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Tels: (44) 1753 647 447 & 181
Fax: (44) 1753 647 363

ATTN: [illegible]
RE: [illegible]

Fax To: Dr. Kulthorn Silapabanleng
Fax No: 00 662 254 7579

Number of Pages: 2 Date:

Dear Khun Kulthorn,

Many thanks for your last fax which included the review from the Bangkok Post. It is both gratifying and sad to read that my services are now appreciated, but that the plight of the BSO grows evermore serious.

I'm sorry it's taken me a while to reply, but my excuse for taking so long is that I have been very busy travelling around the world auditioning players for the new Malaysian Philharmonic Orchestra. It took several weeks, travelling through the USA, Japan, Hong Kong and Australia, and then a further period going around Europe.

This Malaysian Orchestra looks like being of very high quality as the Malaysian government had decided to do a really good job. The brilliant idea of allocating a section of each of the arts to different national companies, means that the orchestra will be funded properly and given a secure future for at least a decade and probably well beyond. The musicians will be given conditions and pay relating to the best orchestras of the world, so the standard of applicants has been very high. It also means that the Malaysian oil company Petronas, the one selected to underwrite the orchestra, are also constructing a purpose built concert hall which will be opened just before the orchestra assembles for the first time, next summer. It is very heartening to observe and be involved in this formation of a new orchestra, even if only as consultant, at a time when so many orchestras around the world are being disbanded for lack of funds. The Music Director, Kees Bakels, will I am sure do a fine job in creating a very high standard ensemble.

If only Bangkok or Thailand had taken such an interest in the BSO, just imagine what we could have done! This is the big BSO tragedy, that all the hard work we did together over the two years plus is in grave danger of being lost through the inability to find suitable funding. Can Thailand just stand by

and watch the destruction of it's only orchestra while it's neighbour, and surely, competitor, is making such a good job of forming theirs? Do not the Thai politicians remember the cultural exchange with Cambodia, the first of it's kind in the region, when the BSO visited Phnom Penh as guests of King Sihanouk? They were very quick to join us on that trip when they could see the diplomatic value of such a visit but they have not been so quick to help the BSO in it's troubled times. Surely they could find a suitable sponsor for the orchestra?

I do hope for the welfare of the members of the BSO, that something is done soon to restore the BSO to it's improving ways, and to finance it in a proper way so that it can be a true full time orchestra, one that will compete happily with the other orchestras of the region and bring credit and admiration to it's government and people. If and when that happens I will be a happy man, happy in the knowledge that I played some small part in it's history.

Can you, as a respected and successful businessman in this booming country shed any light as to why there is not proper funding, Thai funding not foreign funding, for their one and only orchestra? How could one impress upon the authorities that such an important emerging country should have this sort of cultural expertise? Isn't it said that the state of it's culture reflects the state of the soul of the country?

If you think there would be any point in publishing these words of mine through the Bangkok Post, or any other vehicle, please feel free to use them.

With regard to the Klaus Pringsheim project, I did relay to the younger son the wishes of your father, that the Conservatoire in Tokyo be contacted first, before trying to organise any sort of archival recording of the Konzert für Orchester, and that I respected this wish. But strangely I have had no response from him. I do hope he has not taken offence at anything. I will try him again now that I am back at home for the foreseeable future.

Monica and I send greetings to you, your father and all your family, and wish you all good health and happiness.

With all best wishes,

John

- 9 09 2540

«SIANG THIAN»

