

# KLAUS PRINGSHEIM

## COMPOSER — CONDUCTOR

Musical Director of The Musashino Academy of Music, Tokyo

From:

INTERNATIONAL ENCYCLOPEDIA  
OF MUSIC AND MUSICIANS  
(O. Thompson)

A German conductor and composer, pupil of Thuille, Stavenhagen and Gustav Mahler; Coach at Vienna Court Opera in 1906, then conductor in Geneva and German National Theatre, Prague; and opera regisseur and dramatist there from 1911; from 1915 at Bremen Municipal Theatre; in 1918 Music Director at Berlin Grosses Schauspielhaus for Max Reinhardt; Music Critic of Vorwaerts from 1927... Has composed the opera Lojko Sobar, music for many Reinhardt and other stage productions; Venice for voice and orchestra; many songs. Author of Vom modernen Wagnerproblem. Since 1931 teaching at the Imperial Academy in Tokyo.

(See also biographical sketches in International Who's Who, London; Who's Who in Japan; Riemann's Musiklexikon, etc.)



From "Ongaku Hyoron", Tokyo

### Mr. Pringsheim's Accomplishment

By KAZU NORISUGI

Director of the Tokyo Academy of Music

Mr. Klaus Pringsheim took up his work at our Academy and remained in his position for a period of six full years. It may be said that his enthusiastic guidance and tuition has brought about an era of steep and sudden rise yet unequalled in the fifty years' history of our Academy Orchestra. But this is far from being all; as regards the guidance and tuition he gave to his pupils in musical composition, conducting, chorus singing and other fields, the items that ought to be recorded with a special brush and in bold characters in the history of the education provided by our Academy during the past sixty years are by no means few.

Owing to Mr. Pringsheim, the number of public concerts was increased and accordingly also the number of orchestra rehearsals was doubled. Moreover, hours of separate playing of the strings and winds came to be added. All this was done at Mr. Pringsheim's own wish; besides, he took charge of classes of the chorus of all students, of composition, of conducting and other subjects. Thus, he overrode the boundaries of the contract stipulating a limit of eighteen hours of weekly teaching for the foreign instructors of our Academy. The hours of instruction of which he had taken charge virtually reached from some twenty to thirty hours a week. But he has not merely increased the number of hours; such being the enthusiasm of his leadership, often as he was working as long as five hours without a break, it was those studying who eventually could not go on any more. It was such as to make one feel perplexed as to where such enormous energy could spring forth from his slight physique. In other words, the way in which he discharged his duty may be put in the four words; **energy, diligence, sincerity, assiduity**; and speaking of his character, it may well be said that he is a man of **great will power and fervor**.

Such attitude on the side of Mr. Pringsheim has quite naturally imparted to the students the consciousness of how precious is faithfulness in the human character, and the moral principle that nothing is impossible if

one faces things with ardent fervor and a strong will. Not only the students but we ourselves could learn in many ways from him.

It was for this reason that so much valuable work could be accomplished within a period of only one tenth of the sixty years' history of our Academy. Indeed, the footprints Mr. Pringsheim has imprinted in Japan are large.

From his first appearance in a concert given by our Academy with a programme including Wagner's Tristan music and Brahms' First Symphony, until today, he has conducted about thirty Academy concerts. In these concerts, he has shown his ability, extending from the cultivation of the classics to the introduction of the great works by the modern masters. Moreover, using the Ueno Children Music School he often undertook joint performances with the children's chorus in our country. In addition, he exerted himself in the introduction of compositions written by the students themselves. It was by no means little what he has, in those and in other ways, contributed toward a general and synthetic artistic plan of our Academy.

In such a manner, his ability to which nothing is impossible has created an epoch in the history of the Academy Orchestra. For, during some odd fifty years since the establishment of the institution, about 150 choral and orchestral works have been given first performances. In view of the fact that the works which, under Mr. Pringsheim's direction, have been presented in perfected performances amount to as many as sixty, his endeavors in the interest of our musical world are really extraordinary. During a mere six years he has accomplished more than one third of the work done in the past during more than half a century.

Eventually, also his fame as a composer may be seen as well in his work "Concerto for Orchestra, in C major, Opus 32", which he composed at the shore of Kujiranami, in Echigo province. This work was dedicated to our Academy as a memorial of Mr. Pringsheim's residence in Japan. The infiltration of his spirit into this composition, coupled with his great achievements, will long live in the Academy. The impression of his conducting of Bach's Passion Music According to St. Matthew's and of Beethoven's Ninth as his farewell concert will never be eradicated from our hearts. It will remain as his memorable gift to our musical world.



