

Starlight Concert

IN THE PARK



HILTON INTERNATIONAL HOTEL, NAI LERT PARK
MONDAY 24 DECEMBER 1984

TO BENEFIT THE KING'S CHARITIES



His Majesty King Bhumibol Aduldej

THE MANY CHARITIES UNDER THE PATRONAGE OF HIS MAJESTY THE KING

Since the beginning of his reign, His Majesty King Bhumibol has expressed his love and concern for the people of Thailand in a practical and developmental manner. Thousands of development projects - involving different activities such as forestry, fisheries, farming and livestock raising - have been initiated for villagers throughout the country, but particularly in the poorer areas. Some of the projects have been highly successful: in the less successful ones studies are made of the problems and solutions are found for the future.

The first Royal-initiated centre was started five years ago when a villager presented a piece of land in Khao Hin Sorn, Chachoengsao Province, to the King so that His Majesty could have a summer palace built in the province. But instead of accepting the land for his personal use, His Majesty turned it into a place where studies can be carried out to find the crops most suitable for the area, and thus benefit the villagers themselves.

In the following years more centres were created in Pikulthong, Narathiwat Province; Huay Hong Krai, Chiang Mai; Phu Phan, Sakon Nakhon; Kung Kraben Bay, Chanthaburi; and Huay Sai, Phetchaburi.

The centres are set up on sites chosen by His Majesty. The centres are generally located on land with problems and which represent the overall topography of the area, so that findings can be applied widely. In Chiang Mai, for example, the area chosen was hilly, which is representative of the topography in the North; in Narathiwat the land consists of peat soil which is the main problem in the South.

The centres have similar work but different objectives. They are similar in that they all involve integrated activities, such as forestry, livestock raising, fishery and farming, with the Land Development Department, Irrigation Department, Fishery Department, Agricultural Extension Department and other government agencies working closely together to reach His Majesty the King's goal of upgrading the life of the people through agricultural development.

In the North, the objective is developing water resources, forestry and soil conservation, and planting appropriate crops as well as raising livestock and fresh-water fish as sources of protein. In the Northeast, the officers teach the villagers to develop forest through reafforestation, and to maximise the use of water resources in growing their crops.

In the South, the aim is to turn the region's more than 100,000 rai of peat soil, created by continuous flooding, productive once again, and to get the villagers involved in agro-industry. And in the central region, the problem is sandy soil and less rainfall due to deforestation, and the objective is to find appropriate economic crops and plant more trees which are cut down in rotation and burned into charcoal for the villagers' own use or added income.



11 January 1984. His Majesty talking to villagers when he visited the Mae Riang reservoir at Ban Wang Prao, Tambon Sobprap, Amphur Sobprap, Lampang.



27 September 1984. His Majesty presenting degrees to the 1983 graduates of Prince of Songkhla University, Haadyai.

Each of the six centres serves as a training, research and study centre, and provides extension work not only for villagers in the area but also in nearby provinces.

Conservation and the management of natural resources are areas of particular concern to His Majesty the King. For several years much has been heard about the crop substitution programmes initiated by His Majesty. Today they are not only continuing - they are continuing to grow. Plants and flowers which were never grown commercially here before are showing great success. New types of vegetables are being grown with success. New methods of planting and harvesting are being tried and developed; and new improved seeds are being tried. Agricultural experiments are progressive, but they often begin on a limited scale. Successful plots are expanded. His Majesty, unlike some, takes the time to plan carefully and initiate changes slowly and patiently. In his wisdom, he is well aware that customs of generations cannot be changed by a command, or even threat of punishment. If this is done, things soon revert to the old ways, when authority leaves. In an interview His Majesty once said: "Once I walked for an hour to see one poppy field. The land looked bad, and the farmer said, 'Yes, the land is exhausted - no fertiliser.' We said we would give fertiliser if they would not grow opium but raise beans instead. The farmers asked for time to take consultation, and after 15 minutes returned and said, 'All right, we'll take it.' Well, next year we went back - half beans, half opium. And better results from beans, so they asked for more beans. Next year they raised only 25 per cent opium. It diminishes like that. If we just destroy the poppy, the people will be hungry and wonder why we are against them. They could become insurgents. But it takes follow-up."

In a similar way to crop substitution, greater efforts are being made in the direction of conservation - giving the people an opportunity to help themselves to achieve a better life-style, by working FOR conservation instead of AGAINST it. Poor and/or uneducated people cannot simply be told to stop doing something; or be severely punished, when they know no other ways. They must be offered an alternative, and encouraged to change because of the greater benefits a "new way" brings to themselves and their families; and not only because "it's the law" - laws have little or no meaning for most of them.