· ROMANCE BASED ON A THEME BY MY FATHER ·

PRASIDH SILAPABANLENG

Andante

Soprani e Contralti

Flauti I II

Oboi I II

Clarinetti in B♭ I II

Cor. Inglesi I II

Fagotti I II

Corni in F I II III IV

Trombe in B♭ I II

Tromboni I II

Tuba

Timpani C-A-G

Arpa

legato

Violini I

pp dolce

Violini II

legato

pp dolce

Viola

Violoncelli

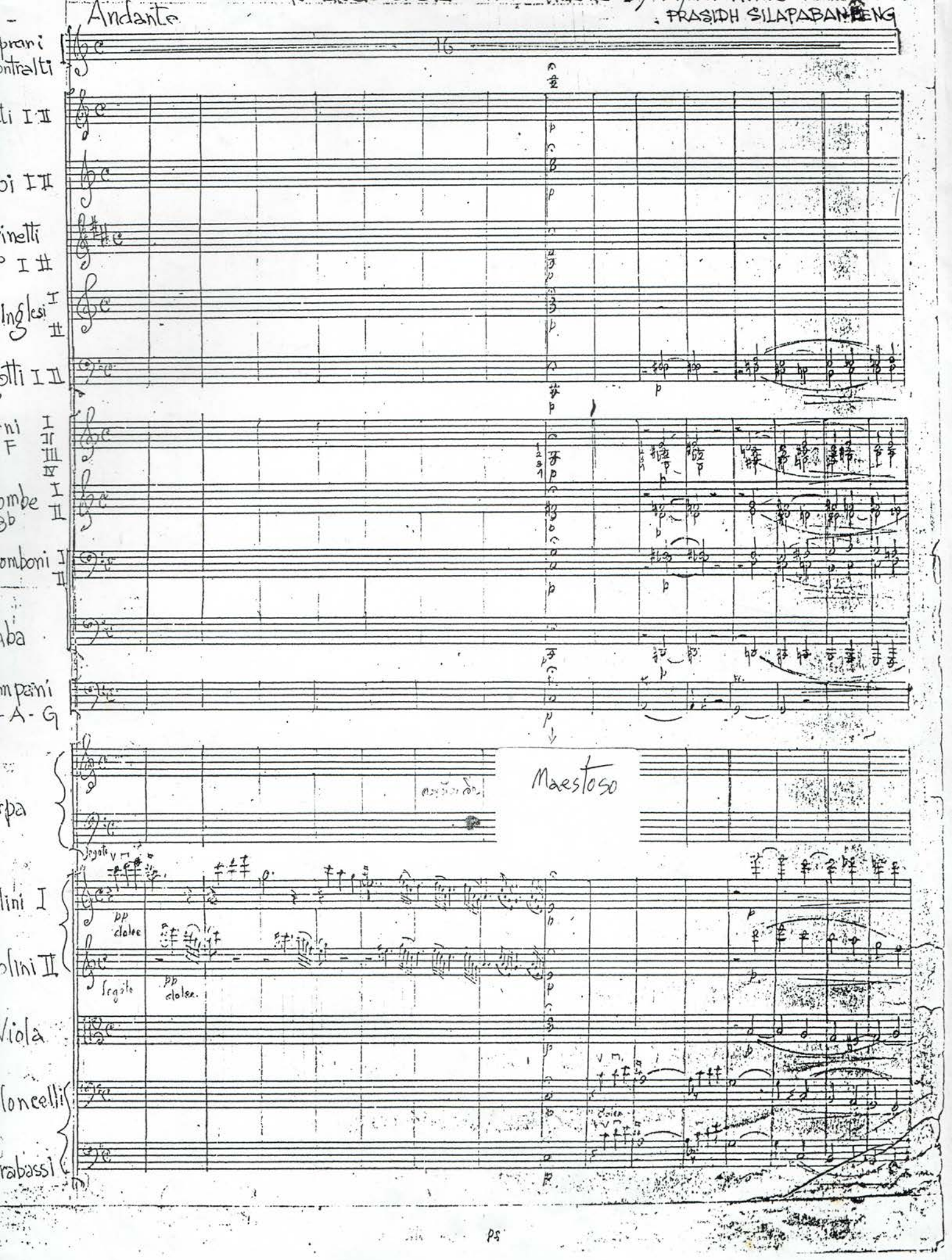
dolce

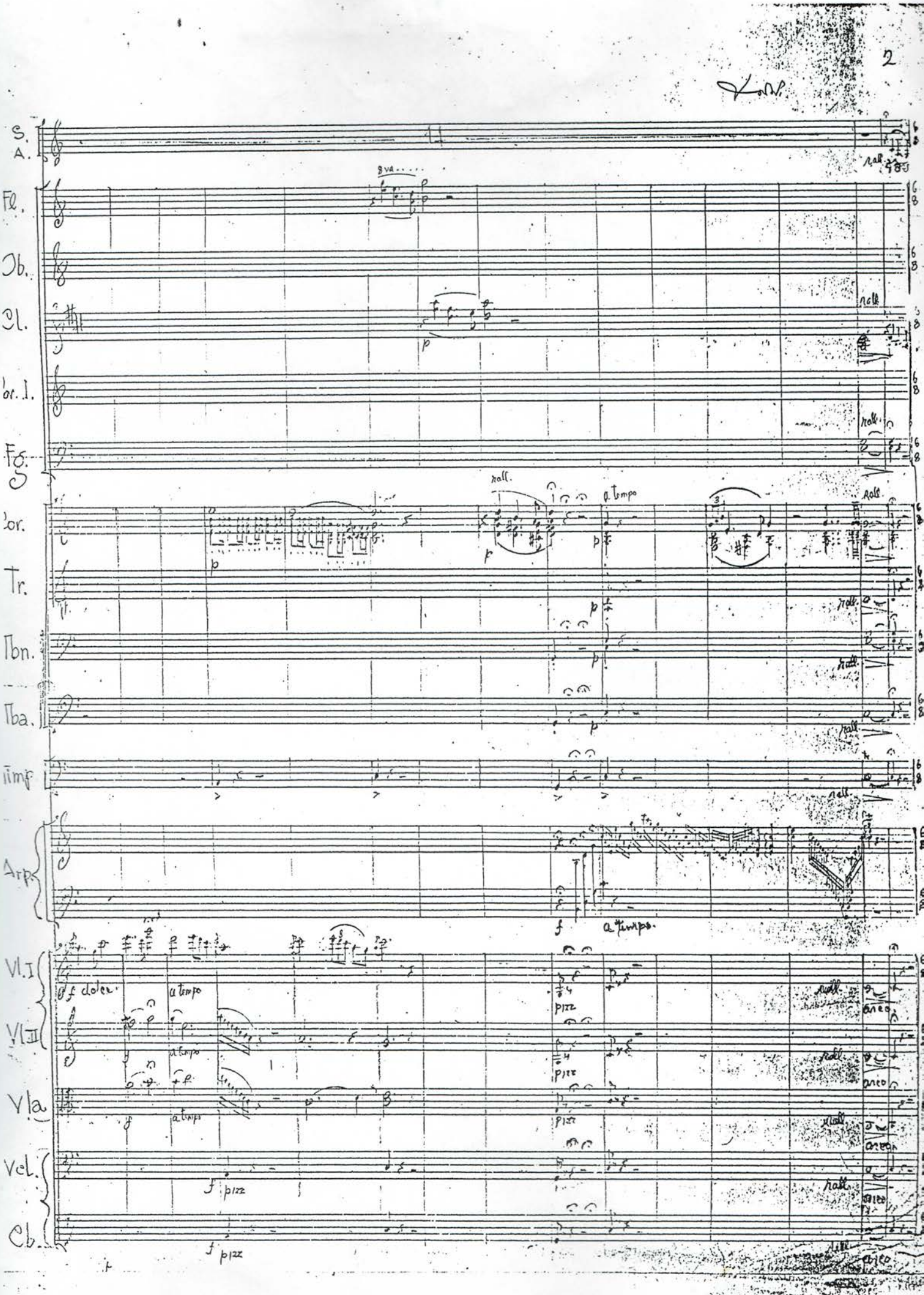
Contrabassi

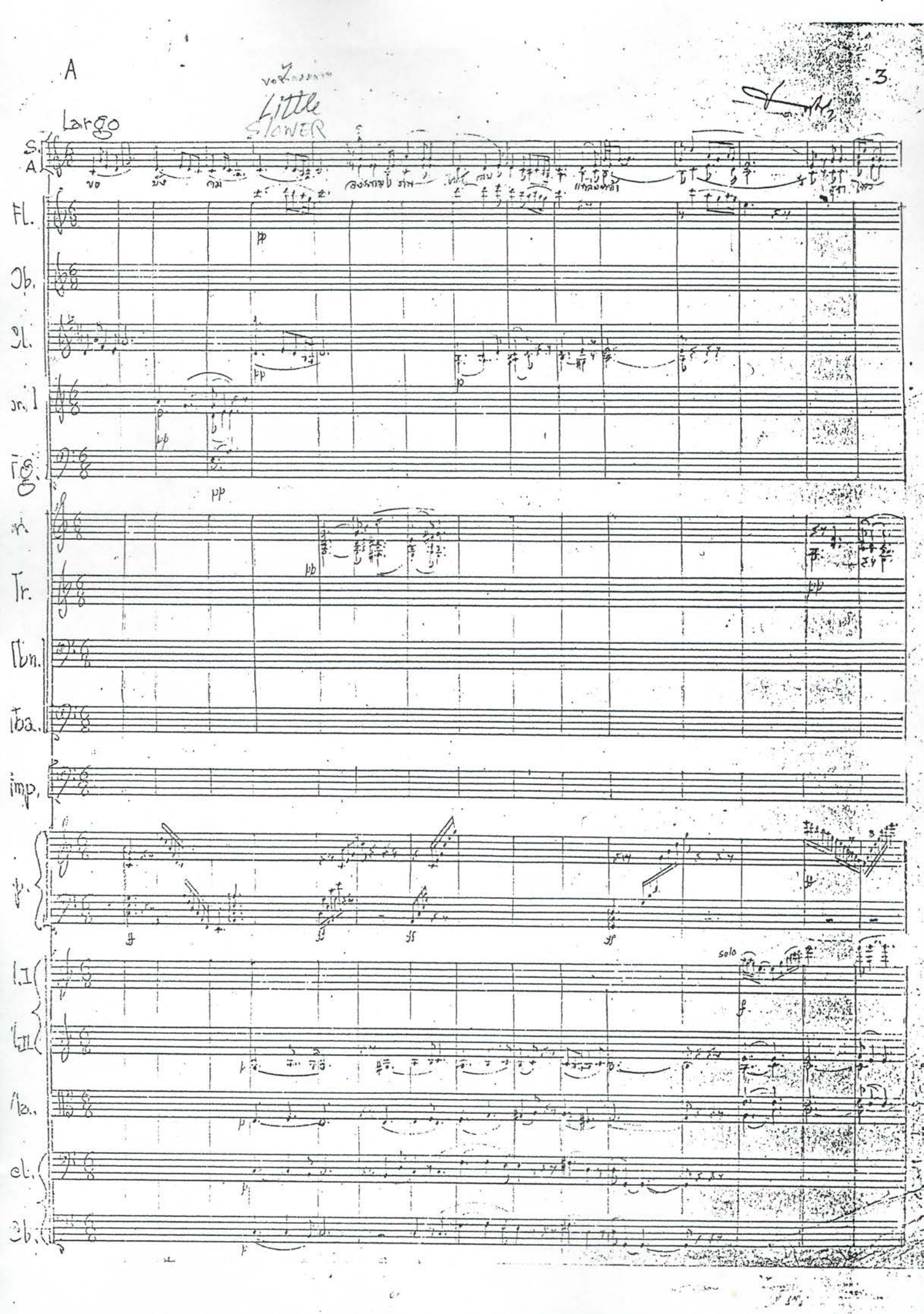
«SIANG THIAN»

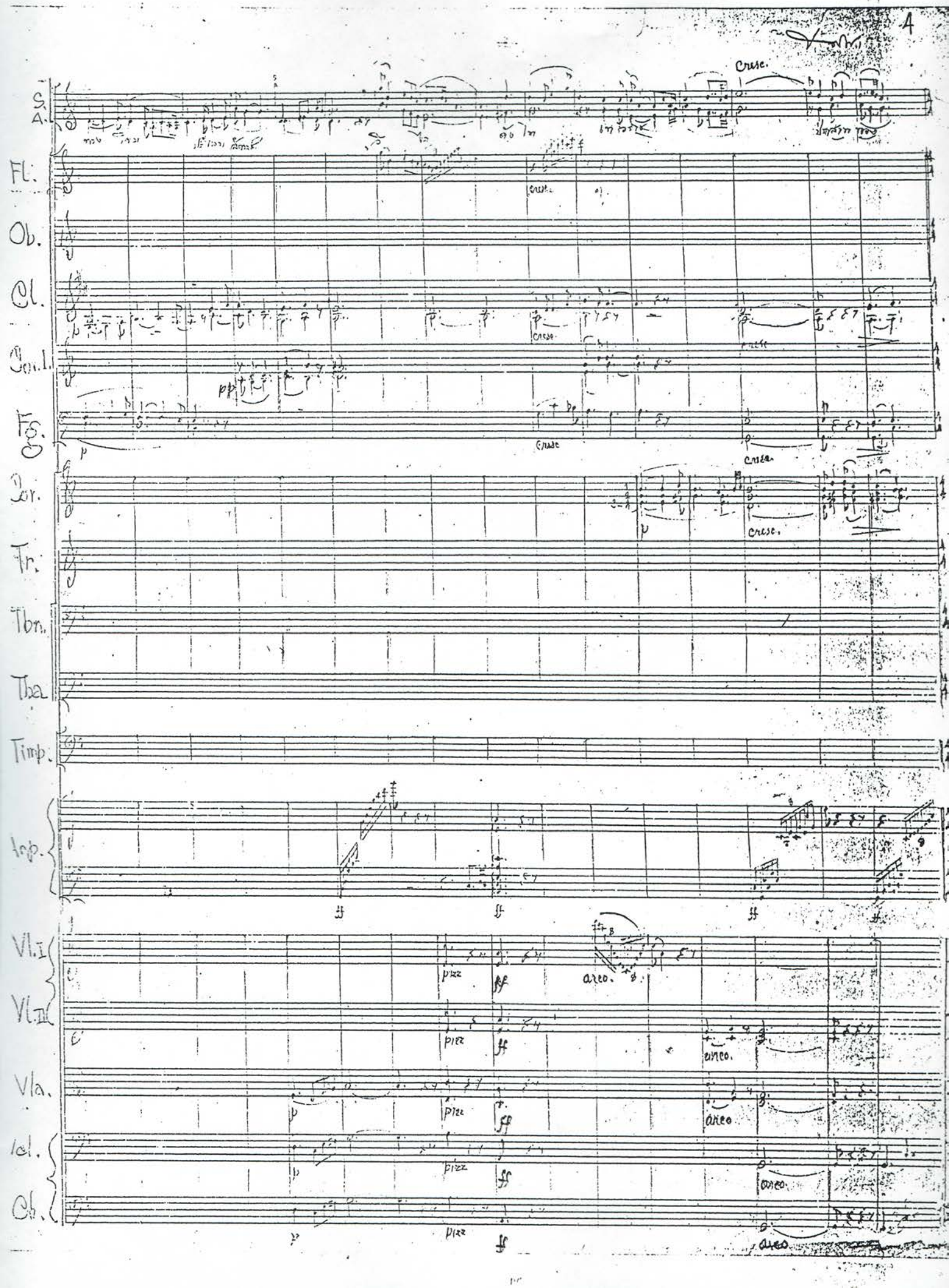
· ROMANCE BASED ON A THEME BY MY FATHER ·