"One of Japan's most illustrious musical personalities"—*Daily News, Los Angeles*

## PRESS NOTICES

### AMERICAN

*The Musical Courier*: Pringsheim, a devoted Mahler enthusiast—the Orchestra acquitted themselves splendidly...meticulous authoritative interpretation.

*The Musical Digest*: In his production of the Third (Mahler) Symphony, he was able to revive the old Austria in all its charm and colorful brilliancy.

*The Christian Science Monitor*...a comprehensive survey of the works of Gustav Mahler. Pringsheim is one of the few who were thoroughly initiated by the composer with regard to the intrinsic quality and rendering of his works.

From *Nippon Times*, Tokyo

### ORIENTAL

*Tokyo Nichi Nichi*:...the competent and absolutely authoritative musical leader we wanted for decades.

*The Japan Advertiser*: Pringsheim showed himself quite equal to his heritage in the line of great German conductors.

*North China Daily News*: Pringsheim is worthy to be ranked with such celebrities as Bruno Walter, William Mengelberg and Otto Klemperer.

*Le Journal de Shanghai*:...an enthusiastic ovation from a packed house.

### Concert Review

The Musashino University of Music presented its first chorus and orchestra concert under the direction of Professor **Klaus Pringsheim**, Sunday night, at the packed Hibiya Hall auditorium.

In its first half, the programme contained Weber's Freischuetz Overture and Haydn's "Clock" Symphony in D major. But the hall was so crowded that I could not find a seat inside the auditorium until the second movement of the Haydn Symphony.

The satisfaction from listening to this performance was mainly in realizing the conception of the conductor...His magnificent sensitivity and sharp intellect is capable of reproducing the style of classical works and the force of his musical imagination is capable of an extremely penetrating grasp of the musical works of all styles.

But the realization of these powers requires an orchestra, fully capable of responding to his intentions. Under the present Japanese conditions, it is impossible to find a university orchestra, composed of teachers and students, capable of meeting such requirements.

The next number was **Bach's Magnificat**, which uses, in addition to the orchestra, five solo voices and a five-part mixed chorus. With the well-balanced chorus, this work was given a superior performance. The chorus showed a highly commend-

able effort to achieve an artistic expression. Special praise is one for the rendition of the last two choral movements, Sicut locutus est, and Gloria, in which a well-rounded ensemble was achieved.

In conclusion, I wish to praise the wisdom of the Musashino University in having brought **Mr. Pringsheim back to Japan** and placed a man of his strong magnetism into the midst of the Japanese system of musical education. Not only is Mr. Pringsheim well acquainted with the musical conditions in this country but he is also unselfishly and enthusiastically devoted to his job.

This magnetism made it possible to produce this concert, which was presentable to the public as an accomplished artistic performance.

Frankly, Klaus Pringsheim is rather too good for this educational position. But I think it is fortunate that with his truly artist-like unselfishness he is devoted to his task without regard to this discrepancy. The Musashino University should make use of his superior abilities also in the deeper phases of its educational mission. This would be the only way for the school to show its gratitude for his devotion to his work. (Ginji Yamane)

From *The Japan Advertiser*, Tokyo

## Large Orchestra Work by Composer Here Is Dedicated to Tokyo Academy of Music

A large work, entitled **Concerto for Orchestra in C major**, has been completed by Professor **Klaus Pringsheim** of Tokyo, and the composer has dedicated his new score to the director of the Tokyo Academy of Music, Dr. **Kazu Norisugi**, and to the Academy itself.

In discussing his new composition, Professor Pringsheim pointed out that it represents a synthesis of the early classical and the modern concert forms. The composer has applied that form of concerto written for orchestra, which is characteristic of early classic music; but at the same time he used all the devices of modern orchestra technique. This new work is a synthesis from still another viewpoint as well, the composer explaining that its leading thema was invented in the style of a typically Japanese melody while the composition was worked out in strict accordance with the classic polyphonic style. In fact this is the first large-scale work presenting a new synthesis of Western and Japanese music. The composer, who is active in the Tokyo Academy of Music as director of its orchestra and chorus and as professor of composition, hopes through this score to give the Academy Orchestra an opportunity to display its best abilities, and also to furnish a pattern of

exemplary composing style to the young Japanese composers.

