

# Faculty

## Southeast Asia Music Leadership Initiative 2025 (SEAMLI)



### Abra Bush

Dean, Indiana University Jacobs School of Music,  
USA

Abra K. Bush is David Henry Jacobs Bicentennial Dean and professor of music in voice at the Indiana University Jacobs School of Music. She is the school's first-ever woman dean.

She was previously senior associate dean of institute studies at the Johns Hopkins Peabody Institute.

At the Peabody Institute, one of the nation's oldest and most celebrated music conservatories, Bush oversaw curriculum and personnel for academic and applied areas including faculty and academic affairs, concert and ensemble operations, learning innovation, and the Arthur Friedheim Music Library and Archive.

In the role of senior associate dean, Bush developed groundbreaking curricula, forged new strategic partnerships, and oversaw the recruitment and hiring of more than 100 preeminent artistic and academic faculty. From 2017 to 2021, she increased underrepresented faculty by more than 65 percent.

Prior to joining Peabody, Bush was the first woman director of the Music Division at The Boston Conservatory, where she developed a strategic vision for the division, established the Master of Music degree in Classical Contemporary Music Performance, and was a member of the Academic Planning Committee for the Boston Conservatory/Berklee merger.

Previous academic appointments have included roles at the University of Rochester, Concordia College, and Kenyon College. She also served as assistant dean of academic affairs at the Eastman School of Music.

Bush earned Bachelor of Music and Master of Music degrees from Oberlin College Conservatory of Music and a Doctor of Musical Arts degree from The Ohio State University. She has been an invited presenter at multiple national meetings and conferences of the National Association of Schools of Music, National Association of Teachers of Singing, College Music Society, and Assessment in the Arts. She is a member of the Council of the Association Européenne des

Conservatoires, Europe's culture and education network, reaching over 300 member institutions in 57 countries.

A soprano, Bush made her professional opera debut as Drusilla in L'incoronazione di Poppea at Opera Columbus with Boston Baroque. Her operatic roles encompass works from all periods of opera, including Paix in Les Arts Flourissants, Mrs. McClean in Susannah, Kate Pinkerton in Madama Butterfly, Fiordiligi in Così fan tutte, and Laurie in The Tender Land. She has delivered numerous recitals, master classes, and oratorio performances across the U.S. and in China.



## Deborah Kelleher

Director, Royal Irish Academy of Music,  
Ireland

Appointed Director of the Royal Irish Academy of Music (RIAM) in October 2010, Deborah Kelleher has played an integral role in the strategic development of the institution's international profile, outreach, estate, and academic courses.

Milestone achievements include the revision of undergraduate and postgraduate degrees with industry-focused specialisms; RIAM Podium, the Centre for Performing Ensembles, which trains musicians for orchestras and large ensembles; the founding of Ireland's first Historical Performance Department with foundation partners The Irish Baroque Orchestra; and the creation of the Open Youth Orchestra of Ireland (OYOI) a flagship ensemble for inclusive creativity.

In 2013, the RIAM became an associate college of Trinity College, the University of Dublin (TCD), and Deborah led this significant transition. In 2023, RIAM launched new and fully subscribed elective modules on music and society for the wider TCD student body, an example of the deepening bond between the two institutions. Since her appointment, the number of students entering RIAM's third-level programmes has grown threefold. The large junior school of the RIAM has refreshed its curricula with the introduction of an additional support for the especially motivated pre-college musician, called The RIAM Young Artist Programme.

The RIAM has also forged significant performance partnerships with many of the world's most prestigious music conservatoires, including the Juilliard School, New York, Guildhall School of Music and Drama, Conservatoire National Supérieur de Musique et de Danse de Paris, Mozarteum University Salzburg and the Liszt Academy, Hungary. RIAM successfully bid for €400,000 Erasmus+ funding to investigate power relations in higher music education (known as PRIME) with the participation of 10 institutional partners, a significant research project which will influence learning and working environments across the international music education sector.

Deborah has overseen a significant increase in professional development courses for private music teachers throughout Ireland and internationally who enter over 35,000 students for RIAM's Examinations, under the auspices of the recently launched RIAM Adult Division. This initiative is part of a wider strategy to make the RIAM a resource for adult musicians from amateur to professional level, through online and distance learning, performance opportunities and more.