PRASIDH SILAPABANLENG




S.
A.
Fl.
Ob.
Cl.
Cor. I.
Fg.
Cor.
Tr.
Tbn.
Tba.
Timp
Arp
Vl.I
Vl.II
Vla
Vcl.
Cb.
8va
rall.
a tempo
dolce
pizz
arco


A
Largo
Little
Flower
S.
A
Fl.
Ob.
Cl.
Bsn. I
Bsn. II
Hn.
Tr.
Tbn.
Tba.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo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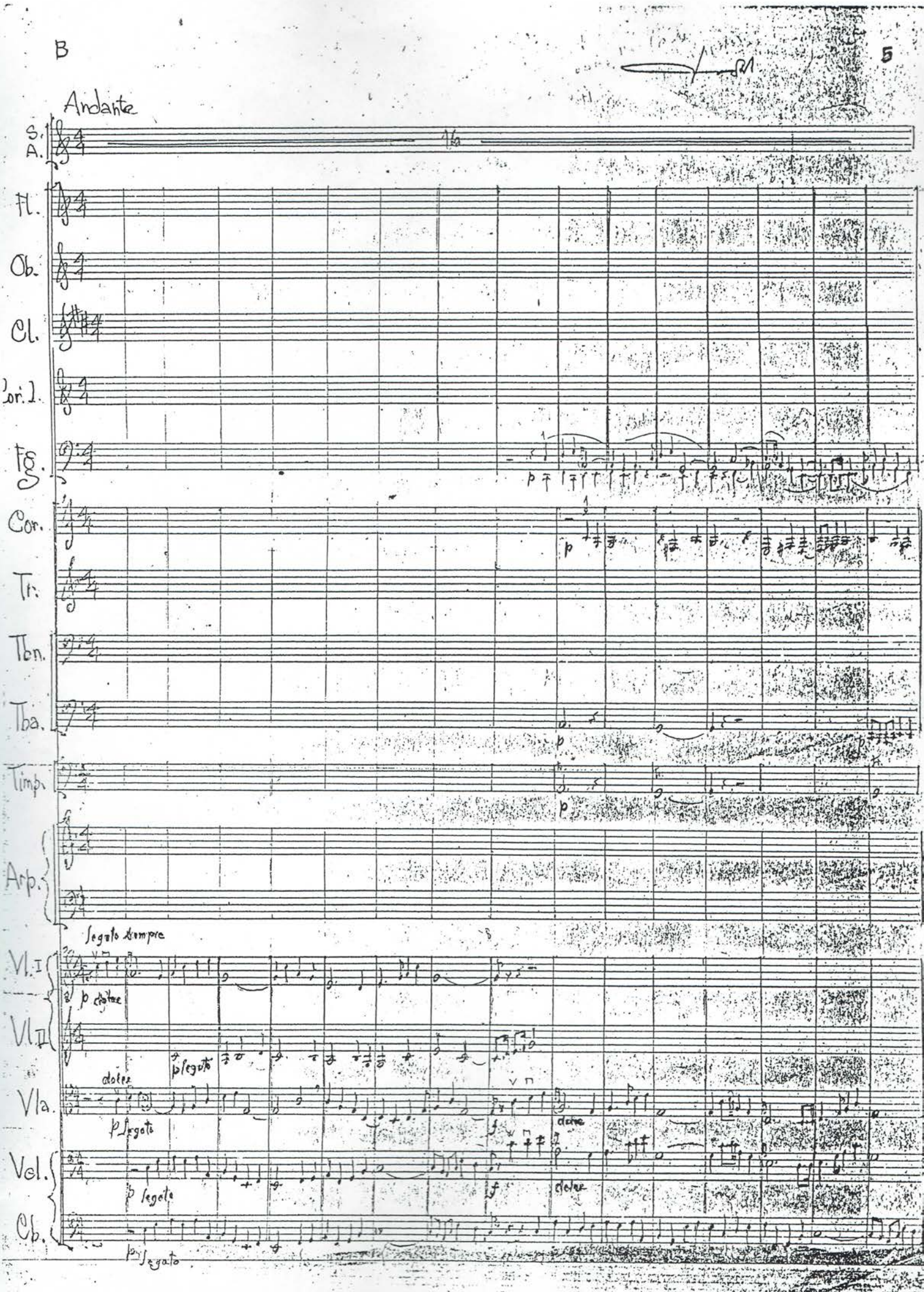
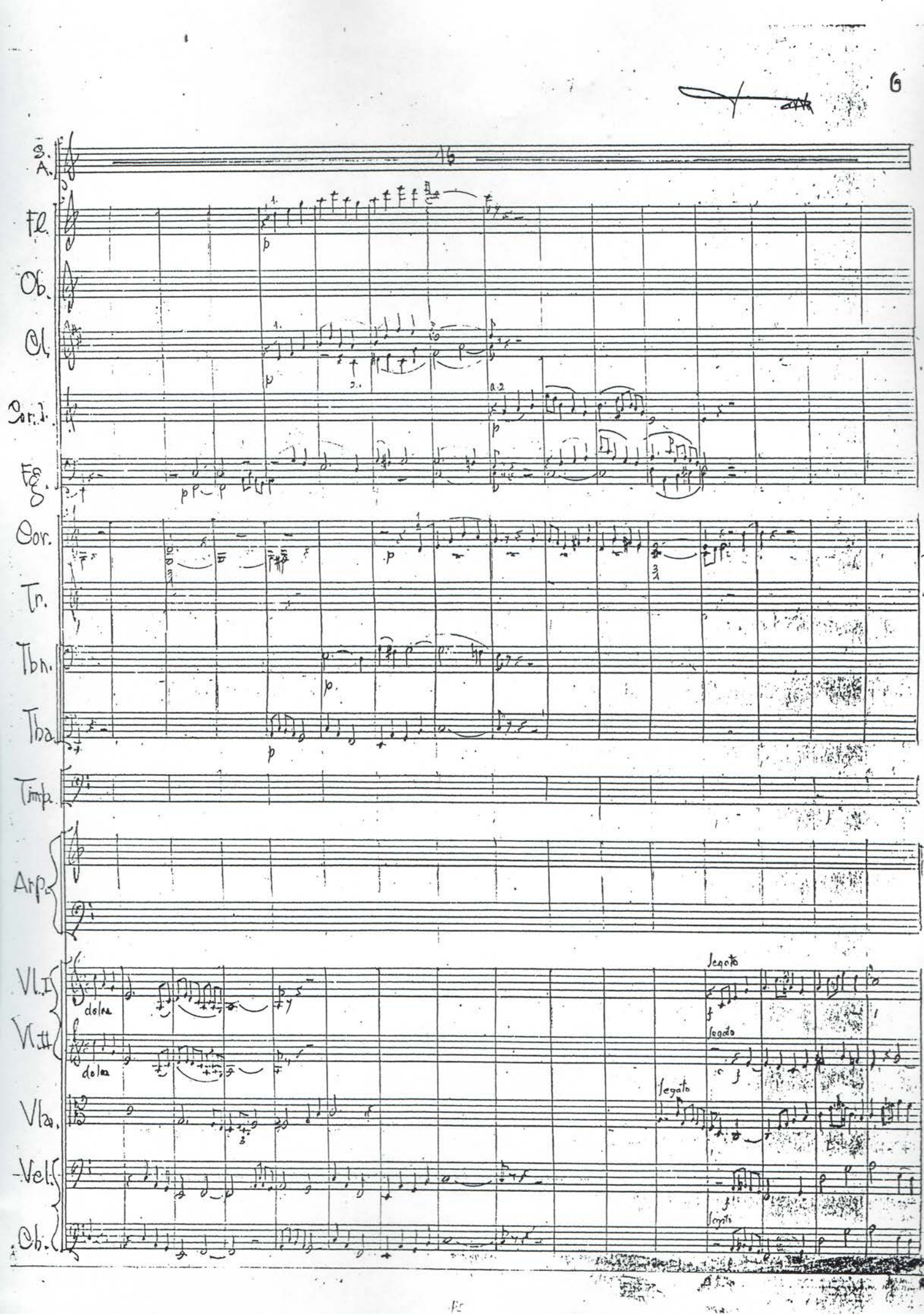
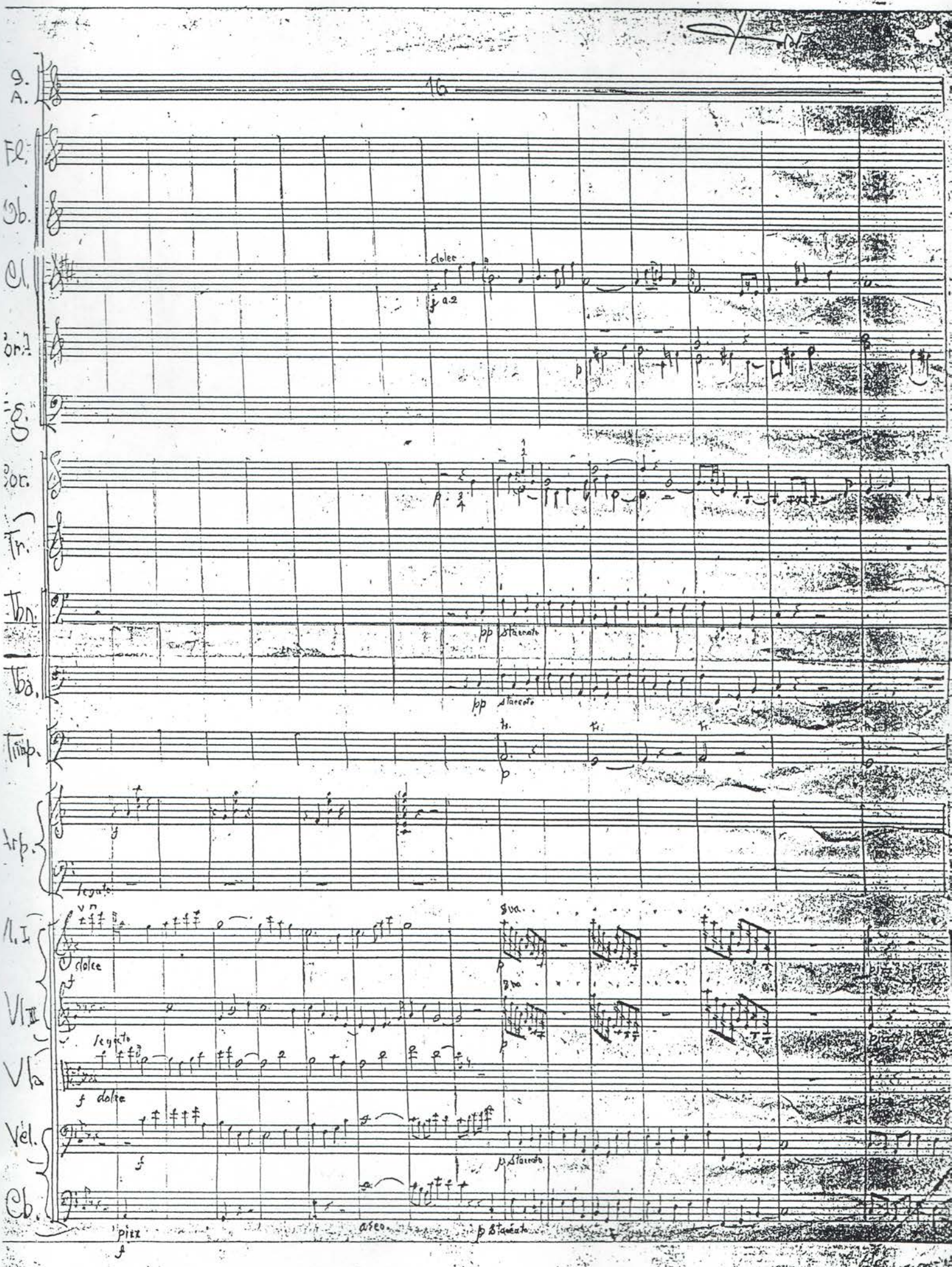
A.
Fl.
Ob.
Cl.
Cor.I.
Cor.II.
Tr.
Tbn.
Tba.
Timp.
Perc.
Vl.I
Vl.II
Vla.
Vcl.
Cb.
cresc.
pizz.
arco.

