in competitions such as Young Artist Music Contest, SET Youth Musician Competition, Yamaha Thailand Music Festival, etc.

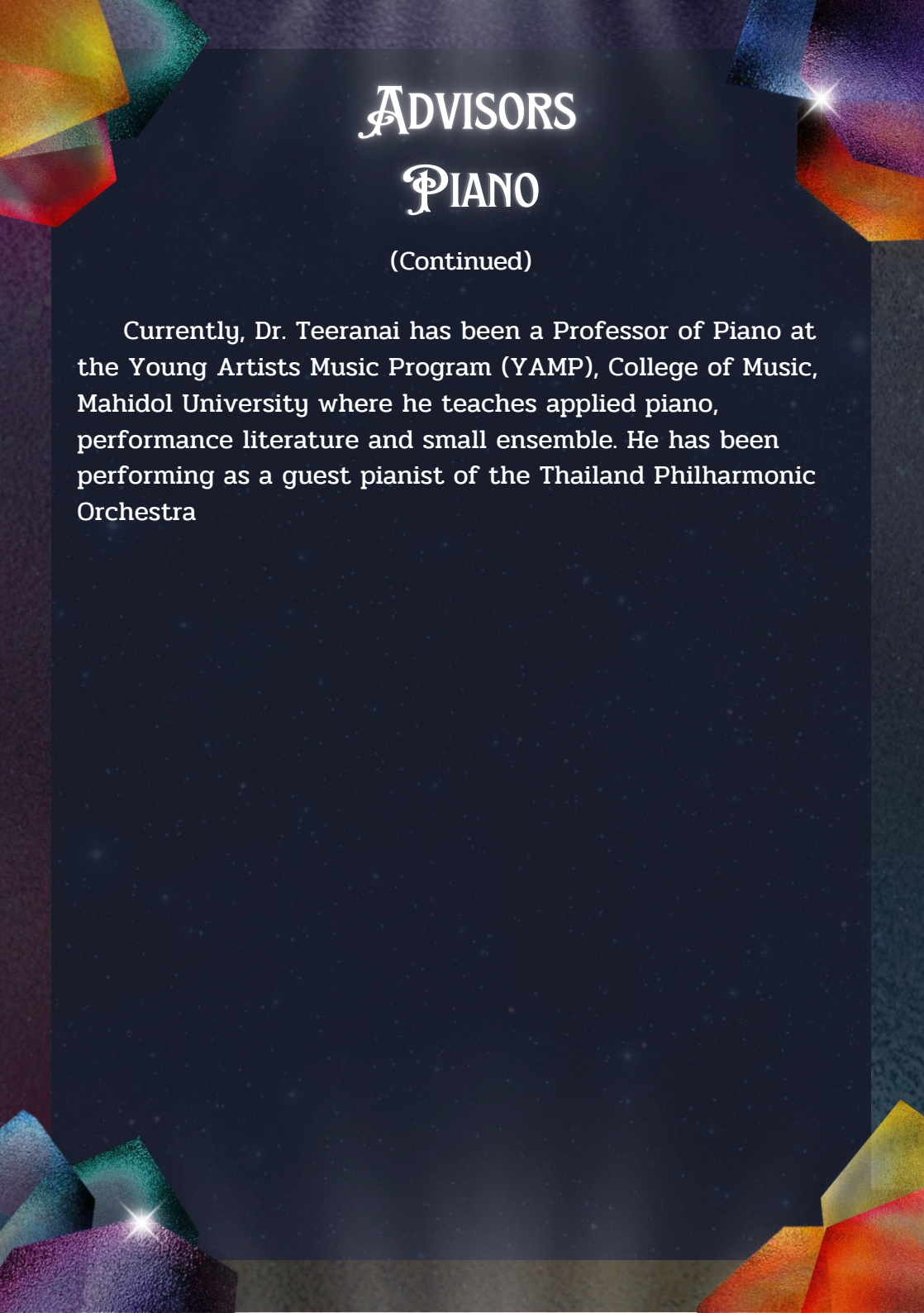
ADVISORS

PIANO

(Continued)