In some places, people are now being paid for protecting and caring for wild animals and birds. Certain areas of forests will be their responsibility and under their care. It is their responsibility, too, to report any illegal activities to the proper officials. Housing is provided and garden plots. In pilot projects, craft-making is made available under the SUPPORT programmes of Her Majesty the Queen.

These are but a few of the wide-ranging areas covered by His Majesty the King's charitable projects for his people. His Majesty has also been involved in bringing better communications to remote areas; in turning what were previously insurgent strongholds into tourist areas; and in helping the poor and the landless to begin new lives. In the field of education, in addition to taking a personal interest in the King's Scholarship Scheme, His Majesty has initiated many new projects including what is perhaps the most innovative: that of providing schooling facilities for the many hilltribe children.

With an already unbelievably heavy workload, Their Majesties need the help and co-operation of everyone throughout the Kingdom.

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STARLIGHT CONCERT IN THE PARK

PROGRAMME

Simple symphony	Benjamin Britten
Boisterous Bourree	
Playful Pizzicato	
Sentimental Saraband	
Frolicsome Finale	
"Winter" (from "The Four Seasons")	A. Vivaldi
Allegro non molta	
Largo	
Allegro	
Violin Soloist: Clarence Myerscough	
"Echo"	H.M. King Bhumibol
Soloist: Sawalee Pakarpan	
Andante Cantabile	Tchaikovsky
"One Fine Day"	Puccini
"Send in the Clowns"	Sondheim
"White Christmas"	Irving Berlin
Soprano Soloist: Motoko Funakoshi	
Danse Sacree et Danse Profane	Debussy
Harp Soloist: Judith Utley	
Hungarian Dance #5 in G minor	Brahms
Finale (from String Quartet, Op. 64 #5)	Joseph Haydn
Witches' Dance	Paganini
Violin Soloist: Clarence Myerscough	

Monday 26 December 1984



CLARENCE MYERSCOUGH

Clarence Myerscough studied the violin under Frederick Grinke at the Royal Academy of Music, where he was awarded the highest diploma and the major prizes in violin playing. He also won the All England Violin Competition of the National Federation of Music Festivals and the Albert Sammons Prize. He then went to the Paris Conservatoire, where he studied with Rene Benedetti, Pierre Pasquier, and Marcel Devaux, and was awarded the highest diploma - Premier nommé à l'unanimité. Since 1964 he has been a professor of violin at the Royal Academic of Music.

Clarence Myerscough broadcasts regularly as a soloist for the B.B.C., I.T.V., and the major European stations. He has given many recitals in Western Europe and in Scandinavia, and has also appeared in the U.S.A. He is the leader of the Fidelio Quartet.

In January 1983 Clarence Myerscough played at the inaugural concert of the Siam Philharmonia.

Several young English composers including Alan Ridout, Stephen Dodgson, Kenneth V Jones, Richard Stoker and Leonard Salzedo have written concertos and works for solo violin for him. He frequently performs the Solo Sonatas and Partitas of Bach, and he has given lecture recitals in several Universities on their interpretation.

He plays on a Paulo Maggini made in 1600.

THE SIAM PHILHARMONIA

The Siam Philharmonia is rather unique in that it was founded and is run by the musicians themselves. The idea started in 1982 when two leading musicians from the fields of jazz and classical music, M.R. Pornpudhi Varavudhi and Dr Pradhak Pradipasen decided to form a small but versatile orchestra, run in a similar fashion to the Boston Pop Orchestra, with a repertoire ranging from classical works to jazz and popular tunes. Occasionally they give concerts in the traditional sense, but their main purpose is to entertain at grand parties or accompany stage shows, preferring to leave concerts of classical music to the Symphony Orchestra of the Fine Arts Department.

The relaxed style of playing and high standard of performance have attracted many distinguished musicians, both professional and amateur, to the orchestra. Its members now include Mr Jolemue Jalanugraha, former Head of the Fine Arts Department's Symphony Orchestra; Dr Kovit Kurmtasiri, Head of the Music Department, Chulalongkorn University; Lt Col Metee Yampeka, Head of the Music School of the Royal Thai Army; Dr Charit Tingsabadh, Professor of Economics, Chulalongkorn University; Mr Paiboon Supawaree, President of the Musicians' Association; and many other well known musicians. In the past three years the Siam Philharmonia has become a favourite of the music loving public. Among its numerous engagements have been performances of The Merry Widow and The Messiah with the Bangkok Music Society, and providing the entertainment at the International Wild Life Preservation Society's gala dinner presided over by Prince Philip, Duke of Edinburgh, and Her Majesty the Queen of Thailand.

The orchestra members have worked very hard in preparation for the concert and are honoured to perform tonight for a very worthwhile cause. They would like to thank all who are present here tonight for their generosity and interest. They are also deeply indebted to many persons who have given so much time and effort to make this concert possible. First among these is the Patroness of the Concert and President of the Organizing Committee, Khun Chaoomsri Viranuvatti, who steered the planning and arrangements through the difficult early days to what all concerned hope will be a most successful and enjoyable evening.