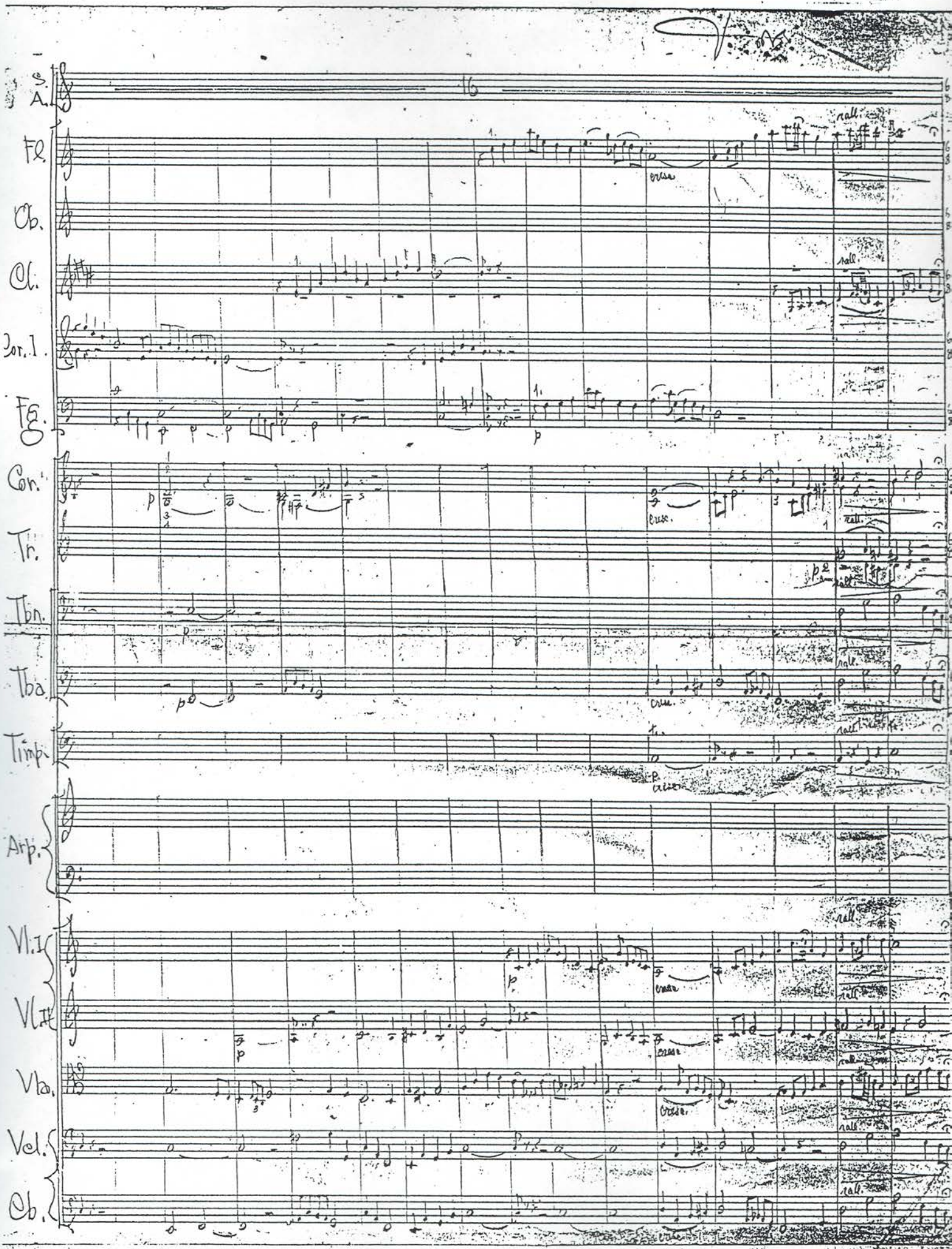
B

Andante


S.
A.
Fl.
Ob.
Cl.
Cor. I.
Fg.
Cor.
Tr.
Tbn.
Tba.
Timp.
Arp.
legato sempre
Vl. I
Vl. II
Vla.
Vcl.
Cb.
p dolce
p legato
dolce
p legato
dolce
p legato
dolce
p legato


S. A.
Fl.
Ob.
Cl.
Cor. I.
Fg.
Cor.
Tr.
Tbn.
Tba
Timp.
Arpa
Vl. I
Vl. II
Vla.
Vcl.
Cb.
dolce
dolce
legato
legato
legato
legato


9. A.
16
Fl.
Ob.
Cl.
dolce
a 2
Cor. I
Fg.
Cor.
Tr.
Tbn.
pp staccato
Tba.
pp staccato
Timp.
Arp.
legato
Vl. I
dolce
Vl. II
Vla
legato
dolce
Vel.
p staccato
Cb.
pizz
asco
p staccato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A.
Fl.
Ob.
Cl.
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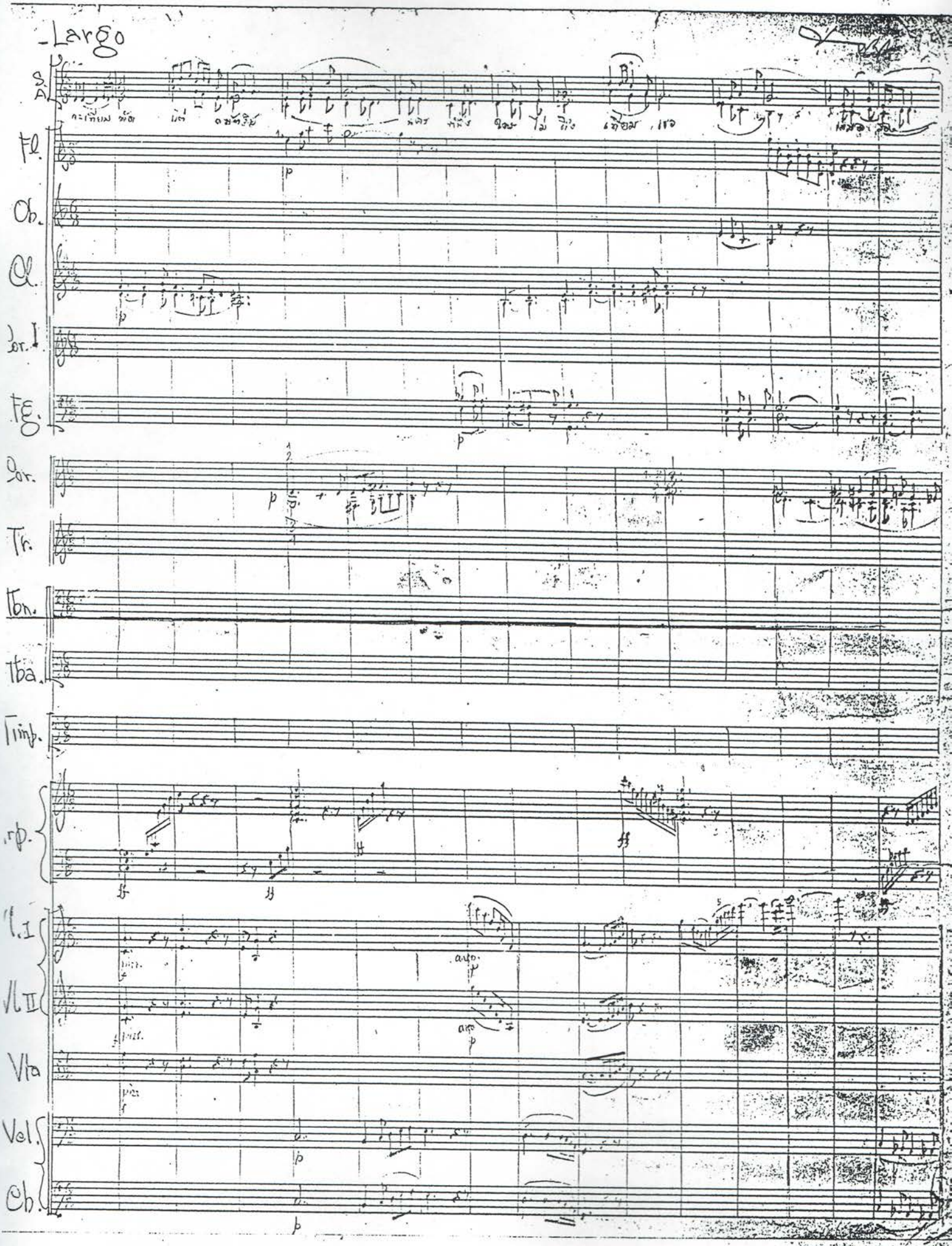
Vl. I
Vl. II
Vla.
Vcl.
Cb.
rall.
cresc.