Teeranai was awarded the Nocturne and Mazurka Prize at the 8th Bangkok Chopin Piano Competition. He received a scholarship and was invited to attend the Piano Plus Festival, Summer Piano Institute in Corfu, Greece. Teeranai also has been working as a collaborative pianist for Mahidol University Choir (MU Choir). He has been traveling to perform and participate in the competition in many countries such as Russia, Poland, Germany, Slovakia, Lithuania, China, Singapore, and Indonesia. As a collaborative pianist, he won The Best Pianist prize in the "Kaunas Cantata" 6th International Choir Festival, Lithuania, and The Best Accompanist prize in XI Moscow International Children's Youth Choir Festival "Moscow Sounds" Russia.

Teeranai has been working as a conductor for many years. Recently he appeared as a music arranger and conductor in the "Song of Andaman", the project to expand the effect of folk song innovation to disseminate it as a national heritage, performed with the Thai Symphony Orchestra last April in Krabi. He has arranged the music for many evens especially in Mahidol University. His music has been played by orchestras such as Thailand Philharmonic Orchestra, Thai Symphony Orchestra, Thai Youth Orchestra etc.

The page features a dark blue background with a subtle starry pattern. In the four corners, there are decorative geometric shapes in shades of yellow, orange, red, and purple, some with bright white starburst highlights. The title 'ADVISORS' is written in a large, white, serif font with a stylized 'A'. Below it, 'PIANO' is written in a similar serif font, with a stylized 'P' that includes a treble clef.

ADVISORS PIANO

(Continued)

Currently, Dr. Teeranai has been a Professor of Piano at the Young Artists Music Program (YAMP), College of Music, Mahidol University where he teaches applied piano, performance literature and small ensemble. He has been performing as a guest pianist of the Thailand Philharmonic Orchestra