MANAGER AND ORCHESTRAL LEADER

M.R. Pornpudhi Varavudhi's musical career began in 1950, when he was twenty one years old, and has kept him heavily occupied ever since. His mastery of the keyboard and the double bass is well known among professional musicians although he has never received any formal music education. All his musical skill and knowledge was acquired either through self-instruction or from the personal advice of professional colleagues. These informal instructors included many well known Filipinos and one Thai in particular, Khun Piboon Tongtach.

Although most of his long career has been spent in nightclubs, his indomitable curiosity, thirst for knowledge, and boundless energy have led him into many areas of music as well as other unrelated activities. Besides two years as a classical musician with Fine Arts Department's Symphony Orchestra, he was one of the first Thais to visit Mainland China soon after it became communist. Additionally he ran a very successful Thai boxing camp which produced two famous national champions. M.R. Pornpudhi now feels it is time to realise his lifelong ambition of bringing to the public good music of all kinds and working with musicians whose prime interest is the quality of their work rather than time, energy or financial reward.

In addition to live music performances M.R. Pornpudhi has made many recordings, both accompanying singers and playing instrumental music. In 1982 he won first prize for music arrangement at Siam Kolakarn's Thai Popular Song Contest.

Simple Symphony

Benjamin Britten

This work for strings is a favourite among amateurs and professionals alike. While its technical demands lie well within the capability of a good amateur orchestra, its great attraction for a professional one is Britten's brilliant handling of string texture. Composed in 1933 when Britten was twenty, this symphony shows remarkable competence in the uses of complex counterpoint and well balanced structure. But above all it is a show case of the composer's flair for inventiveness and wit. The descriptive titles given to the four movements make one suspect a hidden satirical intention, but after hearing the symphony one is convinced that any satirical element contained in the music is meant only to enliven our listening pleasure and capture our full attention.

The four movements offer a wide contrast in musical style and string texture. Boisterous Bourree starts boisterously with loud, striking pairs of chords that sound as much like an ending as a beginning. But after a short clamorous opening the first violin breaks through with a beautiful yet simple melody. Playful Pizzicato is a delightful illustration of the variety of sound which can be achieved by plucking the strings with a finger. Sentimental Saraband begins very sorrowfully but becomes rather peaceful, giving out a strong feeling of hope and confidence. Frolicsome Finale provides an appropriate balance for the noisy first movement. It begins boldly with passages in unison which give the movement an energetic point of departure. The driving rhythm which characterizes the beginning remains throughout the movement and the work ends with same bold unison phrase which starts the last movement.

"Winter"

Antonio Vivaldi

This is one of the four concertos published under Opus 8 entitled "The Seasons", sub-titled "Il Cimento dell'armonia e dell'invenzione" (The contest of harmony and invention). All four are fine examples of Vivaldi's style of writing which is very clear in texture, and is rhythmic and vital. Furthermore, the concertos are one of the earliest examples of programme music of the eighteenth century. Besides the display of violin technique, "Winter" contains many harmonic and melodic inventions. Its three movements, marked Allegro non molto, Largo, and Allegro, are musical illustrations of actual scenes of the winter season:

(Allegro non molto)

Cold and shivering amid mounds of snow
And prey to the icy winds
We run and beat our feet each step
Our teeth a-chatter with the cold:

(Largo)

By the fireside contentedly we sit
While those outdoors are drenched by rain.

(Allegro)

Walking on the ice with careful step
For fear of falling, intent they watch.
Then moving bravely forward, they slip and fall,
Again to move on the icy ground, and run
Until the ice is broken and comes apart.
We hear outside the bolted door
The howling winds as if at war;
This is Winter, but it too brings joy.

Dances, Sacree et Profane

Claude Debussy

Claude Debussy has often been described as a musical impressionist. He absorbed a wide range of influences, from the early French composers Couperin and Rameau, the Russian contemporaries Borodin and Mussorgsky, and also from the music of the Far East which he encountered at the Paris World Exhibition in 1889. Characteristics of exotic music are to be found in the "Dances, Sacree et Profane". Composed in 1904, the "Dances" were commissioned by the famous Paris piano manufacturing firm of Pleyel. The works were to popularize their new chromatic harp -- an instrument that abandoned the harp's pedal mechanism in favour of a separate string for each semitone.

The "Danse Sacree" features a pentatonic theme which gives it an antique flavour, emphasized by the juxtaposition of unrelated chords. The brief introduction of the strings is followed by a majestic, hymnlike theme played by the harp. Contrast is created later by a chromatic motif. A coda, in which the hymnlike theme is slightly varied, leads into the "Danse Profane". This is based on a motif in the style of a waltz, which functions first as an accompaniment to the strings, but which finally emerges as the principal theme of the piece, revealing considerable melodic power.