-Largo
S.A.
Fl.
Ob.
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Tr.
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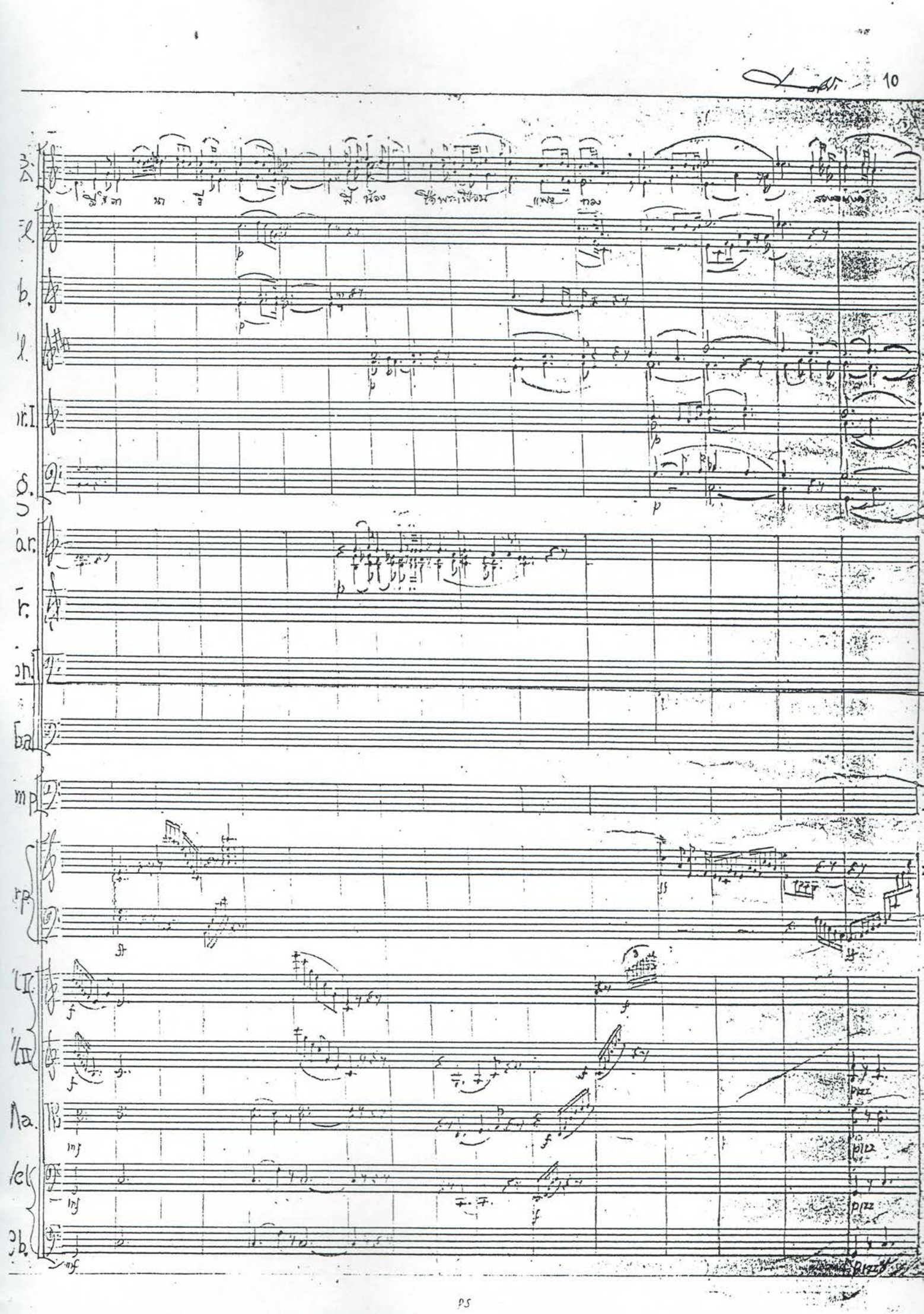
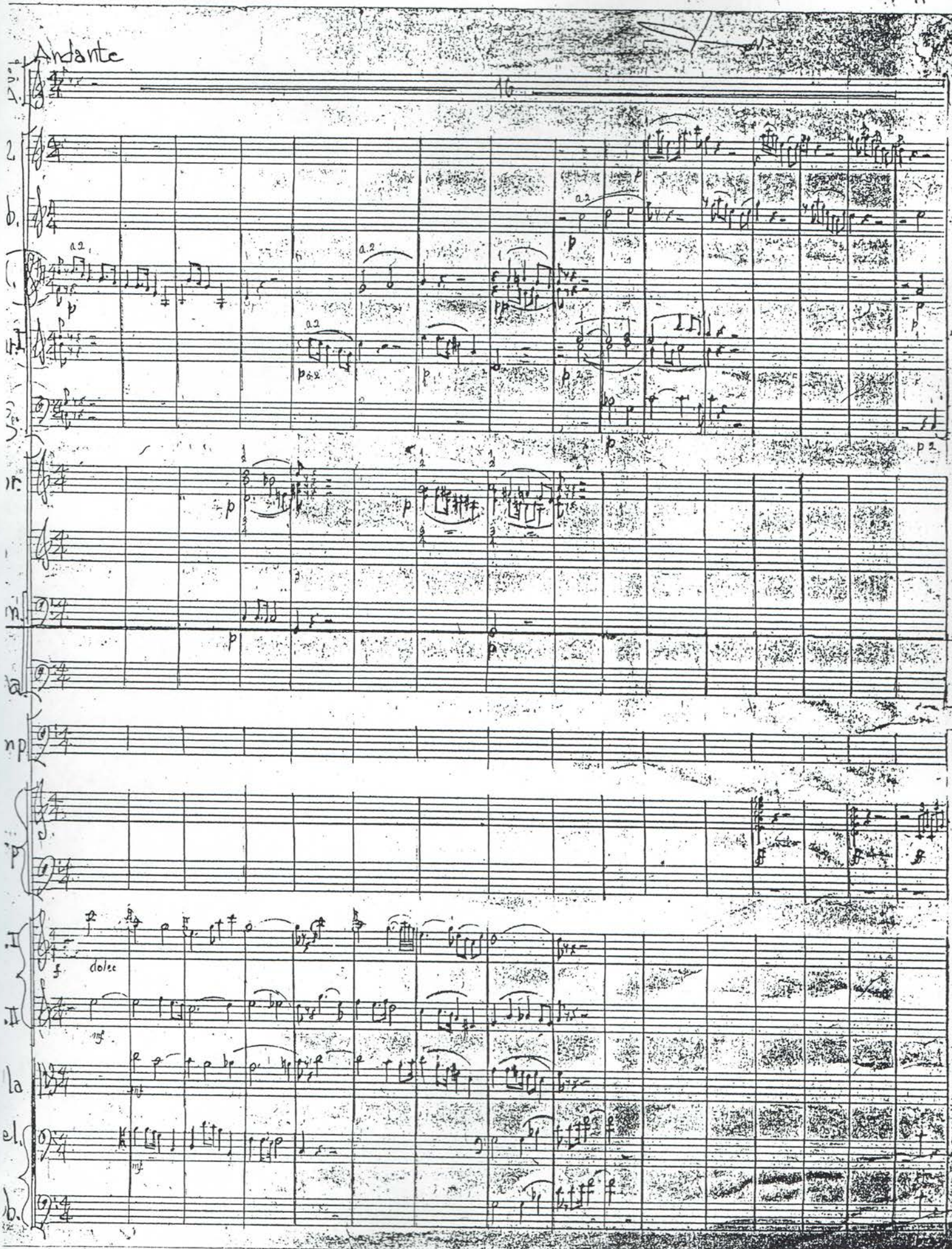
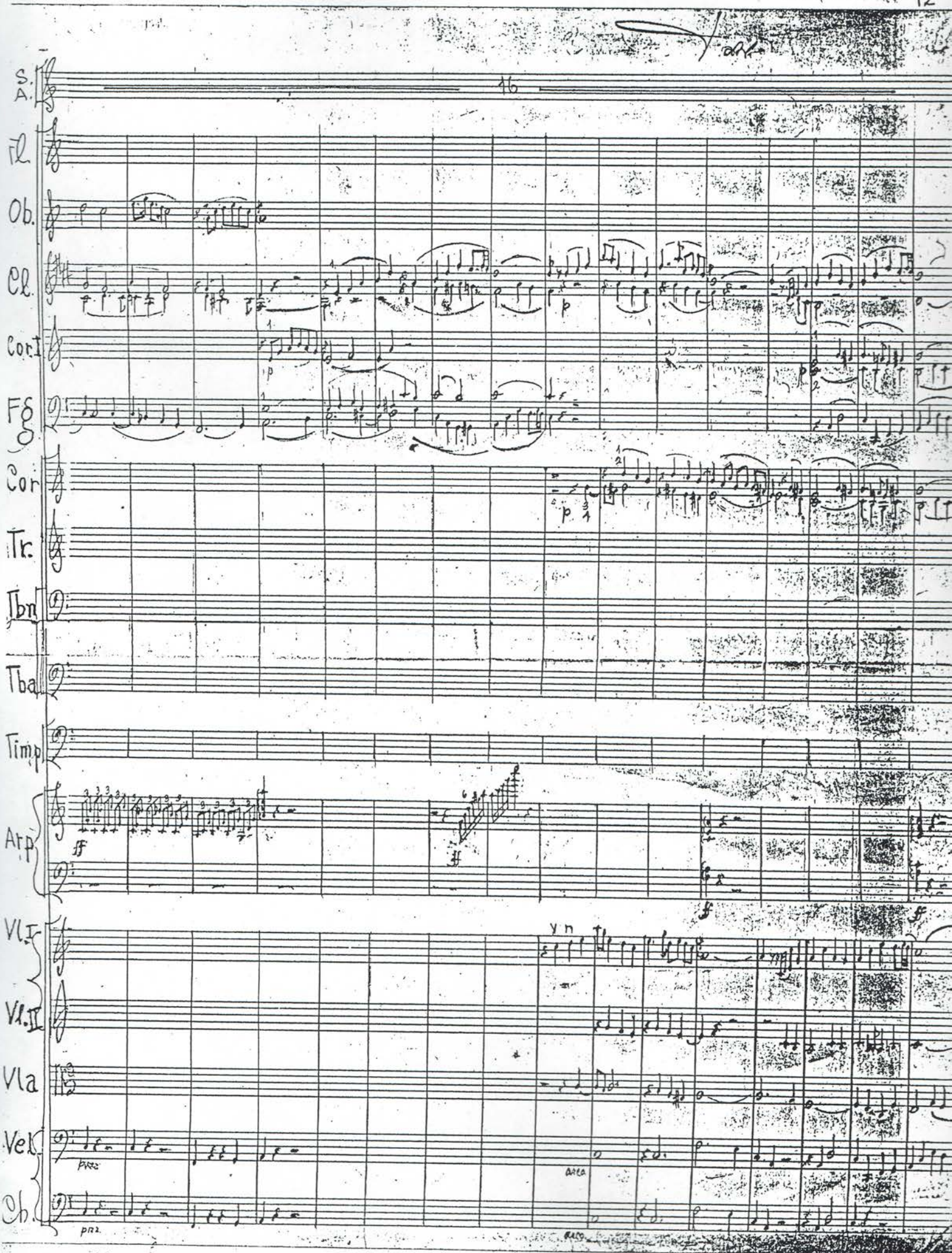
V.I
V.II
Vla
Vcl.
Cb.




