

The Royal Thai Embassy
The Princess Galyani Vadhana Institute of Music
& The Ministry of Culture of Bahrain

present

Reflection of Thais
in Bahrain



Monday 19 August 2013
8:30 p.m., at Shaikh Ebrahim Centre
for Culture and Research

&

Tuesday 20 August 2013
8:00 p.m., at the Cultural Hall



**Her Royal Highness Princess Galyani Vadhana
Krom Luang Naradhiwas Rajanagarindra**

Message from the President of Princess Galyani Vadhana Institute of Music



Her Royal Highness Princess Galyani Vadhana had been interested in music since her childhood, especially during her residency abroad where she had her piano lessons together with King Rama VIII and Rama IX. She

also loved listening to music programmes on the radio even when she had little time practising on piano.

When Her Royal Highness returned to Thailand, she frequently attended concerts, plays, ballets and other performances. Her Royal Highness was a patron with unmatched understanding and profound appreciation of the arts. She was also a generous supporter of music and musicians while emphasising the educational aspect to promote the artistic development.

Her Royal Highness Princess Galyani Vadhana has consistently supported musical organisations and activities through various sources of funding. In 2000, Her Royal Highness used her personal resources to establish a fund for the promotion of musical education for youth which later changed to “The Fund for Classical Music Promotion under the Patronage of Her Royal Highness Princess Galyani Vadhana,” in order to include more than just the young. Her Royal Highness personally interviewed and selected those who would receive the funds, among them musicians, composers, and singers. Her Royal Highness monitored the fund recipients closely in the spirit of a teacher, helping their progress.

The “Princess Galyani Vadhana Institute of Music” was also established after her graciously granting her name to the Institute in 2007 during the auspicious occasion of her 84th birthday, with a view to developing new talents in music as well as educating and expanding the knowledge of music to general audiences in Thailand.

Following Her Royal Highness’s spirit as an exceptional teacher, and her vision in supporting classical music, the Princess Galyani Vadhana Institute has regular created musical activities for musicians and general audiences. Especially given Her Royal Highness’ vision to educating new audiences as well as elevating Thai musicians to the international standard, the Institute has established platforms for students, musicians, professionals and general audiences, to exchange their musical experiences, make dialogues and share their love of music.

Associate Professor Khunying Wongchan Phinainitisatra
President
Princess Galyani Vadhana Institute of Music

Message from the Ambassador



Her Royal Highness Princess Galyani Vadhana had blessed her grace and mercy onto me and my family over a period of nearly 30 years. First, when I served at the Royal Thai Embassy in Beijing, she graciously allowed me to be a part of the team that received her during her 3 official visits to the People's Republic of China in December 1985, May 1987 and May 1990. After I returned to the Ministry of Foreign

Affairs, she also graciously allowed me to be a part of her entourage on her official visits to China in June 1994 and October 1996.

When I assumed my official posting as the Thai Consul-General in Hong Kong, Her Royal Highness made a visit to Hong Kong for several days in November 2004 and again graciously allowed me to be a part of her entourage during her official visit to Jiuzhaiguo, Sichuan Province, China in October 2005 as well.

Since the first time I worked for Her Royal Highness, I have had the opportunity to work with Khunying Wongchan Phinainitisatra, who was Her Royal Highness' private secretary. I have always respected and loved her as if she was my own relative and my personal mentor and I have been in constant contact with her throughout all these years.

In April 2013, when I returned to Thailand to receive His Majesty the King of Bahrain on his official visit as guest of the Royal Thai Government, I had the opportunity to pay a courtesy call on Khunying Wongchan. We discussed the Embassy's plan to invite

musicians from Princess Galyani Vadhana Institute of Music to perform in Bahrain in order to celebrate the 1st anniversary of the Memorandum of Understanding between the Government of the Kingdom of Thailand and the Government of the Kingdom of Bahrain on Cultural Cooperation. I hope that this musical event will not only introduce the Institute to wider audience in the Middle East but also help spread the fame of my beloved Princess Galyani Vadhana. I am really honoured and grateful for Khunying Wongchan's support in all aspects.