Though the chromatic harp for which the works were composed soon fell into disuse, the "Dances" are widely performed on the pedal harp and remain one of the most popular pieces in the harp repertoire.

The Witches' Dance

Niccolo Paganini

This piece consists of an introduction in the Italian operatic "coloratura" style followed by the theme and three variations and an allegretto finale. Although this piece was intended by Paganini as a humorous set of variations it is, like all of his compositions, a brilliant display of virtuoso violin technique featuring double and triple stops, up and down bow staccatos, left-hand pizzicato, double harmonics and playing on a G string alone.

This piece was originally called by the composer, "A humorous set of variations on the contradanza", The Dance of The Female Witches around The Walnut Tree.



MUSIC DIRECTOR AND CONDUCTOR

Dr Pradhak Pradipasen began playing the violin at the age of ten, at Vajiravudh College. Later he studied abroad, initially at the Royal Academy of Music, London where he became a Graduate of the Royal School of Music (G.R.S.M.). A Fine Arts Department scholarship then took him to the United States, where he studied at Mannes College, The Manhattan School of Music, and Columbia University, gaining his Bachelor and Master of Music degrees (in Violin and Conducting), and an Education Doctorate (Music), respectively. While abroad he was also active in the professional field, performing frequently with many professional groups. He was concertmaster of the New York Housing Authority Orchestra for some concerts, and was assistant conductor of The Independent School Orchestra.

Since his return to Thailand Dr Pradhak has been active as violinist, conductor and teacher. He has frequently conducted both the Fine Arts Department's Symphony Orchestra and The Siam Philharmonia, and was invited to conduct "The Messiah" and the opera "The Merry Widow" for the Bangkok Music Society. As a recipient of the Australian Government's Cultural Award he was invited to visit Australia. Dr Pradhak is at present the Head of the Western Music Section, Fine Arts Department.



MOTOKO FUNAKOSHI

Motoko Funakoshi began her musical studies in Nagoya, Japan. After obtaining her Bachelor of Music degree, she spent five years working at the Kawai Institute of Music, Tokyo. In 1977, she went to Paris and studied with Madame Marguerite Monsy-Franz of Conservatoire National de Musique de Paris. She won the second prize in the International Singing Competition of Paris in 1980 and received her PhD. in singing in the same year. She was engaged on a two year contract at the Theatre de Metz in France. When the Bangkok Symphony Orchestra presented an Opera Hansel and Gretel in 1983, Motoko was proposed to take Hansel's part. She also gave a singing recital with Dr Pradak Pradipasen (first violin) at the National Theatre when the programme included Mozart's Exultate, jubilate Motette and "Un beldi" from Puccini's Madame Butterfly. A resident of Bangkok, Motoko is the conductor and chorus master of the Women's Choir of the Japanese Association.

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JUDITH UTLEY

Judith Snook Utley began studying the harp at the age of 12 in the State of South Dakota. She studied under Suzann Davids and Alice Chalifoux for her Bachelor and Master of Music degrees, and also at the renowned Salzedo Summer Harp Colony in Camden, Maine. Judith was principal harpist with the Central City Opera Orchestra in Denver, Colorado, and she taught and played professionally throughout the Rocky Mountain region.

In 1978, Judith began performing as part of the music ministry of Campus Crusade for Christ International, in California. She first toured Asia with a musical ensemble from that organization in 1979.

In California, she studied privately and performed in master classes under the tutelage of Suzann McDonald. Judith was selected to be among the U.S. contestants participating in the 7th International Harp Contest in Jerusalem in 1979.

From 1981-1983 she toured China, Japan, South Korea, Hong Kong, Singapore, Malaysia and Indonesia with the 'Crossroads' music ensemble which is based in the Philippines. Following this Judith married the ensemble director, Paul Utley, and the couple came to Bangkok to work with The Christian Embassy, a ministry of Campus Crusade for Christ International.

MEMBERS OF THE SIAM PHILHARMONIA

First Violins

Dr Pradhak Pradipasen
Dr Kovit Kurntasiri
Khun Paradee Traiwitayakun
Lieutenant Colonel Metee Yampeka
Khun Phlern Srivallop
Khun Pisan Dasananjali

Director
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Second Violins

Khun Surat Yuvanavanich
Khun Chalaem Mungmee
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Cellos

Khun Jolemue Jalanugraha
Khun Sommai Yimbut
Khun Samran Petpeng
Khun Veera Thaworn

Double Basses

Khun Prasan Suthat na Ayuthya
M R Pornpudhi Varavudhi

Violin Solo

Khun Clarence Myerscough

Soprano Solo

Khun Motoko Funakoshi

Harp Solo

Khun Judith Utley

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