Andante
16
a 2
dolce


S.
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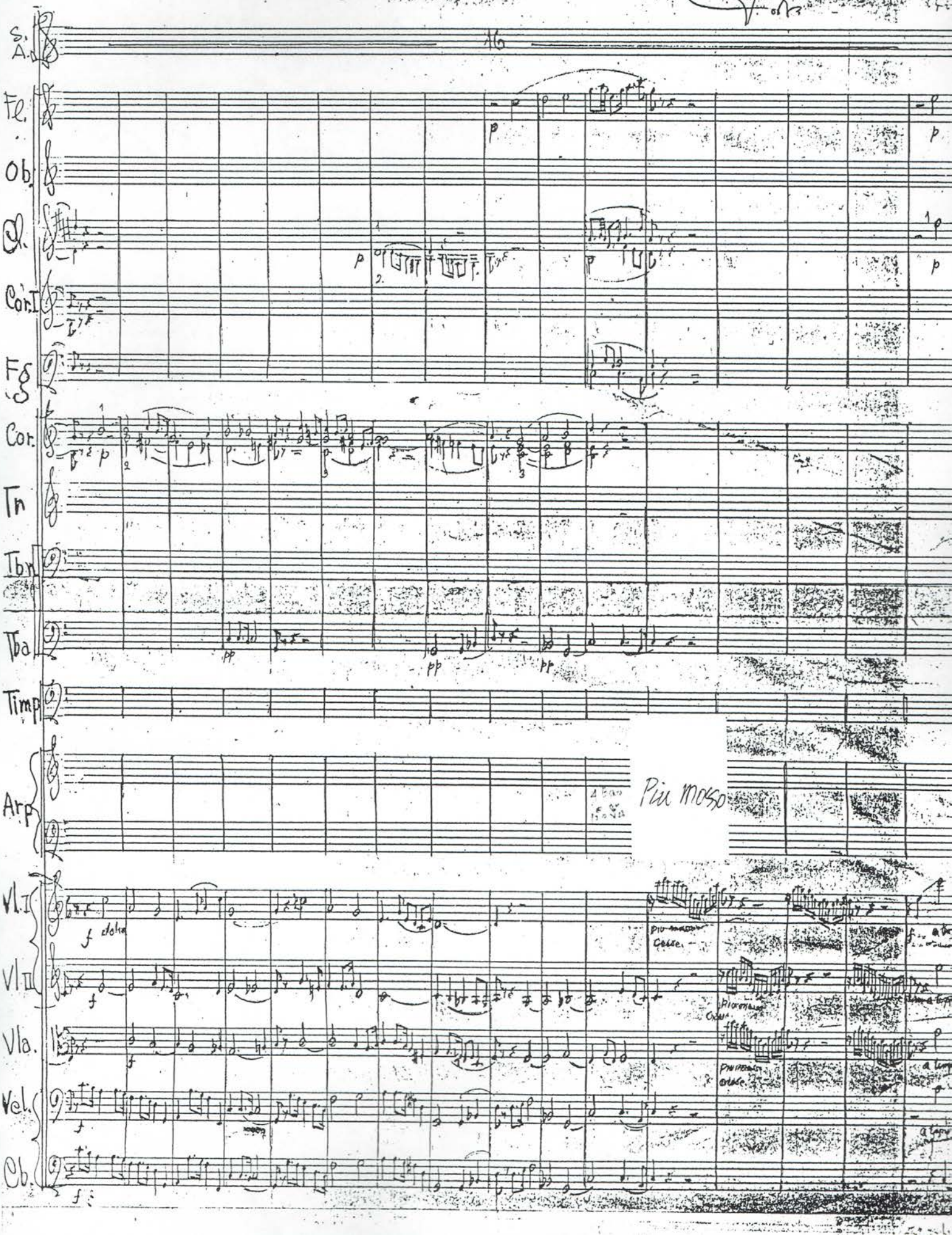
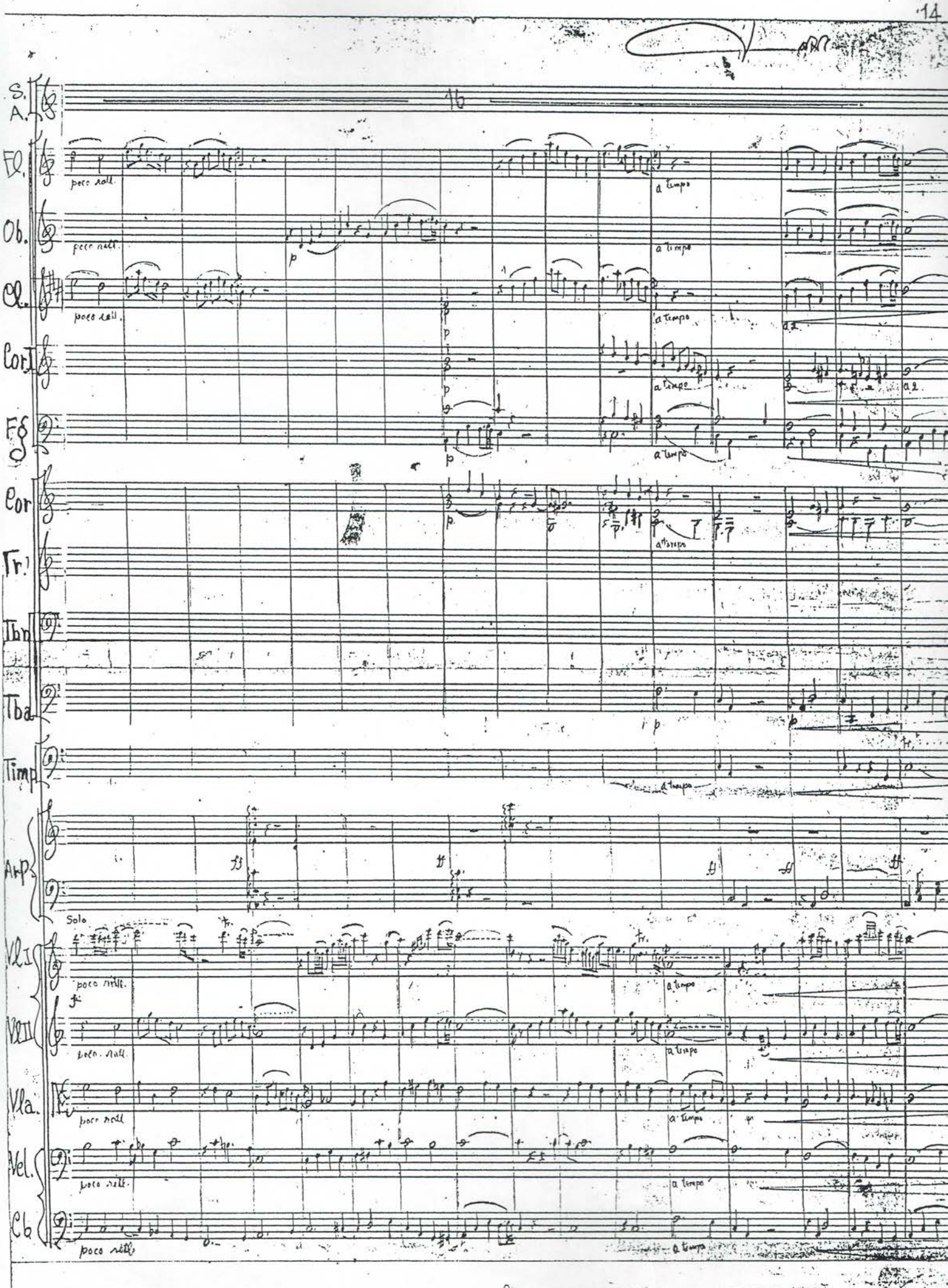
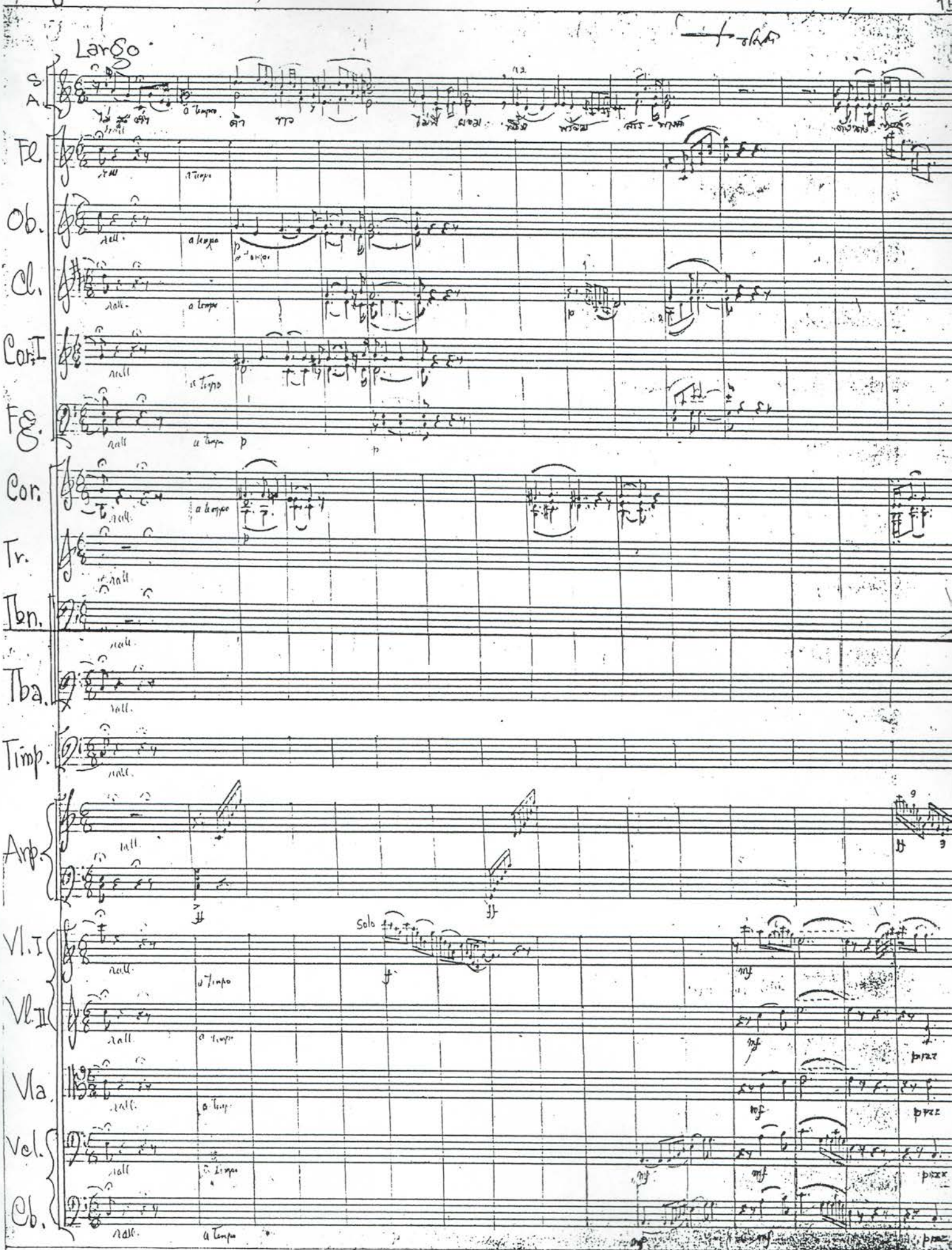
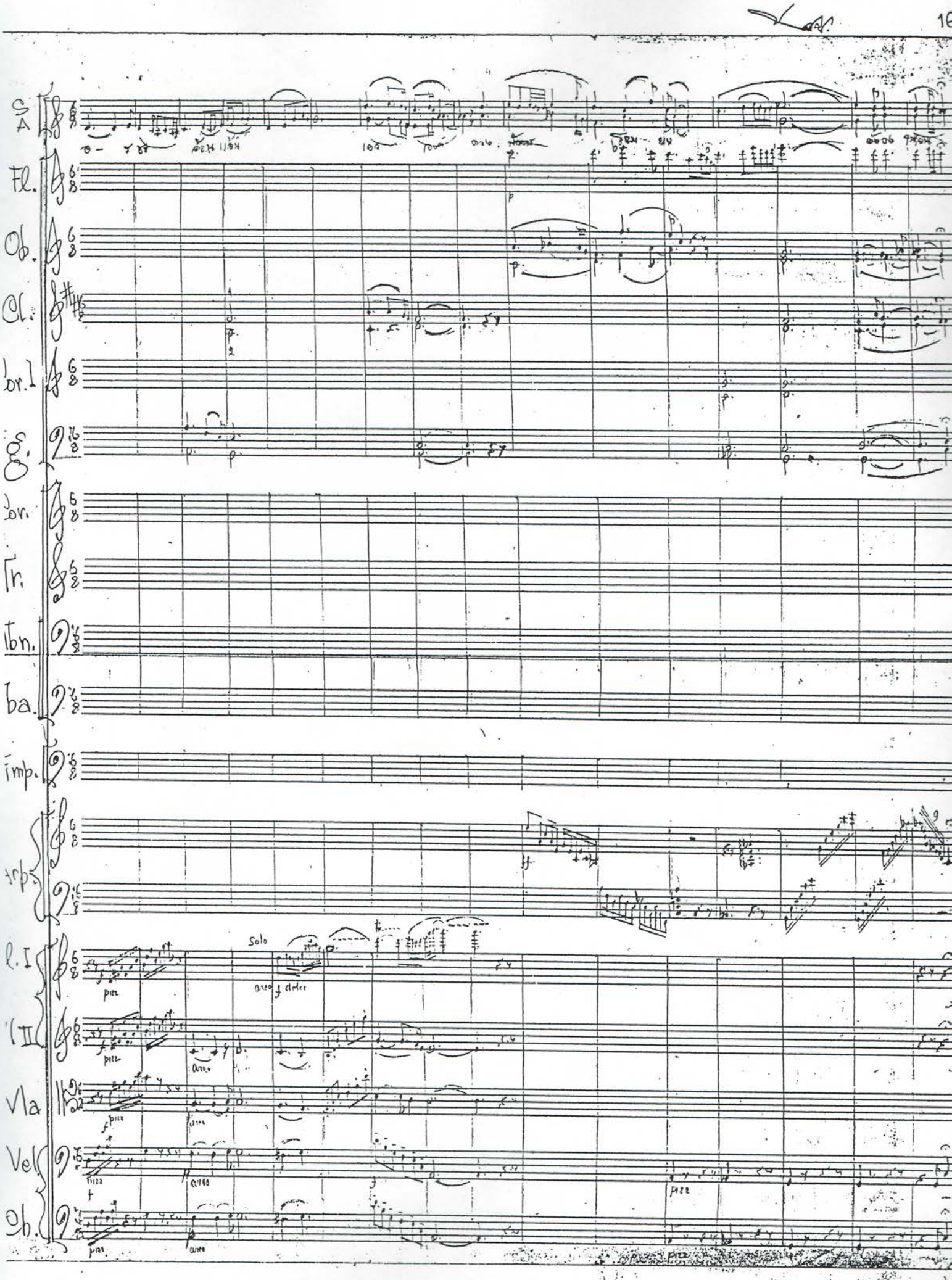
Cl.
Cor.I
Fg.
Cor.
Tr.
Tbn.
Tba.
Timp.
Arp.
Vl.I
Vl.II
Vla.
Vcl.
Cb.
16
p
ff
pizz.
arco