In January 2023, the RIAM re-opened its transformed campus on Westland Row in Dublin. This €27 million re-development was devised and project managed under Deborah's leadership and was funded through both public and private donors. It is the largest privately funded capital project for the arts in the history of the State. The new campus has double the number of teaching and practice studios, a 300-seat professional-level recital hall, Studio for orchestral rehearsal and streaming, and a music discovery hub for adults and children with additional needs.

In 2022 Deborah was elected President of the European Association of Conservatoires, an umbrella group for over 300 conservatoires and the leading voice for Higher Music Education in Europe.



## Bernard Lanskey

Director, Queensland Conservatorium of Music,  
Griffiths University, Australia

Active internationally for 30 years as a senior administrator, educator, collaborative pianist, scholar, recording producer and festival director, Professor Bernard Lanskey took up the position of Director, Queensland Conservatorium Griffith University in August 2021. He is also a member of the International Advisory Board for the Tianjin-Juilliard School in China, a Visiting Professor and Consultant to the National University of Singapore, and an Artist in Residence at La Loingtaine near Fontainebleau in France.

From 2007 until 2021, he was Director/Dean of the Yong Siew Toh Conservatory of Music, National University of Singapore while, from 2012 until 2021, he was the President of the Southeast Asian Directors of Music Association (SEADOM) which he had helped establish. For the past six years (until March 2023), he was also a co-opted Council member of the European Association of Conservatoires (AEC). A particular personal highlight through this period was witnessing the establishment of a Memorandum of Understanding between the two organisations (AEC and SEADOM) in March 2023.

Before moving to Singapore in 2006, Bernard was a member of the Guildhall School of Music & Drama's Directorate where, as Assistant Director of Music from 1994, he was responsible for overseeing the school's postgraduate and ensemble programmes. He was awarded a

Fellowship by the Guildhall School in 2001. In 2019, he received the Public Administration Medal (Silver) as part of Singapore's 2019 National Day Awards while in March 2023, his contribution to Southeast Asian Music was acknowledged by SEADOM through being awarded the organisation's inaugural Honorary Award in Music Leadership.

Born in Cairns, Australia, his studies and career have led him subsequently to live in Brisbane, Paris, London and Singapore, enabling him to engage in meaningful and transformative interactions with people from over forty countries across six continents.

As a collaborative pianist, he has performed throughout Australia, Southeast Asia, China, Great Britain and in many European countries, working principally with string players and singers in chamber music, mixed recital and lecture-recital combinations. Since 2005, he has been an Artist-in-Residence at La Loingtaine, France. He has performed regularly with violinists Aki Saulière and Qian Zhou, German soprano Felicitas Fuchs, Australian-Chinese cellist Qin Li Wei, and Australian pianist Stephen Emmerson, with whom he also engages in artistic research experiments.

Since 2003, he has performed also with violinists Siow Lee-Chin, Joshua Bell, Kam Ning, Zuo Jun and Renaud Capuçon, soprano Katherine Broderick, cellists Pierre Doumenge, Michael Kannen and Francois Salque, and pianists Daniel Tong and Jeffrey Sharkey, as well as in a range of other chamber music combinations. From 1996-2006, he worked regularly with

British television journalist John Suchet in his theatrical presentation, Beethoven, the Last Master. He is also active as a speaker in multiple contexts with keynote or plenary presentations in Singapore, Australia, China, Malaysia, Norway and Thailand.

He was awarded a First-Class degree at the University of Queensland in 1981 before moving to more specialised pianistic studies, first in Paris (with support from the Alliance Française Australia) and then at the Royal College of Music in London (supported by the Florence Davey Scholarship) where he completed a Master's degree with Peter Wallfisch in 1988.

His research interests build out from his longstanding activity as a collaborative pianist and chamber music coach, focusing particularly on the vital role of metaphor and gesture in the pedagogical process or in performance and performance preparation.

As a recording producer, he has produced for Decca, Centaur and Cello Classics.



## Narong Prangcharoen

Dean, College of Music, Mahidol University,  
Thailand

Thai Composer, Narong Prangcharoen's success was confirmed by his receiving many prestigious International Awards for his compositions including Charles Ives Fellowship from the American Academy of Arts and Letter, the Guggenheim Fellowship, the Barlow Prize, the Music Alive, the American Composers Orchestra Underwood New Music Commission, to name a few. He has, thus, established an international reputation and is recognized as one of Asia's leading composers.