I sincerely hope that this project achieve its intended objectives. Moreover, I am honoured to bring Her Royal Highness' aspiration to showcase the exceptional talents of Thai musicians in the Middle East for the first time while I am the Ambassador in Bahrain.

I would like to extend my appreciation to Khunying Wongchan, the musicians and the singer as well as all of my officials at the Embassy who are responsible for the preparation of this concert. My thanks also extend to H.E. Shaikha Mai bint Ebrahim Al Khalifa, Minister of Culture of Bahrain and the officials at the Ministry of Culture who have granted the use of the venues as well as all the preparationfor this event.

Mr. Vichai Varasirikul

Ambassador of the Kingdom of Thailand to the Kingdom of Bahrain

PROGRAMME
Reflection of Thais
Soprano / Viola / Piano

I. Magic of voice

O mio Bobino Caro from Gianni Schiceni
by Giacomo Puccini

Quando me'n vo from La Boheme
by Giacomo Puccini

Come, now a roundel from A Midsummer Night's Dream
by Benjamin Britten

II. Beauty of Strings

Märchenbilder, Fairly-Tales Pictures for Viola and Piano,
op. 113
By Robert Schumann

Oblivion
By Ástor Piazzolla

III. Reflection of Thais

Mayuraphirom

By Montri Tramote

FonDuangDok Mai

Traditional Lanna Melody

Manohra Buchayan

By Montri Tramote

IV. Sweet tunes of Musical

Think of me from The Phantom of the Opera
by Andrew Lloyd Webber

I dreamed a dream from Les Misérables
by Claude-Michel Schönberg

V. Composition of H.M. King Bhumibol Adulyadej

I Never Dream

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Princess Galyani Vadhana Institute of Music

Princess Galyani Vadhana Institute of Music (PGVIM), Thailand, is a new conservatory of music with a contemporary approach to classical music. Initiated in 2007 as a royal project celebrating the occasion of the 84th birthday of Her Royal Highness Princess Galyani Vadhana Krom Luang Naradhiwas Rajanagarindra. The Princess had graciously given her name to the new endeavour, following her royal vision to educate new audiences as well as developing an international standard for Thai musicians, through creating platforms for students, musicians, professionals and general audiences to exchange their musical experiences, make dialogues and share their love of music together.

The Institute's goal is to be a leading international conservatory of music. We aim to develop young talents, whom with our specialised curriculum, learn the skill of music making while developing their understanding of music as a tool for the advancement of man and harmony of society. From 2014 the Institute will recruit 30 qualified students per year, alongside many activities promoting the understanding of classical music, within the contemporary context of South East Asia.

Reflection of Thais

Soprano / Viola / Piano

Performed by three artists from Princess Galyani Vadhana Institute of Music, Reflection of Thais, will demonstrate how classical music, 10,000 miles away from its origin in Europe, integrated into the life of our tropical Thais.

Join us in a musical journey through Arias of Puccini, Verdi and Britten, to sweet tunes of Les Misérables, Phantom of the Opera, combine with classical repertoire such as Schumann's Viola Sonata and a contemporary interpretation of Thai Classical Music.

I. Magic of voice

O mio Bobino Caro from Gianni Schiceni
by Giacomo Puccini

A famous aria from Gianni Schicchi by Giacomo Puccini, sung by Lauretta, the daughter of Schicchi, announcing her love to Rinuccio, amidst the atmosphere of hypocrisy, jealousy, double-dealing and feuding in the medieval Florence.

O mio babbino caro,
Mi piace, è bello, bello.
Vo' andare in Porta Rossa
A comperar l'anello!

Sì, sì, ci voglio andare!
e se l'amassi indarno,
Andrei sul Ponte Vecchio,
ma per buttarmi in Arno!

Mi struggo e mi tormento!
O Dio, vorrei morir!
Babbo, pieta, pieta!
Babbo, pieta, pieta!