Professor Pringsheim is well known as a composer in Europe, having begun his career at the annual music festival of the Allgemeiner Musikverein at Bale, Switzerland, when he presented to an audience that included many of the world's foremost musicians of the time a composition for barytone and orchestra, based on Friedrich Nietzsche's poem Venedig. That work, which he had completed at the age of 19, attained sensational success and was hailed as one of the outstanding events of the festival.

From *The Japan Times*, Tokyo

The Tokyo Academy of Music has just issued a facsimile edition of Professor Pringsheim's handwritten score and thus is presenting for the first time a work written on a large scale by a Western composer, at the same time offering the musical world a competent solution of a problem which may prove of paramount importance for further musical development in Japan: the problem of bringing about a convincing synthesis of ancient Japanese and modern Western music.

**Sibelius**: "A highly interesting composition...characteristically bringing out the new contents with great refinement"

**Pierre Maurice** (Geneva): "A beautiful score! Most interesting!"

**Kestenberg** (Prague, now of Tel-Aviv): "Tremendous wealth of new ideas...Artistic superiority"

**Gisella Selden-Goth** (Florence, now of New York): "Admirably done!"

**Stokowski**: "A very remarkable work".

**Paul A. Pisk** (Vienna, now of Redlands, California): "An original synthesis of Oriental and Occidental make...A signal work"

**Dr. Arnold Walter** (London, now of Toronto, Canada): "Bright and vivid, multifarious and powerful...Charming transparency...The pentatonic theme has transporting swing...Full of harmonic and orchestral delicacies...An amazing vehicle, handled with cunning elegance...Enfin, the piece is good!"

Residence: No. 288, 1-CHOME, NISHI-OCHIAI, SHINJUKU-KU, TOKYO, JAPAN. Cables: "PRINGS TOKYO".



THE TOKYO ACADEMY OF MUSIC

UENO PARK, TOKYO  
JAPAN

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Musical Director

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Yakuoji-cho  
~~14~~ Kagacho 1-chome  
Ushigome-ku  
Tokyo

Telephone:  
Ushigome (34) 6894

My dear Mr. Parish

How are you? I came back to Tokyo  
few days ago and should be very glad to see you.

Could you call on me within the next days?

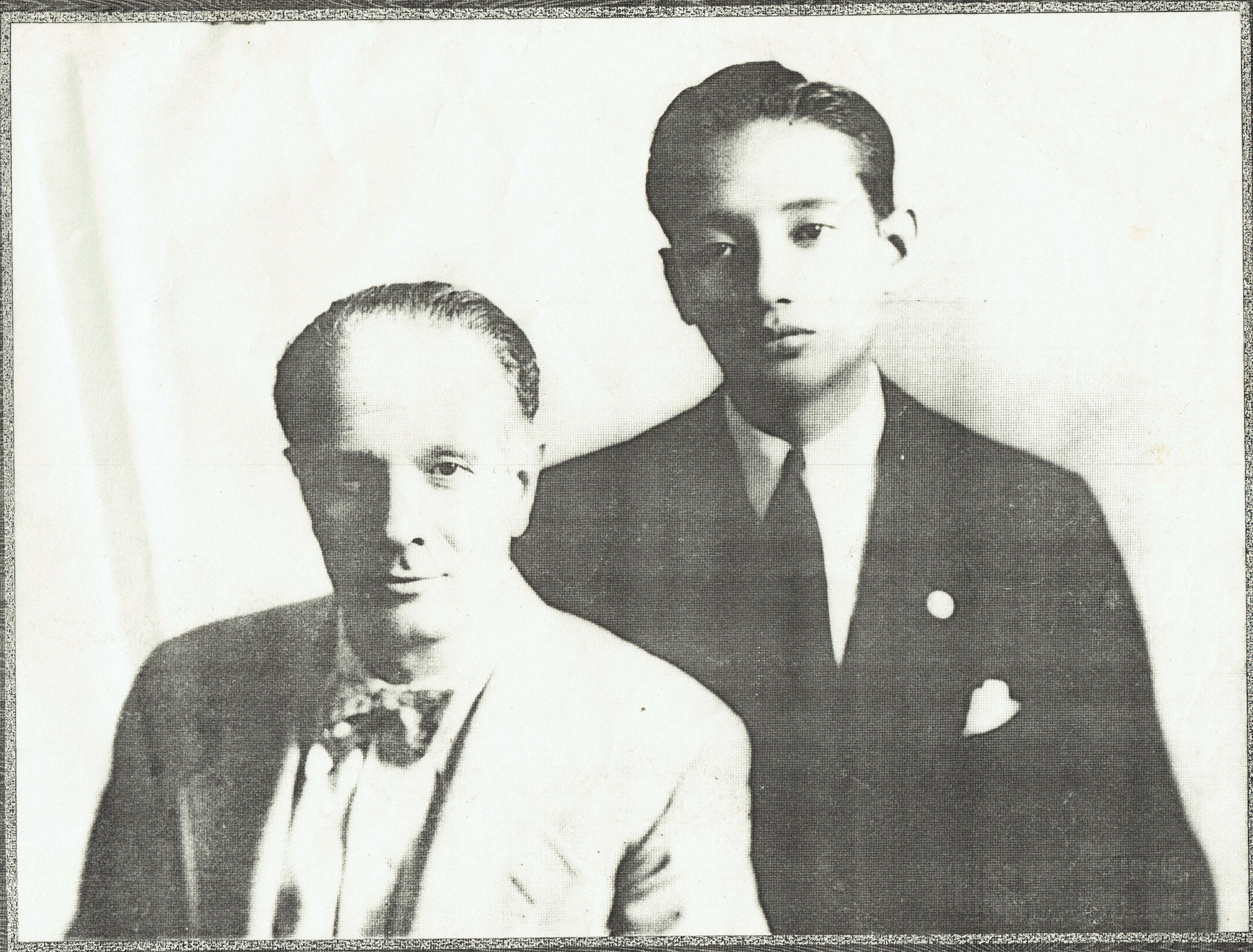
Looking forward to seeing you soon.