ARRANGER

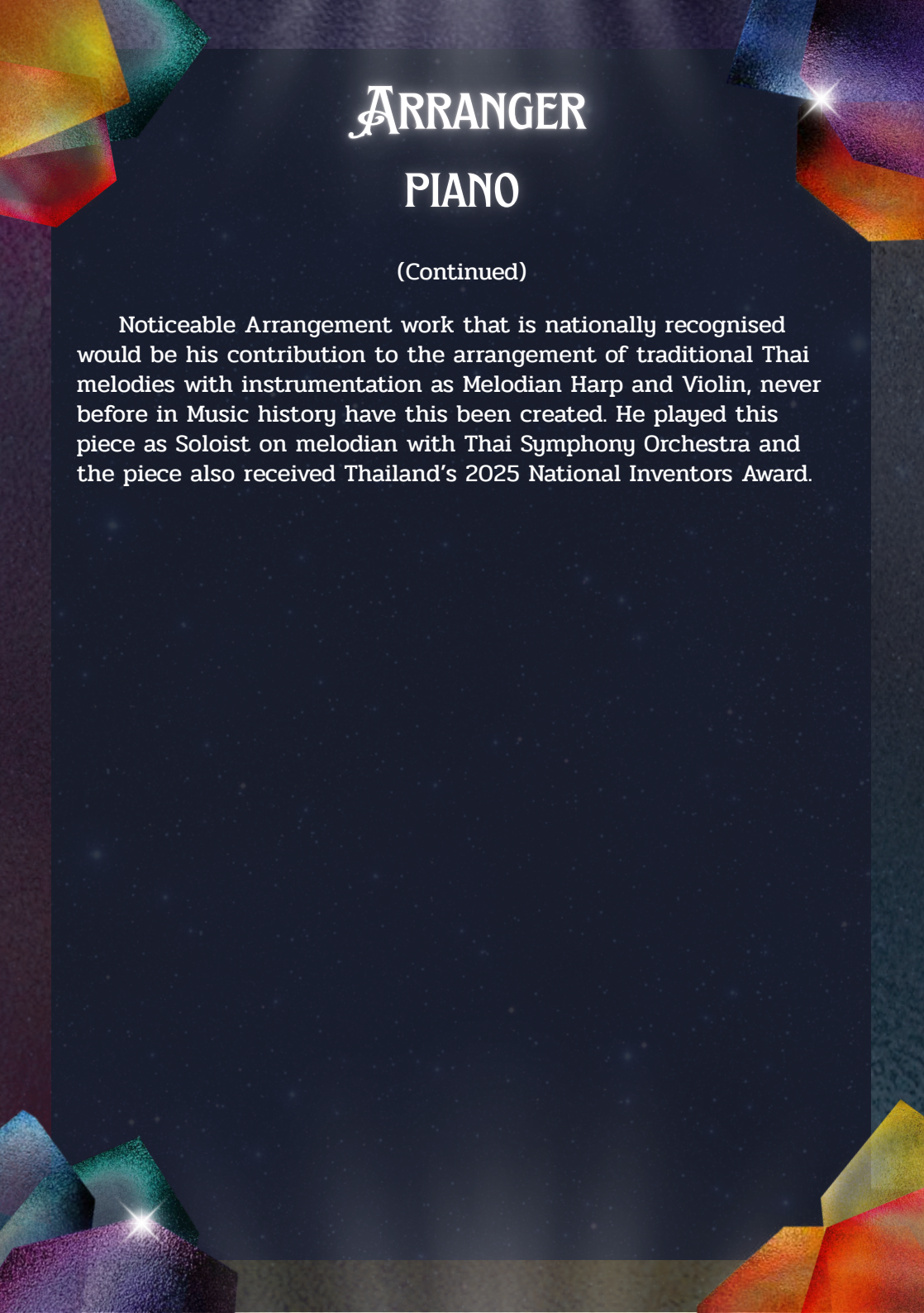
PIANO



Chachawin Sinthusard

Chachawin is an 18 yrs old pianist currently studying at Mahidol's University Pre-college program under the guidance of Dr. Teeranai Jirasirikul. He began his Piano Studies at the age of 4 and decided to pursue a career in music during the Covid era, he studied with Mr Yossaral Songkiatkul at the Piano Academy of Bangkok.

Chachawin has taken several masterclasses with well known piano professors including Prof. Rolf Dieter Arens, Prof. Gustavo Romeo, Prof. Kyoko Hashimoto and Dr. Micheal Baron. Chachawin performs regularly and explores a wide range of repertoire on the piano including difficult and virtuosic works including Chopin's Grand Polonaise brillante and Kapustin Variations op.41. Chachawin has many arrangements in which he premieres his work and plays as a soloist with orchestra and also as Conductor, Including Thai Symphony Orchestra, Mahidol String Chamber Orchestra and YAMP orchestra.

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ARRANGER PIANO

(Continued)

Noticeable Arrangement work that is nationally recognised would be his contribution to the arrangement of traditional Thai melodies with instrumentation as Melodian Harp and Violin, never before in Music history have this been created. He played this piece as Soloist on melodian with Thai Symphony Orchestra and the piece also received Thailand's 2025 National Inventors Award.

ARRANGER

PIANO



Patricia Anastasya Purba

Patricia Anastasya Purba is a 16-year-old musician from Indonesia. She is currently studying music composition at the Young Artist Music Program in Thailand, a pre-college institution for young musicians. She has been studying composition for one year under the guidance of Thai composer Narong Prangcharoen, building a foundation in compositional techniques and creative musical expression.

Her musical journey began at an early age with piano studies, which later sparked her curiosity for creating her own music. Over the years, Patricia's love for composing has grown, allowing her to explore new ideas and develop her own artistic voice. Alongside music, she is also fond of drawing and art, which fuel her imagination and often inspire her creative process.