Oh my dear papa,
I love him, he is handsome, handsome.
I want to go to Porta Rossa
To buy the ring!

Yes, yes, I want to go there!
And if my love were in vain,
I would go to the Ponte Vecchio,
And throw myself in the Arno!

I am anguished and tormented!
Oh God, I'd like to die!
Papa, have pity, have pity!
Papa, have pity, have pity!

Quando me'n vo from La Boheme
by Giacomo Puccini

Sung by Musetta during the second act of Puccini's La Boheme, in an attempt to attract the attention of her ex Marcello and make him jealous of her relationship with the wealthy government administrator, Alcindoro. During the aria, she complains of her shoe, so Alcindoro runs to the shoemaker to fix the problem. In the scene to follow, now that Alcindoro is out of the way, Marcello and Musetta end up in each others' arms.

Quando me'n vo'
Quando me'n vo' soletta per la via,
la gente sosta e mira,
e la bellezza miia tuta ricerca in me,
recerca in me,
Da capo a' pié.

Ed assaporo allor la bramosia
sottil che dagli occhi traspira
e dai palesi vezzi intender sa
alle occulte beltà.
Corsi l'effluvio del desío tutta
m'aggira,
felice mi fa!

E tu che sai, che memori e ti stuggi,
da me tanto rifuggi?

So ben:
le angosce tue non le vuoi dir
non le vuoi dir, so ben,
ma ti senti morir!

When I walk
When I walk alone in the street
People stop and stare at me
And everyone looks at my beauty,
Looks at me
From head to foot.

And then I relish the sly yearning
Which escapes from their eyes
And which is able to perceive
My most hidden beauties.
Thus the scent of desire is all
around me,
And it makes me happy!

And you know, who remember and yearn,
You shrink from me?

I know it very well:
You do not want to express your anguish,
I know so well that you do not want to
express it but you feel as if you are dying!

Come, now a roundel from A Midsummer Night's Dream by Benjamin Britten

Adapted from William Shakespeare's play, Benjamin Britten composed the opera A Midsummer Night's Dream for a premiered on 11th June 1960 at the Aldeburgh Festival.

Taking place in a mythical Athens and enchanted forest, A Midsummer Night's Dream portrays the adventures of four young lovers and a group of amateur actors, their interactions with woodland fairies and a duke and duchess. In the area, Titania, queen of the fairies, returns to her palace with her fairies after estranged with Oberon, her husband. She then asked her fairies to sing her to sleep.

Britten highly individual style can be seen in this aria. His Composition is neither tonal nor atonal but presenting his music with an aim to create atmospheres that suitable with each stories. Britten perfectly paints this aria with a calm and dreamily-like harmony and giving soprano a more lyrical vocal line.

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II. Beauty of Strings

Märchenbilder, Fairly-Tales Pictures for Viola and Piano, op. 113
by Robert Schumann

Märchenbilder, a master chamber work depicting the imagination of German's fairy-tale pictures by Schumann. Composed in 1849, at the same period as the two Violin Sonatas (Op. 105 and Op. 121) and the forth symphony in D minor. The music of Märchenbilder carries more mystical qualities than Schumann's earlier works, due to the suffering in his life.

- I. Nicht Schnell – not fast: This movement demonstrates the flowing theme by using imitation in the viola and piano. The music has a magical character and feels inward, filled with human sorrow.
- II. Lebhaft – lively: The movement highlights F and B-flat major. The melodic lines resemble the call of soldier's fanfare in the spirit of rondo.
- III. Rasch – swiftly: Begins with fast triplets, which appears in the viola line followed by a lyrical melody, making an energetic dialogue between piano and viola.
- IV. Langsam, mit melancholischen Ausdruck – slowly and with melancholy expression - The only movement in major key. The viola and piano repeat the theme leaving a transparent but yet melancholic impression on the listener, as if the composer was hoping to abandon all worldly suffer in search for the peace in the imaginary world.