With cordial regards

Yours sincerely

Klaus Pringsheim





PROFESSOR KLUS PRINGSHEIM ( MENTOR )  
MR. PRASIDH SILAPABANLENG ( PUPIL )



# Professor Pringsheim Talks Of Music In Japan

Professor Klaus Pringsheim made a very interesting speech on Music in Japan at this afternoon's meeting of the Bangkok Rotary Club.

At the end of the speech, he played two musical pieces on the piano—"Nocturne" by Kunihiro Hashimoto and "Intermezzo" by Phra Silapabanleng.

Mr. Y. Nitta, at the suggestion of the President, moved a vote of thanks to the speaker in the name

of the Club, in a few well chosen words.

The text of Professor Pringsheim's speech appears elsewhere in today's issue.

*Siam Chronicle*

9. III. 1938



# KLAUS PRINGSHEIM

MUSICAL DIRECTOR OF THE TOKYO IMPERIAL ACADEMY



INTRODUCED  
TO  
THE ORIENT:

*Palestrina*

*Lully*

*Rameau*

*Berlioz*

*Liszt*

*Wagner*

*Mahler*

*Strauss*

*Strawinsky*

*Weill*

*Lapham*

etc. etc.

"PRINGSHEIM, Klaus, well-known composer; Orchestra and Chorus Director, Professor of Musical Composition, Tokyo Academy of Music; Guest Conductor, New Symphony Orchestra; ditto Shanghai Municipal Orchestra; Trainer, Imperial Navy Band, Tokyo.—Son of Dr. Alfred Pringsheim, Geheimrat, Professor of Munich University.—Graduated from Munich University; studied music under Gustav Mahler, Vienna, piano under Bernhard Stavenhagen, Munich. Career: opera conductor, Vienna State Opera; Grand Theatre, Geneva; Opera House, Prague; opera stage manager, Municipal Theatres, Breslau and Bremen; musical director, United Max Reinhardt Theatres, Berlin; Guest Conductor, Berlin Philharmonic Orchestra; composed musical stage settings for several Berlin theatres; President, Society of German Screen Music Composers; musical critic and writer in Berlin, contributor to several musical and literary periodicals; present post since 1931. Author: Book: Vom Modernen Wagner Problem; compositions: numerous lieder with orchestral and piano accompaniment; operas, symphonic works; Symphonic Concerto for Piano and Orchestra; "Konzert für Orchester" (Tokyo 1934); choral works, string quartets."