ARRANGER

PIANO



Kornphol Chanthasakuldech

Kornphol Chanthasakuldech is a percussionist and recent graduate of the Young Artist Music Program at Mahidol University. He has been accepted to pursue a Bachelor's Degree in Percussion Performance at the University of Music and Performing Arts Vienna.

Beginning percussion studies in 2015 under Mrs. Kanthita Komolphan and Mr. Nithit Rujikajorndej, Kornphol later studied with Mr. Kraisit Suwanlao and Dr. Wannapha Yannavut. Apart from percussion, he studied Music Composition with Ms. Pinchanan Jaiprasong as a minor study.

ARRANGER

PIANO

(Continue)

He has won multiple international and national awards, including 1st Prize at the Asia Pacific Percussion Competition (2022), Valaya Alongkorn Music Competition (2021), YAMC 2023, and prizes at the Sugree International Music Competition, Thailand International Percussion Festival, and Siam Duriyang Competitions. With his chamber duo Violimba (violin & marimba).

He earned 2nd Prize at the Young Thai Musicians Competition 2024, premiering his original works Lagudua and Elephant of Siam.

Kornphol has also performed with leading ensembles such as the Thailand Philharmonic Orchestra, Siam Sinfonietta, Thai Symphony Orchestra, Million Wind Philharmonic, and various youth and university orchestras, while receiving mentorship from internationally renowned percussionists including Prof. David Christopher Panzl and Prof. Gerhard Windbacher.

ARRANGER PIANO



Pannathad Ongphimai

Pannathad Ongphimai (born in 2008) is currently 17 years old and studying in M.6 (Grade 12) at Young Artist Music Program, College of Music, Mahidol University.

He began his studies as a Piano Pop. When he reached M.5 (Grade 11), he realized that piano might not be his path, so he decided to switch to Voice Pop. He is currently studying Voice Pop with Chanon Rojcharoenwattana and Pawida Monkaew. With an interest in arranging, he enrolled in a minor in composition, studying composition and arranging with Pinchanan Jaiprasong.

ARRANGER

PIANO

(Continued)

His first Arrangement was performed in 2025 at the graduation ceremony for Yamp 24 of Young Artist Music Program, College of Music, Mahidol University.

His notable works include being one of the Arrangers for the Voice Band for Voice Department in 20th PC Concert, and arranging music for the Piano and Orchestra Department, which were performed in 2025, and composing music for the Trailer and Teaser of the 20th PC Concert, titled Nostalgia, while studying at Young Artist Music Program, College of Music, Mahidol University.

PRODUCTION AND PRODUCER MANAGER



From left to right
Bhunjabhasr Termsuksawad, Thanisorn Pongwattanatam,
Varalee Jadjinda

MARKETING



Back row from left to right

Chai-anand Prayoonto, Korn Lohsomboon, Pawach Thanakittivorakul, Jitpinan Setthabaromsak*, Phutawan Santirattanapong*, Thanathorn Sornchalerms, Jiraphat Sathatip, Donrachata Netwong

Lower row from left to right

Chappawit Seangrotpeamsuk, Phatthita Panpech, Pornnutcha Chidchuawong, Chatnaphat Napaponvorapisut, Aonrapad Suwanruangsri, Tanrada Tangpaosak, Panpapon Pothe, Napassawan Kulsiri, Puree Amphonkiat

Not in the picture

Kuljira Sae-lim, Sarunpassorn Yingguad

(* = Head of Team)

WRITER



Back row from left to right

Kotchaphan Sitthivarakarn, Soravich Samana, Gabrielle Ng,
Pichapa Pornkongcharoen, Bhunjabhasr Termsuksawad*,
Chachawin Sinthusard*, Woratouch Bussayamongkol,
Pacharapong Thanyakij, Chanote Pongtankul

Lower row from left to right

Prim Milinthatkoon, Supichayanan Pooripunyakul, Netnapa
Thammawattana, Papassorndonlaphat Tangsathapornpong,
Rattana Rattanaprakarn, Thanawan Kasemset, Paphawarin
Tumngern, Kittipop Roongrakthai