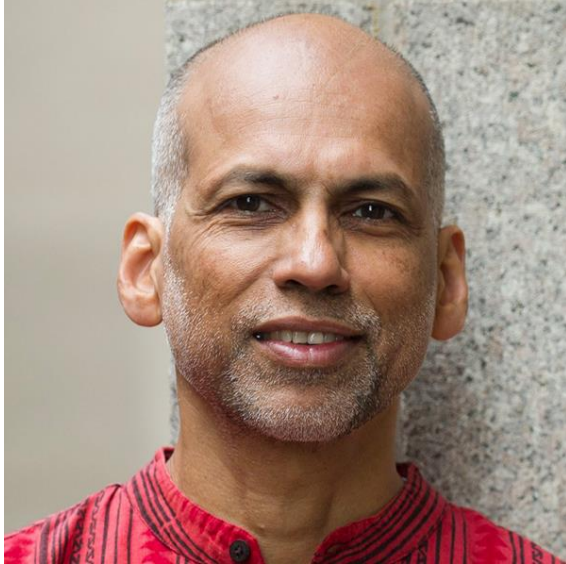
Prangcharoen has received encouragement and praise from a number of important contemporary composers, performers and press around the globe.

Prangcharoen took a new journey to be a Dean of College of Music at Mahidol University in 2018 with the vision of elevating the standard of music education and performance in his home country to the International recognized standard. He has engaged with global communities through music education and community development projects to cultivate the inspiration and creativity for musicians and educators among his peers.

Prangcharoen has been invited as a guest speaker for many leadership and management programs for his success in turning the College of Music to a world-class institution with a high ranking and nationally recognized in the research field.

Prangcharoen's definition of success in life has changed from doing everything for himself as an artist to contributing to a greater society. He has a strong belief and passion to develop society for better wellbeing through the use of good music engagement; thus, he created many social engagement projects that impact the local community and hopefully will be a good example of the global model to develop other countries in the future.





## André de Quadros

Professor of Music, Music Education, Boston University College of Fine Arts, USA

André de Quadros, music educator, conductor, ethnomusicologist, writer, and human rights activist has conducted and undertaken research in over forty countries. His professional work has taken him to the most diverse settings, spanning professional ensembles, and projects with prisons, peacebuilding and reconciliation, psychosocial rehabilitation, refugees and asylum-seekers, poverty locations, and victims of torture and trauma.

Dr. de Quadros leads the following choirs: Common Ground Voices (Israeli-Palestinian-international), the Manado State University Choir (Indonesia), the Muslim Choral Ensemble (Sri Lanka), the Shanghai Cooperation Organization Countries Youth Choir, and Boston's VOICES 21C. He co-leads Common Ground Voices / La Frontera (Mexico-US border). His conducting engagements of note include the National Philharmonic Orchestra of Bulgaria with which he toured Spain, the Massachusetts All-State Chorus (USA), the Tanglewood Institute Young Artists Orchestra (USA), the Prokofiev Symphony Orchestra (Ukraine), the National Youth Choirs of Great Britain, the Nusantara Chamber Orchestra (Indonesia), the Moscow State Radio Symphony Orchestra, the New Monash Orchestra (Australia), and the Jauna Muzika choir (Lithuania).

He is deeply committed to justice and equity, peacebuilding and reconciliation. During the Iraq war, in 2008 and 2012, he co-directed *Aswatuna: Arab Choral Festival* in Jordan that brought together community choirs from Iraq, Jordan, Lebanon, Palestine, and Syria. Since 2010, he has co-directed the *Community HeartSong*, a historic project with young Palestinian and Israeli choral musicians in East Jerusalem working to foster understanding between the two communities. *Common Ground Voices* based in Jerusalem has been a space for building understanding through grassroots peacebuilding efforts.

For nearly a decade, André de Quadros has worked in Massachusetts prisons, jails, and detention centers with a focus on empowering people in incarcerated settings to tell their stories through improvised music, song-creation, poetry, movement, and theater. The approach co-created by him is called *Empowering Song*.