Oblivion

by Ástor Piazzolla

With its foundation on the traditional tango, Astor Piazzolla has forever change its history with his “nuevo tango” composition. At his return to Argentina during the mid - 1950s after his study in classical composition with Albert Ginastera and Nadia Boulanger, teacher of everyone from Bernstein to Copland to Glass, he started to combine the element of Jazz, classical, and popular music with daring new harmonies and counterpoint.

Tango was not Piazzolla's only genre of music: he also compose several hundred compositions including symphonies, operas, concertos and film and stage scores. Oblivion was

composed in 1984 for Marco Bellocchio's film Enrico IV and was nominated for a Grammy Award for Best Instrumental Composition. It exists in a variety of arrangements, but all with the character of the melancholic sweetness with nostalgic line of melodies.

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III. Reflection of Thais

Mayuraphirom

by Montri Tramote

Composed by the legendary composer of Thai Classical Music, Mayuraphirom, or a Peacock's Dance capture the movement of the bird and magically transform it into the music for the play 'I-Nao'.

Fon Duang Dok Mai

Traditional Lanna Melody

Base on the Traditional Lanna (Northern Thailand) melody, the lyric describe of the beauty of flowers, but all cannot be compared with the beauty of the Princess 'Kam-Pin'.

Manohra Buchayan

by Montri Tramote

Manohra is a story of love between a human being and Kinnaree, a creature in Hindu mythology. Famous among people in the southern part of Thailand which narrates the tale of a "Half-bird Half-human" Princess named 'Manohra' who has been captured by a hunter, but because of her beauty, then married the Prince. At the end of the story, she is forced to be used as an offering for a sacrificial ceremony, but successfully

flees from the city through the exquisitely beautiful sacrificial dance she performs.

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IV. Sweet tunes of Musical

Think of me

from The Phantom of the Opera by Andrew Lloyd Webber

A world-popular song from the musical 'Phantom of the Opera' composed by Andrew Lloyd Webber and lyrics by Charles Hart with additions from Richard Stilgoe. Sung by the main character, Christine Daaé, a beautiful soprano whom then impress the 'Phantom' or her childhood friend, Raoul de Chagny.

Think of me, think of me fondly
When we've said goodbye
Remember me, once in a while
Please promise me you'll try
When you find that once again you long
To take your heart back and be free
If you ever find a moment
Spare a thought for me

We never said our love was evergreen
Or as unchanging as the sea
But if you can still remember
Stop and think of me
Think of all the things
We've shared and seen
Don't think about the way
Things might have been

Think of me, think of me waking
Silent and resigned
Imagine me trying too hard
To put you from my mind
Recall those days

Look back on all those times
Think of the things we'll never do
There will never be a day
When I won't think of you

Can it be, can it be Christine?
Bravo!

Long ago, it seems so long ago
How young and innocent we were
She may not remember me
But I remember her

Flowers fade, the fruits of summer fade
They have their season so do we
But please promise me that sometimes
You will think of me

I dreamed a dream

from *Les Misérables* by Claude-Michel Schönberg

A lament sung by dying Fantine, after she has been fired from her job at the factory and depressingly descent into prostitution. She thinks back to happier days and wonders at all that has gone wrong in her life.

The English lyrics was written by Herbert Kretzmer, based on the original French libretto by Alain Boublil and Jean-Marc Natel from the original French production.

There was a time when men were kind
When their voices were soft
And their words inviting
There was a time when love was blind
And the world was a song
And the song was exciting
There was a time
Then it all went wrong
I dreamed a dream in times gone by
When hope was high
And life worth living
I dreamed that love would never die
I dreamed that God would be forgiving
Then I was young and unafraid
And dreams were made and used and wasted
There was no ransom to be paid

No song unsung
No wine untasted
But the tigers come at night
With their voices soft as thunder
As they tear your hope apart
And they turn your dream to shame
He slept a summer by my side
He filled my days with endless wonder
He took my childhood in his stride
But he was gone when autumn came
And still I dream he'll come to me
That we'll live the years together
But there are dreams that cannot be
And there are storms we cannot weather
I had a dream my life would be
So different from this hell I'm living
So different now from what it seemed
Now life has killed
The dream I dreamed

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V. Composition of H.M. King Bhumibol Adulyadej

I Never Dream

With the graceful movement of waltz, His Majesty wrote the song in Switzerland in 1954, with the English lyrics written by H.H. Prince Chakrabandh Pensiri. It was performed at the annual party of the American Alumni Association under Royal Patronage at the Saranrom Garden Club on Saturday, 23 January 1954.