(* = Head of Team)

PR



Back row from left to right

Suppakarn Songsri, Yuchen Zhang, Nawin Piriyaiprai Wong,
Varalee Jadjinda*, Poonnapat Swatmethakul*, Nalinrat Muennara,
Putpitchaya Saktanasate

Lower row from left to right

Shinati Burasee, Pranpriya Klamkhlang, Thitapa Phunilamai,
Pacharakamol Prempluem, Bunjitta Itthipanyawarakul

(* = Head of Team)

MEDIA



Back row from left to right

Jinho Choi, Matthew Thipwatjana Jensen, Fah Orapimphan, Saditsorn Thianspasart, Methasit Pathumanon, Raweeroj Srikul, Leshan Li, Pavadol Suvavaranon, Thanakrit Mongkonkoon, Khunnatham Pansuwan, Yossakorn Inmuang, Zhe Li, Satith Prapasrianan

Middle row from left to right

Supamas Wichaidit, Panthapee Maneechot, Napat Jeratawatchai, Adiluk Kamolpluem*, Ratthanunchai Eiamsa-ard*, Krid Phongroekde, Napat Kobsiriphat, Pichayakorn Yodsang

Lower row from left to right

Patimaporn Thairat, Chayanis Winaisatien, Asia Thanatawerat, Pachara Tiraworatum, Yixiao Shi, Mathurinrat Changkaew, Isarin Hanburanapong, Piramon Wijitsumpan, Punyaporn Prompinit

Lower row in the middle

Benjamin Traitinnawai

Not in the picture

Jiale Huang, Ruoshui Wang

(* = Head of Team)

SOUND



Back Row Left to Right

Thanachai Khumsap, Pudittakorn Satienpongprapa, Saharath Palapol, Kantapat Bunnag, Thiti Chuvichayanont, Jirayu Manotai, Phettiwat Sukmala, Nansheng Zhou, Varakorn Jirapas, Tinnaphob Phonsawat, Sirapob Jaroento, Natida Amornrattanasiri

Middle Row Left to Right

Worawarun Kamollarpvorakul, Pitinan Boonlue, Kitikorn Chaichan, Attamod Bangyeekhun, Natthanit Kaewyotha, Jittranuch Charoenkaenchai*, Suppakorn Chartjirakarn*, Vachirawit Pholprueksa, Chitavorn Chitpranee, Pakhwan Soonalongdeth

Front Row Left to Right

Supatchaya Wattanapanich, Amanda Avirutdhakarn, Phuwanat Sinpokcasup, Kornkamol Peangpang, Warinya Anantarurdee, Thanicha Tarat, Chantararath Vijitgomane, Naphanat Thanomwong, Phumipat Chaowanapirom

Middle Row Middle of Middle

Thanisorn Pongwattanatam

(* Head of Team)

STAGE



Back Row Left to Right

Ardchawin Sirimuang, Thanawat Suriyapakkapong, Panya Limprasan, Phuriyos Pan-udom, Inthanon Kasemsant Na Ayutthaya, Soponwich Sangwanich, Jiraniti Lotigorn

Middle Row Left to Right

Thanachok Parnthong, Nopnatth Amonchayanan, Dhammadhorn Siritantayaporn, Jiachen Tian, Nanphasit Kaewchunan*, Chawanakorn Ea-somboon *, Taechanith Prapasrianan, Natchapol Naweecholnityom, Zhuohao Yang, Qingcheng Cai

Front Row Left to Right

Akkaroek Boothong, Pattarawat Srisathan, Thammaphat Puttacharoen, Saranphat Pechwong, Pornchanok Joengjeerakul Aniraya Jittamanonkul, Preti Buranaprapuk, Piyangkoon Wangdee

Not in the picture

Prannavat Chotiwong

(* = Head of Team)

