

บทที่ 4

สูจิบัตรการแสดงและโปสเตอร์ประชาสัมพันธ์การแสดง

4.1 สูจิบัตรการแสดง

FLUTE RECITAL BY



Marut Manorat



February 23, 2011 at 5 p.m.
Tongsuang Studio, Soi Nana, Bangkok

FLUTE RECITAL BY MARUT MANORAT

Programme

Flute Sonata in E minor, BWV 1034

Johann Sebastian Bach

I. Adagio ma non tanto

II. Allegro

III. Andante

IV. Allegro

Introduction and Variations on "Trockne Blumen" in E minor, D. 802

Franz Peter Schubert

Intermission

Suite for Flute and Piano Op. 34

Charles Marie Widor

I. Moderato

II. Scherzo: Allegro vivace

III. Romance: Andantino

IV. Final: Vivace

Le Merle Noir, Pour Flute et Piano

Olivier Messiaen

"HALIL" Nocturne for Flute Percussion and Piano

Leonard Bernstein

FLUTE RECITAL BY MARUT MANORAT

Programme Note

Flute Sonata in E minor, BWV 1034 by Johann Sebastian Bach This is a technically challenging work dedicated to Potsdam flutist Michael Gabriel Fredersdorff, an employee of the King Frederick the Great. This sonata is in the four-movement, slow-fast-slow-fast sonata di chiesa, or "church sonata," format. The first movement, Adagio ma non tanto, is usually performed at a fairly deliberate pace despite Bach's ma non tanto admonition. There's something implacable about the music's steady trudge and something obsessive about the melody, which tends to break into repeated two-note units. Next comes an Allegro, based on a burbling flute melody over a descending bass figure; the bass line soon levels out, but it has already started to pull the melody in a downward slide. The flute indulges in rapid passagework as Bach provides a short series of variations on this material. The ensuing Andante begins with an extended introduction by the continuo instruments (usually harpsichord and gamba or cello). Once the flute enters with its spacious theme, the bass line repeats fairly steadily, as if for a chaconne or passacaglia, with the flute singing freely above. The B section delivers a variation on the theme, and the final section essentially repeats the movement's opening measures. The sonata's concluding Allegro is dark and quick, something of a Bourrée, extremely busy and energetic while engaging the continuo in full fledged counterpoint. It's a flashy finale for an extroverted and highly skilled soloist.

Introduction and Variations on "Trockne Blumen" in E minor, D. 802 by Franz Peter Schubert:

Franz Schubert finished work on his song cycle *Die schöne Müllerin* in November 1823. Two months later, in January 1824, he set about recasting the melody of the cycle's 18th song, "Trockne Blumen" (Faded Flowers), into a set of variations for flute and piano. This Introduction and Variations on "Trockne Blumen" in E minor, D. 802 apparently grew only from Schubert's own notion to further explore his song's melody and not from any special practical impetus; the work may, however, have been composed with Schubert's flutist friend Ferdinand Bogner, a professor at the Vienna Conservatory, in mind. As is commonly true of his works, it remained unpublished, and possibly unperformed, during Schubert's lifetime. In 1850, the Introduction and Variations on "Trockne Blumen" were published for the first time as Op. 160, and were immediately and fervently accepted into the repertoire by a brotherhood of flutists who, during the nineteenth century, were given precious little new music.

Suite for Flute and Piano Op. 34 by Charles Marie Widor: The work was composed for Paul Taffanel (1844 - 1908), a fellow professor at the Conservatory and the originator of a new technique of flute playing that revolutionized music for the instrument and made France the center of the world as far as that instrument was concerned. It is because of Taffanel that the flute is so prominent in French music in the years leading up to World War I and even afterwards. The compositional style of this four-movement suite is unique to the nineteenth-century flute repertoire and, as is characteristic of Widor's oeuvre in general, a virtuoso display for both instruments. High Romantic style best describes this piece:

movements one and three are dramatic, brooding with virtuoso solo cadenzas for the flute, while two and four fly like the wind, leaving performers and listeners breathless and exhilarated.

Le Merle Noir, Pour Flute et Piano by Olivier Messiaen: *Le merle noir* ("The Blackbird") was written and first performed in 1952 and is the composer's shortest independently-published work, lasting just over five minutes. This work has become a staple of the French flute and piano repertoire. The composition originated in a commission for a test piece for flute for the Paris Conservatoire, at which Messiaen was a professor. The winners of the premier prix in the Concours de flûte that year were Daniel Morlier, Jean Eustache, Jean Ornetti, Régis Calle and the British flute player Alexander Murray. Messiaen had a consuming, lifelong interest in ornithology and particularly bird songs. While not his first work to incorporate stylised birdsong, *Le merle noir* was the earliest of his pieces to be based mainly on birdsong, and it foreshadows Messiaen's later, more extended birdsong-inspired pieces. **"HALIL" Nocturne for Flute Percussion and Piano** by Leonard Bernstein: Bernstein composed *Halil* in honor of a young Israeli flutist Yadin Tanenbaum who was killed at the Suez Canal in during the 1973 Yom Kippur war. The work was premiered at the Sultan's Pool in Jerusalem on May 27, 1981 with Jean-Pierre Rampal as the soloist and Bernstein conducting the Israel Philharmonic. The American premiere took place at Tanglewood on July 4, 1981 with Doriot Anthony Dwyer as the soloist and members of the Boston Symphony Orchestra.

FLUTE RECITAL BY MARUT MANORAT

MARUT MANORAT



Marut graduated from Department of Western Music, Faculty of Fine and Applied Arts, Chulalongkorn University. His majored in flute taught by Mr. Worapon Kamveerayotin. He was a member of the Chulalongkorn University Symphony Orchestra, and Thai Youth Orchestra. Marut represented Thailand in “The Fourth ASEAN Youth Music Workshop” in 1995. Furthermore, he was granted by Sernsuk Co.Ltd. (Public) a scholarship to further the musical education at wallnut Hill School, Natick, Massachusetts, U.S.A. Miss Jean Demart and Mrs. Doriot Anthony Dwyer were his instructor. Marut is a member of Bangkok Symphony Orchestra.

Musicians

Sasipa Lertsuvimolkul

Piano accompaniment

“HALIL” Nocturne for Flute Percussion and Piano

Nuttawut Tianponkrang

Conductor

Sasipa Lertsuvimolkul

Piano

Sujaree Prapinwong

Percussion I

Sommeth Yuvasuta

Percussion II

Nichada Jirawattanaphan

Percussion III

Chaowalit Charoencheep

Percussion IV

4.2 ไปสเตอร์ประชาสัมพันธ์การแสดง

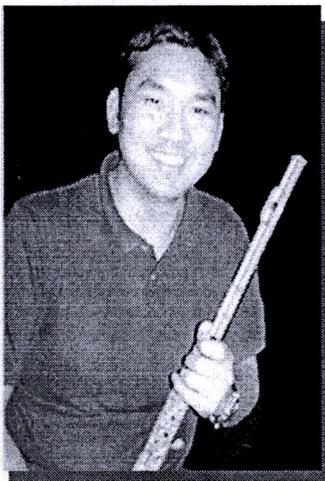
MASTER RECITAL BY THREE PLAYERS



FLUTE AND GUITARS



← SAKOL SIRIPIATTANAKUL →



← MARUT MANORAT →



← PHADHA YANGYONGYUEN →

FREE ADMISSION

WEDNESDAY, FEBRUARY 23, 2011  STARTS AT 5 P.M.

TONGSUANG STUDIO, SOI NANA, BANGKOK