I never dream that I will ever find you.
I never dream my dreams will ever come true.
My thoughts were like the weary winding little streams,
That would never meet the sea, it seems.
No matter where I roamed away from my home alone,
I found no one at all, no one I could call my own.
And I never dream the sun will ever shine again,
While skies are full of thunder storms and rain.
I never dream that I will ever find way,
My life was like an endless journey night and day,
Like travelling through the night without the moon above,
I could never dream I'd find my love.
But then you came along, like a lovely song so sweet.
And every time you kiss, my heart would just miss a beat.
So I never have to dream since I have found you
Sweetheart, now you have made my dreams come true.

Performers

Zion Daorattanahong (Soprano), Suppabhorn Suwanpakdee (Viola) and Anothai Nitibhon (Piano): A journey of which the trio meets is purely in a musical atmosphere, often through different collaborations ranging from contemporary theatre, concert performances and improvisation.

With their musical interests cover from Classical to Contemporary, Traditional to Popular music, the trio experiments on a new form of musical story-telling that combines different genres of music in order to reflect the globally changing phenomenon of music making, especially in South East Asia, where different cultures meet and mingle.

Zion Daoratanahong began her study in singing with Father Augustin Moling,S.J. in a choir. She later graduated from Silpakorn University with the Bachelor of Music in Classical Voice Performance. She has then received a scholarship from HRH Princess GalyaniVadhana for her study in AMAS Music Camp 2007. As a soprano, she has performed roles in many operas including Prosepina in Orfeo by Claudio Monteverdi, Tonina from Musica e Poi Parola by Sallieri, Musetta from La Boheme, Savitri from Savitri by Gustav Holst, Macedes from Carmen, Headman's daughter from Mae Nak And Apsara/Amba from The Silent Prince by Somtow Sucharitkul. She also performed as main characters in Thai Dramas at Patravadi Theatre Company.



Zion will be starting her Master degree in Vocal Performance at NYU Steinhardt, New York, USA, in September.

Suppaporn Suwanpakdee, a viola lecturer at the Princess Galyani Vadhana Institute of music, graduated from Silpakorn University for his Bachelor Degree and from Mahidol University for his Master Degree in Viola Performance. He has co-founded



the *Ensemble Music Makers* - a contemporary music ensemble of the new generation Thai musicians - with an interest to experiment new ways to communicate with classical music. Suppamong is also an active member of the ensemble 'ZiiYod', which working towards the rediscovery of Thai traditional music using western music medium. He has also actively participated as an orchestral member for the Thailand Philharmonic Orchestra (TPO), Bangkok Symphony Orchestra (BSO), Chulalongkorn Symphony Orchestra (CSO) and the South-East Asian Youth Orchestra and Wind Ensemble (SAYOWE).

Anothai Nitibhon, a composer / pianist with an obsession in finding new methods in making dialogue with music. Trained as a pianist, but fallen in love with composing during her Bachelor Degree in Thailand, Anothai has experimented in combining traditional and classical music elements in many of her compositions for orchestra, chamber music and solo instrument during her study. After receiving her PhD in Composition from the Edinburgh University, UK, she started to expand her musical material to an extra-musical elements such as visual art, design and installation arts. With her experience in many projects curating for sound installations and leading music in the community workshops in several areas of Thailand, Anothai is now experimenting on curating the concert of musical collage based on different genres of music, in hope of making an inter-musicality, multi-genres dialogue within the environment of classical music performances.



Anothai is now a vice president of the Princess Galyani Vadhana Institute of Music.

Acknowledgment

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