LIGHTNING



Back Row Left to Right

Worathep Sangworn, Chatchanok Phookerd, Korapat Theenaruck, Phokin Gatethongsong*, Rawisara Chumrit*, Chaopraya Kotepugdee, Pittayanon Poodok , Anthony Puri George, Nawadol Srisiriwa

Front Row Left to Right

Patitta Arayadecho, Nattanan Buasawat, Pariyakorn Uasirinukroh, Lanta Trine Laungararm , Wanwanat Sukree, Plernpicha Tangthanakul , Dujpetch Yindeethum, Chaiyaphat Mongkolsawat, Pomrakit Payompruk

(* = Head of Team)

COSTUME



Back Row Left to Right

Konkhanin Sasom, Atthaseth Apichanapong, Dharreerat Panrat,
Piyawat Tangsakul

Middle Row Left to Right

Poonyawee Suttisin, Thaw-phun Na Pombejara, Maytharin
Suntornsaratoon, Pannathad Ongphimai*, Jidapha Kanitvanakul*,
Pasika Dansoontronwong, Yashu Li, Thitirat Potchapornkul

Front Row Left to Right

Manthanatch Simsiri, Pimpanita Yongyut, Piyapran Klamklang,
Akie Pianista Kitamura, Kritnicha Appakan, Phuttharaksa
Thongsukha, Phornchanok Chomaut, Yiting Wang, Lalita
Noiprasert

(* = Head of Team)

PROPS



Back Row Left to right

Cheng Yao, Chinnaphun Sakhareet , Nattapawit Chortraweenan,
Thammarak Rakthum

Middle Row Left to Right

Lanfah Yiampanichpak, Wathanphat Khaiphet*, Aunchisa
Janthabumrung,
Punika Piriyasatit, Thanyanat Intra, Porjai Boonyasanguan*,
Sumet Suwansin, Kachaporn Orawongkunikorn, Tassawan
Pussaramalai, Thanawat Sukitpaneenit, Komphumpatr
Kuwijitsuwan

Front row Left to right

Thamon Chirdshant, Artitaya Kumsapsiri, Thanawan Kasemset
Kannatta Tungparimonthon, Pongthanin Liwsomboon, Natcha
Kleechaya, Tawich Chounont, Patricia Purba, Subhakant
Phibanchon

Not in the picture

Weerapattra Kambandit

(* = Head of Team)