As a public intellectual engaging with community, he has given countless international talks, lectures and workshops with community groups. Most recently, he co-founded the justice-focused media initiative, *The Choral Commons*, a media space for podcasts, webinars, educational resources, and choral creations with a focus on social justice projects.

Professor de Quadros was a Distinguished Academic Visitor, Queens' College, at the University of Cambridge (2019) and Visiting Professor, UCSI University, Malaysia (2016-2018). Currently,

he serves as Visiting Professor, Victoria University, Australia and Guangdong Polytechnic Normal University, China. He is the artistic director of *Conducting 21C: Musical Leadership for a New Century* at the Eric Ericson International Choral Centre in Sweden. Through this he is seen as a pioneer in conducting pedagogy through a process of music-making that stretches the boundaries of traditional music-making by developing compassionate, creative performance and engagement, and cross-cultural experimental repertoire. He is the artistic director of the London International Music Festival, a member of the Scientific Board of the International Network for Singing Hospitals, a member of the steering committee of Conductors Without Borders, a member of Interkultur's World Choir Council, and a faculty member of the International Choral Academy, and CHORALSPACE – International Academy for Choral Arts. Since 2011, he has been the founding director of the Music Research and Composition Network of the Social Science Research Network (SSRN), the fourth largest online repository in the world. Additionally, he serves on numerous advisory and editorial boards.

His work in public health has taken him to sites of poverty in Guatemala, India, and Peru, where he has pioneered an arts-based community development (ABCD) approach to discover the power between the arts and public health through narrative community theater.

André de Quadros has edited and contributed to *Many Seeds, Different Flowers: The Music Education Legacy of Carl Orff (CIRCME)*, *The Cambridge Companion to Choral Music* (Cambridge University Press); co-edited and co-authored *Tanglewood II: Summoning the Future of Music Education* (GIA Press) and *My Body was Left on the Street: Music Education and Displacement* (Brill); and authored *Focus: Choral Music in Global Perspective* (Routledge). Two other co-authored books are under contract and in manuscript, *Poking the Wasp Nest: Young People Challenge and Educate Race through Applied Theatre* (Brill), and *Empowering Song: A Sustaining and Revitalizing Pedagogy* (Routledge). He is general editor of the *Carmina Mundi* series of Carus-Verlag; editor of *Cantemus, Salamu Aleikum: Choral Music of the Muslim World*, and *Music of Asia and the Pacific* all published by Earthsongs (USA); and *Songs of the World* published by Hinshaw Music (USA).

André de Quadros has held a number of leadership positions at Boston University, including Director of the School of Music, Chair of the Music Education Department, Chair of the Department of Music in the College and Graduate School of Arts and Sciences, and Artistic Director of the Tanglewood Institute.

Prior to his current positions in the USA, Dr. de Quadros was a professor at Monash University in Australia where he was Director of Music Performance, and College Head of Richardson Hall. Before his university career, he taught at Presbyterian Ladies College and Billanook College.



## Peter Tornquist

Dean, Yong Siew Toh Conservatory of Music,  
Singapore

Composer Peter Tornquist grew up in Sweden, Switzerland and Brazil, settling in Norway for studies with Lasse Thoresen and concluding his education at the Royal College of Music in London with George Benjamin.

Tornquist has had major works performed by ensembles such as the Oslo Philharmonic Orchestra, the Tokyo Symphony Orchestra, and the London Sinfonietta. His work focuses on the interaction between composers and performers

through live electronics and improvisation. The theories and methods associated with this approach pioneered the development of artistic research in Norway.

His academic experience covers the fields of composition, electronic music, improvisation and music theory. He has also contributed extensively to the development of phenomenological approaches to music analysis based on the writings of Pierre Schaeffer.

Peter Tornquist has been an active voice in political and organizational aspects of the Norwegian society throughout his career, as president of Ny Musikk (ISCM), and as vice chairman of the Norwegian Composer's Association and of TONO (Norwegian Performing Rights Society). He has extensive experience of public office at local and regional level, having successfully participated in local elections from 2007 to 2015.

As Principal of the Norwegian Academy of Music since 2013, Tornquist has contributed to the development of higher music education through a widening network of strategic national and international partnerships. He was awarded an Honorary Fellowship of the Guildhall School of Music and Drama in 2017 in recognition for his services to music.