(Who's Who in Japan)

The Imperial Japanese Government, in recognition of his merits in promoting Western music in Japan, has conferred upon Klaus Pringsheim the rank of a high official of the Government

## CONDUCTOR ★ COMPOSER

### MASTER PUPIL AND EXPONENT OF GUSTAV MAHLER

OPERA CONDUCTOR AND STAGE DIRECTOR

Lectures on MUSIC IN JAPAN



# THE FA

## EDUCATOR OF JAPANESE COMPOSERS

For the first time in the history of Western music in Japan, classes in musical composition were instituted in 1931 by the Tokyo Imperial Academy of Music, when Professor Klaus Pringsheim was appointed its musical director and was entrusted with the education of a rising generation of Japanese composers.

Since, an ever increasing number of young Japanese have been taught to express the very soul of Japan through the medium of Western music. The growing popularity of such composers as Komei ABE, Taijiro GO, Yasuki HIRAI, Kyoshi KOMATSU, Yasuji KYOSE, and Hisatada OTAKA, who are among Pringsheim's prominent Japanese disciples, shows that Japan is well on her way in making a definite contribution towards the world's music.

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## COMPOSER OF JAPANESE CONCERTO FOR ORCHESTRA

Pringsheim's Japanese Concerto for Orchestra, based on a Japanese pentatonic theme, was written on Japanese soil and given its premiere under the composer's baton at the Tokyo Imperial Academy of Music, to which the work is dedicated. The first performance, enthusiastically acclaimed by an audience of 3,000, was broadcast over the Japanese network on a nationwide hookup.

"The Tokyo Academy of Music has just issued a facsimile edition of Professor Pringsheim's handwritten orchestra score and thus is presenting for the first time a work written on a large scale by a Western composer, at the same time offering the musical world a competent solution of a problem which may be of paramount importance for further musical development in Japan: the problem of bringing about a convincing synthesis of old Japanese and modern Western music."

The Japan Times, Tokyo

## NEW ATTEMPT STIRS INTEREST OF MUSICAL WORLD

**STOKOWSKI:** "A very remarkable work."

**SJELIUS:** "A highly interesting composition...

Characteristically bringing out the new contents with great refinement."

**PIERRE MAURICE** (Geneva): "A beautiful score! Most interesting!"

**NESTENBERG** (Prague): "Tremendous wealth of new ideas... Artistic superiority."

**ISELLA SELDEN-GOTH** (Florence): "Admirably done!"

**PAUL A. PISK** (Vienna): "An original synthesis of Oriental and Occidental make... A signal work."

**DR. ARNOLD WALTER** (London): "Bright and vivid, multifarious and powerful... Charming transparency... The pentatonic theme has transporting swing... Full of harmonic and orchestral delicacies... An amazing vehicle, handled with cunning elegance... Enfin, the piece is good!"



# R EAST'S MUSICAL

## TOKYO PRAISES HIS EMINENT MUSICIANSHIP



*Imperial Academy Concert under Pringsheim's direction*

TOKYO NICHU NICHU: "The competent and absolutely authoritative musical leader we wanted for decades."

"Really admirable... Exemplary conducting... All instruments perfectly under his infallible control."

TOKYO ASAHI: "Complete understanding—technique of highest perfection."

THE JAPAN ADVERTISER: "Pringsheim, the pupil of Gustav Mahler, showed himself quite equal to his heritage in the line of great German conductors."

"A musician based deeply upon the best musical traditions and endowed with a commanding knowledge of the works under performance, always being aware of the smallest detail, supervising every instrument and every intonation and guiding the performance with exactness and superior vision."

ONGAKU KENKYU: "Excellent ear—eminent musicianship, consummate art of conducting."

ONGAKU HYORON: "Revealed the very soul of Bruckner's music... Authentic reading of Mahler's work."

ONGAKU SHINBUN: "Pringsheim presenting his own Piano Concerto over JOAK—a highlight of the season."



*Pringsheim conducting The Imperial Academy Chorus in an exchange broadcast between Tokyo and Berlin*



# LEADER

## SHANGHAI CRITICS ARE ENTHUSIASTIC

"Inspired from the moment he picked up the baton... The orchestra played as it practically never has played before... Saying it was masterly is not enough. It was exalting... Seldom does one hear such interpretation in any place.

"Pringsheim's penetrating and analytical reading did present the inevitable enigma posed by Brahms in a new light... Delightful nuances of emotion... Phrasing flawless—shading beautiful—thrilling performance... A technical triumph through Pringsheim's masterly treatment.