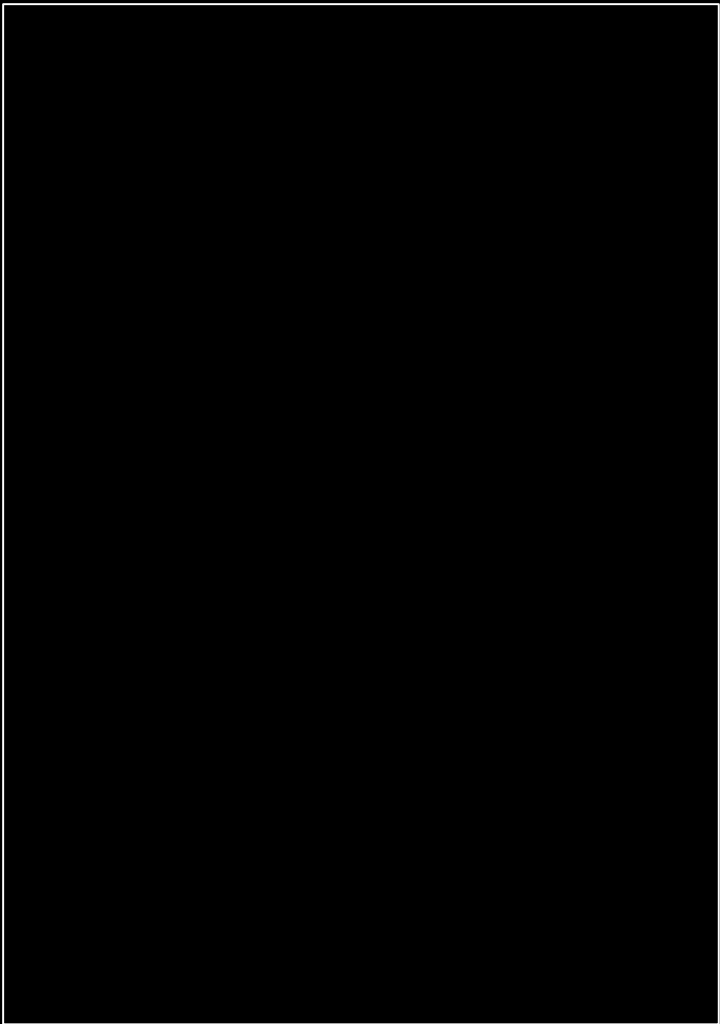
Left-screen deck

Composer, work-title and arranger attribution shown during the performance.

ARCHIVE NOTE

All sixteen slides are preserved in their original order, including intentionally blank slides.

P.I. Tchaikovsky
II March from
Nutcracker



Leroy Anderson
The Syncopated
Clock

Arr. Chachawin
Sinthusard

Gabriel Fauré

Dolly Suite Op.26

I Berceuse

II Mi-a-ou

IV Kitty Valse

M. Ravel

Ma mère l' Oye.

III Laideronnette
Impératrice des
Pagodes

M.Ravel

Valse Nobles et
sentimentales

I.Modérè

J. Brahms

Hungarian Dance
No.5

J.Hurwitz

City of Stars
from LaLaland
Arr. E.Proietti

C.Gardel

Por Una Cabeza
(Tango)

Arr. Udo
Wessiepe

R.Clayderman

A Comme Amour

Arr. Chachawin

Sinthusard

Frank Ville

Can't take My
Eyes out of You

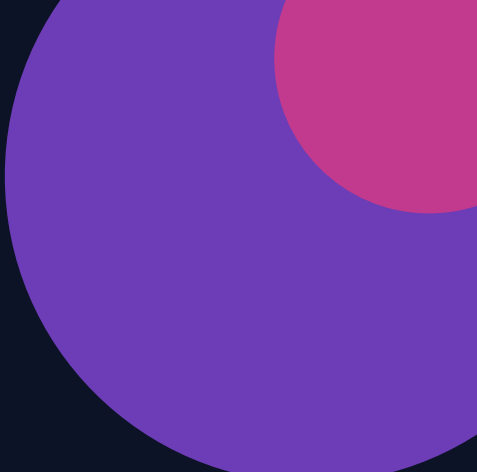
Arr. Chachawin
Sinthusard

Boyd Kosiwabong

Live and learn

Arr. Pannathad

Ongphimai



E

Right-screen deck

Short scene-setting text used to frame memory, place and emotion.

ARCHIVE NOTE

All sixteen slides are preserved in their original order, including intentionally blank slides.

A child curled
beneath the
Christmas tree, lost
in the glow of lights
that once made the
world feel endless.

Two fairies among
the flowers, their
laughter soft as
petals, their glow a
memory of timeless
dreams.

Before the old clock,
each tick marked
the passing
moments, steady
and alive, as if time
itself were playing.

Kittens tumble and
chase, their playful
paws filling the
moment with pure,
carefree joy

Time folds back,
and every note feels
like coming home.

Dreams rise quietly,
painting colors over
the gray.

Two children dance,
their laughter
weaving through the
whispering trees.

A grand childhood
scene—where
wonder felt endless
and the world was
wide.

The stillness lingers
heavy, as if every
empty chair
remembers a story
once told

Children's laughter
mingled with fiddles
and the clatter of
horse carts on
cobblestones.

Moving in close
embrace, the tango's
rhythm weaving
passion into every
step.

Their bikes side by
side, their laughter
fading into a
memory the evening
quietly keeps

Party time glows with
music and laughter,
a joy that shines
knowing it will fade

Each note unlocking
rooms of memory,
where laughter,
faces, and days
long gone still live
as if untouched by
years.