"Bruckner's superb symphony, splendidly conducted and interpreted... Played the entire score from memory... Musicianship of such a high order as to be found only in the great conductors of the world.

"Pringsheim is worthy to be ranked with such celebrities as Bruno Walter, Willem Mengelberg, and Otto Klemperer."

THE NORTH CHINA DAILY NEWS

THE CHINA PRESS: "One of the most enjoyable, spontaneous, and enjoyed orchestral programs yet heard here... An enthusiastic ovation from a packed house.

"People who think the only conductors are Stokowski, Toscanini, Sir Henry Wood etc., may have to revise their opinions."

ZAPPA (RUSSIAN): "Wide experience, exceptional musical memory... Absolute superiority in directing the orchestra with his premeditated and well weighed musical conception.

"Pringsheim conducts with the conviction and devotion of the genuine artist-musician, with rare precision and clarity.

"In his interpretation of the Tschaikovsky symphony which was featured by transporting tempi, he brought out a tremendous climax and an abundance of expression such that his audience, spell bound, went into raptures."

DER OSTASIATISCHE LLOYD: "Wonderfully animated rendition... The orchestra followed with enthused devotion."

DEUTSCH-CHINESISCHE NACHRICHTEN (TIENTSIN): "Superior command of the masterworks of his country... That maximum of authority over all the participants that enables him to impose his artistic will to the last and uttermost."

DEUTSCHE SHANGHAI ZEITUNG: "Deeply rooted in Brahms' art... Noble, lively, and yet inward rendition... A master of the baton able to completely submit the orchestra to his direction with a minimum of movement... The very finest shadings of tonal volumes and agogic developments.

"Mozart's work arose in styleful nobility."

LE JOURNAL DE SHANGHAI: "Un chef d'orchestre avec ce don particulier de communication avec les musiciens et cette autorité muette et irrésistible que l'exécutant subit et comprend par une sorte d'intuition précise et claire.

"Cette symphonie a été exposé avec une dignité, une sincérité et une justesse d'expression que nous n'avions pas eu encore l'occasion de l'entendre."



# KLAUS PRINGSHEIM APPEARED AS CONDUCTOR

IN

Berlin	Geneva	Munich	Prague
Bremen	Hamburg	Nuremberg	Shanghai
Breslau	Kobe	Oldenburg	Tokyo
Chemnitz	Leipzig	Osaka	Vienna
Frankfort	Mannheim	Plauen	Yokohama

etc. etc.

## MAHLER CYCLE AT BERLIN PHILHARMONY

One of conductor Pringsheim's outstanding achievements was the first comprehensive presentation in Germany of Mahler's works, including the symphonies and the orchestra lieder, with the Berlin Philharmonic Orchestra, when he directed the Erster Deutscher Gustav Mahler Cyclus which was held at the Philharmony in Berlin under the patronage of the late German Reichspräsident.

## AMERICAN PRESS ACKNOWLEDGES AUTHORITATIVE MAHLER INTERPRETER

THE MUSICAL DIGEST: "Klaus Pringsheim who is absolutely absorbed in the spirit of Mahler, proved by his production of the Third Symphony that he is able to revive the old Austria in all its charm and colorful brilliancy."

THE MUSICAL COURIER: "Expert playing of Mahler's Fourth Symphony ... Pringsheim, a devoted Mahler enthusiast, and the orchestra, acquitted themselves splendidly ... Excellently performed ... Meticulous and authoritative interpretation."

THE CHRISTIAN SCIENCE MONITOR: "A comprehensive survey of the works of Gustav Mahler. Pringsheim is one of the few who were thoroughly initiated by the composer with regard to the intrinsic quality and rendering of his works."

KLAUS PRINGSHEIM HAS BEEN THE FIRST CONDUCTOR OF INTERNATIONAL RADIO PROGRAMS  
BROADCASTED FROM ASIA TO AMERICA AND EUROPE



## EUROPEAN PRESS NOTES

"BOTH SPIRITUALLY AND ARTISTICALLY, PRINGSHEIM IS AN ABSOLUTELY MODERN PHENOMENON, STANDING ON THE SOIL OF A MANY-SIDED CULTURE." ("Der Tuermer")

BERLINER BOERSEN-ZEITUNG: "Orchestra and audience under the spell of an extraordinary artistic event ... Pringsheim conducting the entire program from memory and thus—in suggestive and superior poise, economizing his movements, and yet irresistible—offering the arresting sight of a conductor minus music desk and score."

KREUZ-ZEITUNG (BERLIN): "A conductor showing the imposing superiority of a master ... The celebrated hero of the evening."

BERLINER TAGEBLATT: "A conductor living entirely within the work." (Leopold Schmidt)

B. Z. AM MITTAG (BERLIN): "A spiritual man—genuine fanaticism." (Adolf Weissmann)

BERLINER VOLKSZEITUNG: "So great the task, so masterful the rendition."

VORWÄRTS (BERLIN): "A confession of high musical culture."

FREIE DEUTSCHE BÜHNE (BERLIN): "Technically, dynamically, rhythmically, acoustically perfect."

SIGNALE FÜR DIE MUSIKALISCHE WELT (BERLIN): "An enthusiastic, fanatical, convinced interpreter."

GEMEINE MUSIKZEITUNG (BERLIN):  
"Superb accomplishments of a conductor thoroughly at home in the world of Mahler's thoughts."

MÜNCHNER NEUESTE NACHRICHTEN:  
"Achieved sensational success with the first performance of Mahler's Fifth."

DER AUFTAKT (PRAGUE): "Stormy success."



PRAGER TAGBLATT: "The conductor's inner emotion established contact with the audience such as one has not experienced it for a long time. Thousands listened with arrested breath."

BOHEMIA (PRAGUE): "Unusual triumph of the conductor—Virtual tempests of enthusiasm."

DANMARK: "The greatest musical undertaking now in the first line is the Mahler Cyclus under the direction of Klaus Pringsheim who in a comprehensive presentation of Mahler's work is going to erect a magnificent monument to the master."

"A sensitive conductor of refined culture, who completely masters in his hands the superb instrument of the world-famous Berlin Philharmonic Orchestra."

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Professor KLAUS PRINGSHEIM

The Imperial Academy of Music, Ueno Park, Tokyo (Japan)

Official Residence: 14 Kagacho 1-Chome, Ushigomeku, Tokyo (Japan)

Telegrams: "Pringsheim Tokyo"



Friends of Professor Klaus Pringsheim have pleasure in informing you that a farewell dinner for Professor Pringsheim, who is shortly leaving Japan after six years' stay as musical director of The Tokyo Academy of Music, has been arranged under the auspices of the two musical magazines, »Ongaku Hyoron« and »Ongaku Kenkyu«, at the »Rainbow-Grill« (Kojimachiku, Uchisaiwaicho, Osaka Building), on Tuesday, October 26, at 6 o'clock.

Your participation is cordially invited.

R. s. v. p.

Fee. ¥ 2.50

Dress informal



Tokyo. May 28, 1940  
610 Koyama-cho  
Ebara-ku

My dear Pres:th

Thank you very much for your nice letter of April 18, which I was glad to receive through Mr. Omgrowth. This was a very good piece of news indeed that you have been called by League tickets to take up your work again with his department. I sincerely hope that now you will have ample opportunity to work. What about P. Ch.? Please give him my regards when you meet him. I have been doing well and of late I had rather much to do - composing, conducting (at the Nippon Peki-jo and also with Fokk in Osaka), playing piano, teaching - as usually. Mr. Takeru's Mahler recital was a great success for him. I am enclosing some programmes and pictures so you may see how I am getting along. Now I have a favor to ask you. On my advice Mr. Takeru will



sing in his next concert a number of songs by Luang  
Vichit - in Siamese language, if possible. So would  
you be good enough to add the Siamese words  
(written in Siamese writing) to the enclosed melodies  
- three from Princess Saen Wee Wo (or three: The  
Golden Peninsula) from the Blood of Siam). I shall  
then ask Mr. Ongsakul to help us for the right  
pronunciation. Of course, we ought to have Luang  
Vichit's consent. So I am writing to him for this  
at the same time. Please, ask him too, and kindly  
send me back the melodies with the Siamese words  
added as soon as possible. I feel sorry to cause  
you so much trouble. But I hope you can do it for  
me. You see, though my situation in Tokyo is  
steadily improving, I am ever entertaining the hope  
to return to Bangkok in not too far future.  
Let us keep this hope, faint as it may be, and  
meanwhile each continue his way.

With heartiest regards, also for your  
family,  
ever yours

Klaen Prinsien