S.
A.
Fl.
Ob.
Cl.
Cor.I
Fg
Cor.
Tn
Tbn
Tba
Timp
Arp
Più mosso
Vl.I
Vl.II
Vla.
Vcl.
Cb.


S.
A.
Fl.
Ob.
Cl.
Cor I
Fg
Cor
Tr.
Tbn
Tba
Timp
Arp
Vl I
Vl II
Vla.
Vel.
Cb
poco rall.
a Tempo
a2
Solo


Largo
S.
A.
Fl.
Ob.
Cl.
Cor. I
Fg.
Cor.
Tr.
Tbn.
Tba.
Timp.
Arp.
Vl. I
Vl. II
Vla.
Vcl.
Cb.
a Tempo
rall.
Solo


Fl.
Ob.
Cl.
Cor. I
Cor. II
Tr.
Tbn.
Tba.
Timp.
Arp.
Vl. I
Vl. II
Vla.
Vcl.
Cb.
Solo
arco y dolce
pizz
arco

Allegro

S.
A.

Fl.

Ob.

Cl.

Cor.

Fg.

Cor.

Tr.

Tbn.

Tba.

Timp.

Arp.

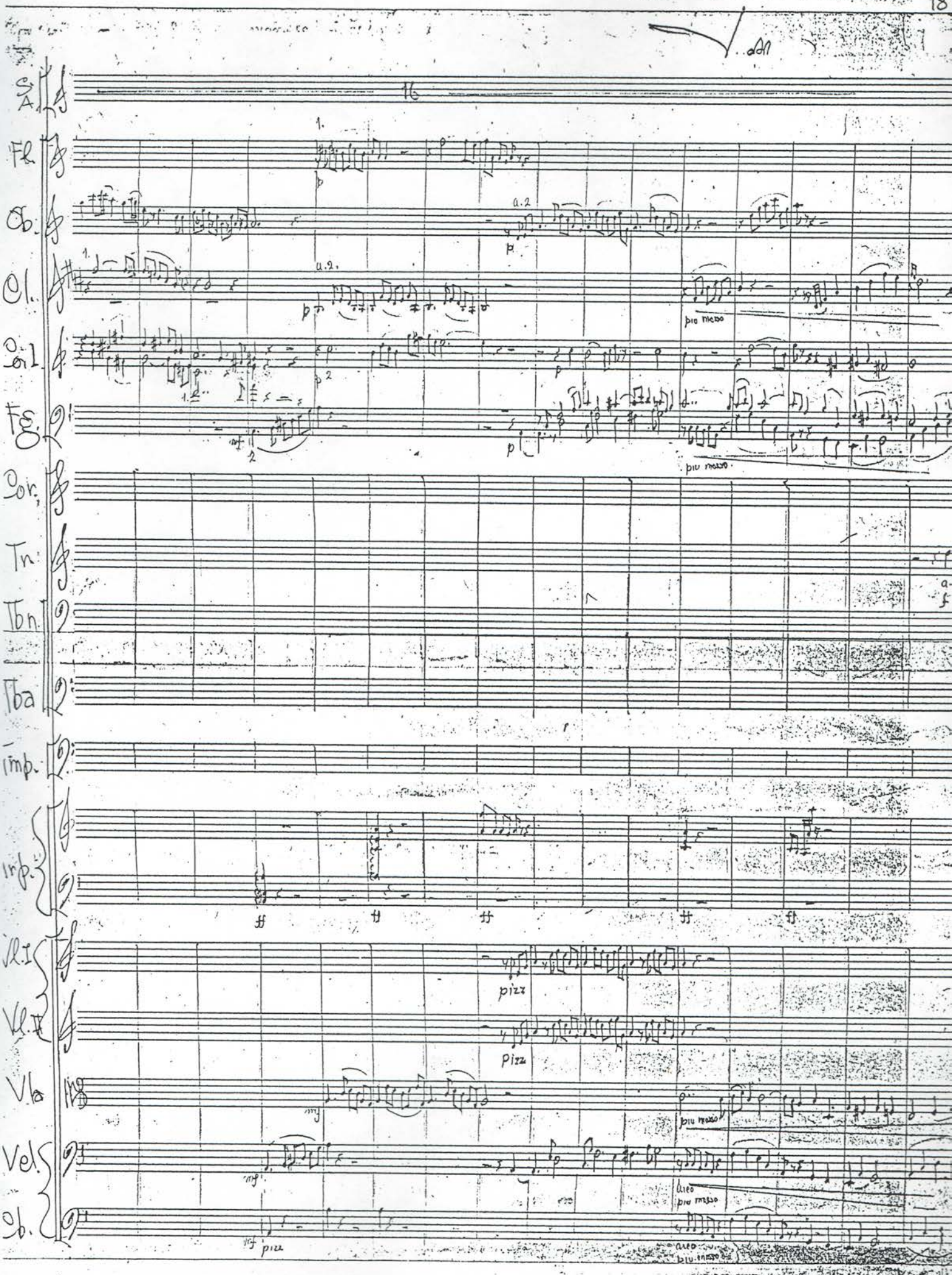
Vl. I

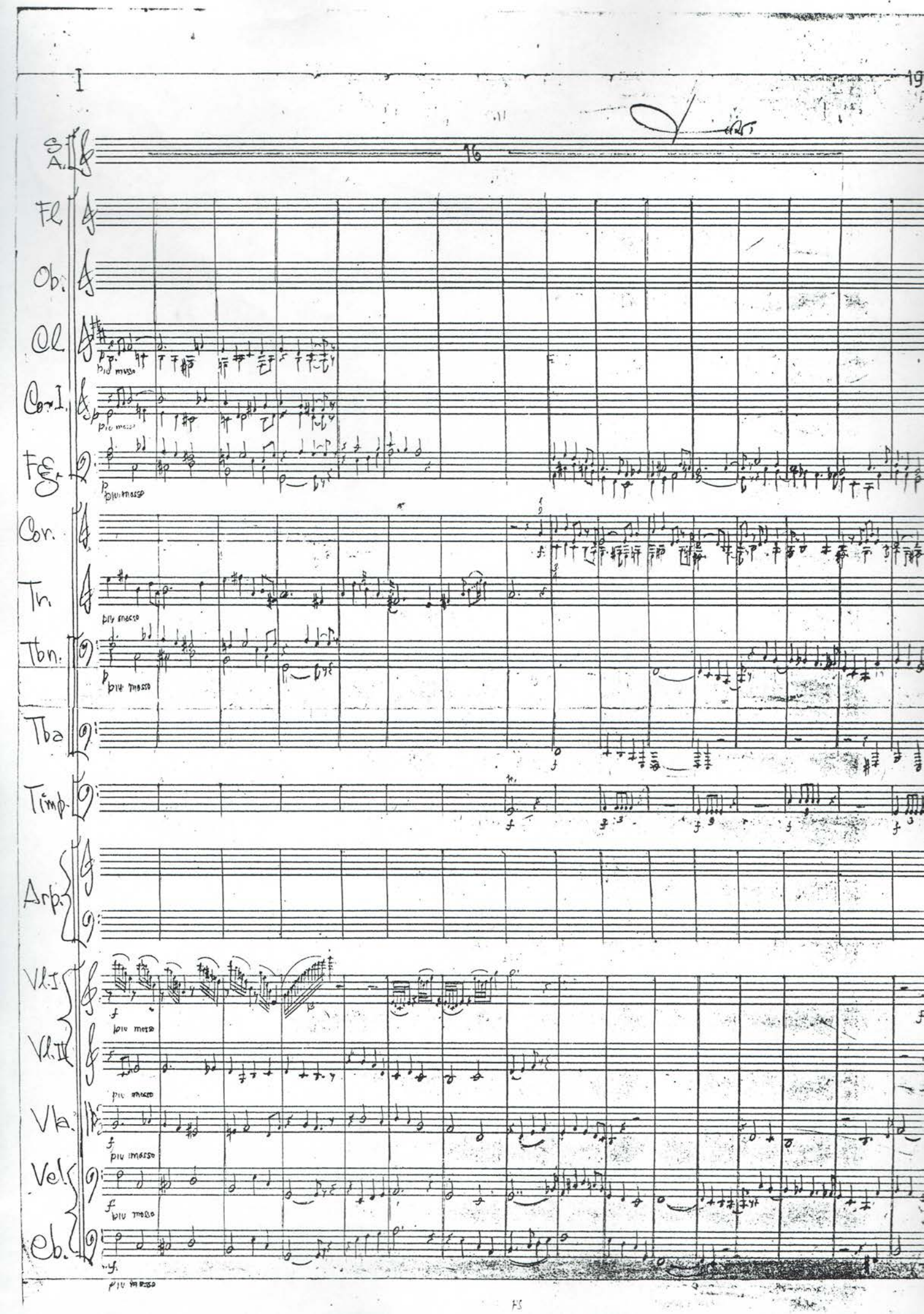
Vl. II

Vla.

Vcl.

Cb.


S.A.
16
Fl.
Ob.
Cl.
Cor.
Fg.
Cor.
Tr.
Tbn.
Tba
Timp.
Trp.
Vl. I
Vl. II
Vla
Vel.
Cb.
a.2
pizz
più mosso
arco


I
19
16
S.
A.
Fl.
Ob.
Cl.
Cor. I.
Fg.
Cor.
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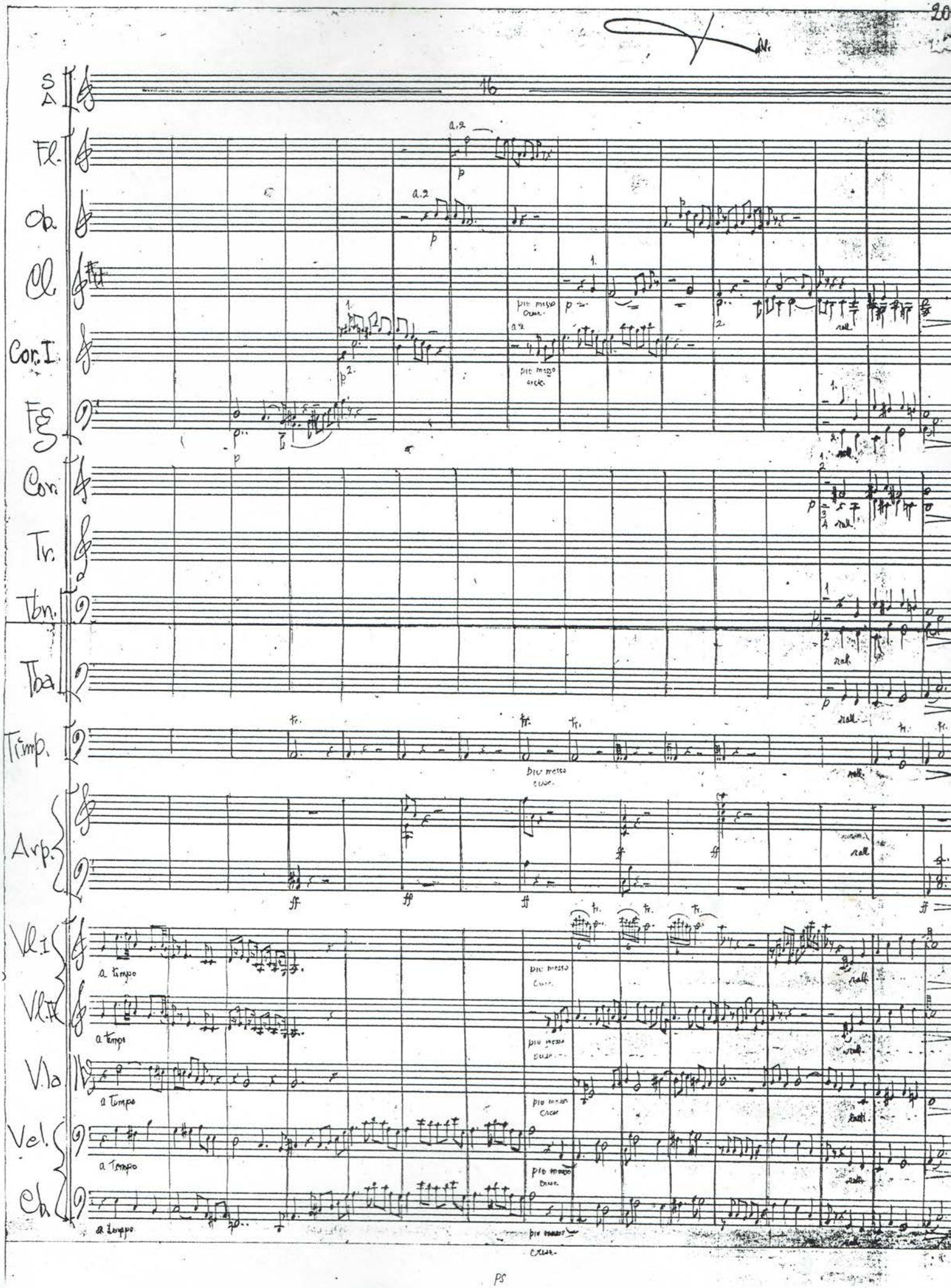
Vl. I
Vl. II
Vla.
Vcl.
Cb.
più mosso


S
A
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Cor. I.
Fg.
Cor.
Tr.
Tbn.
Tba.
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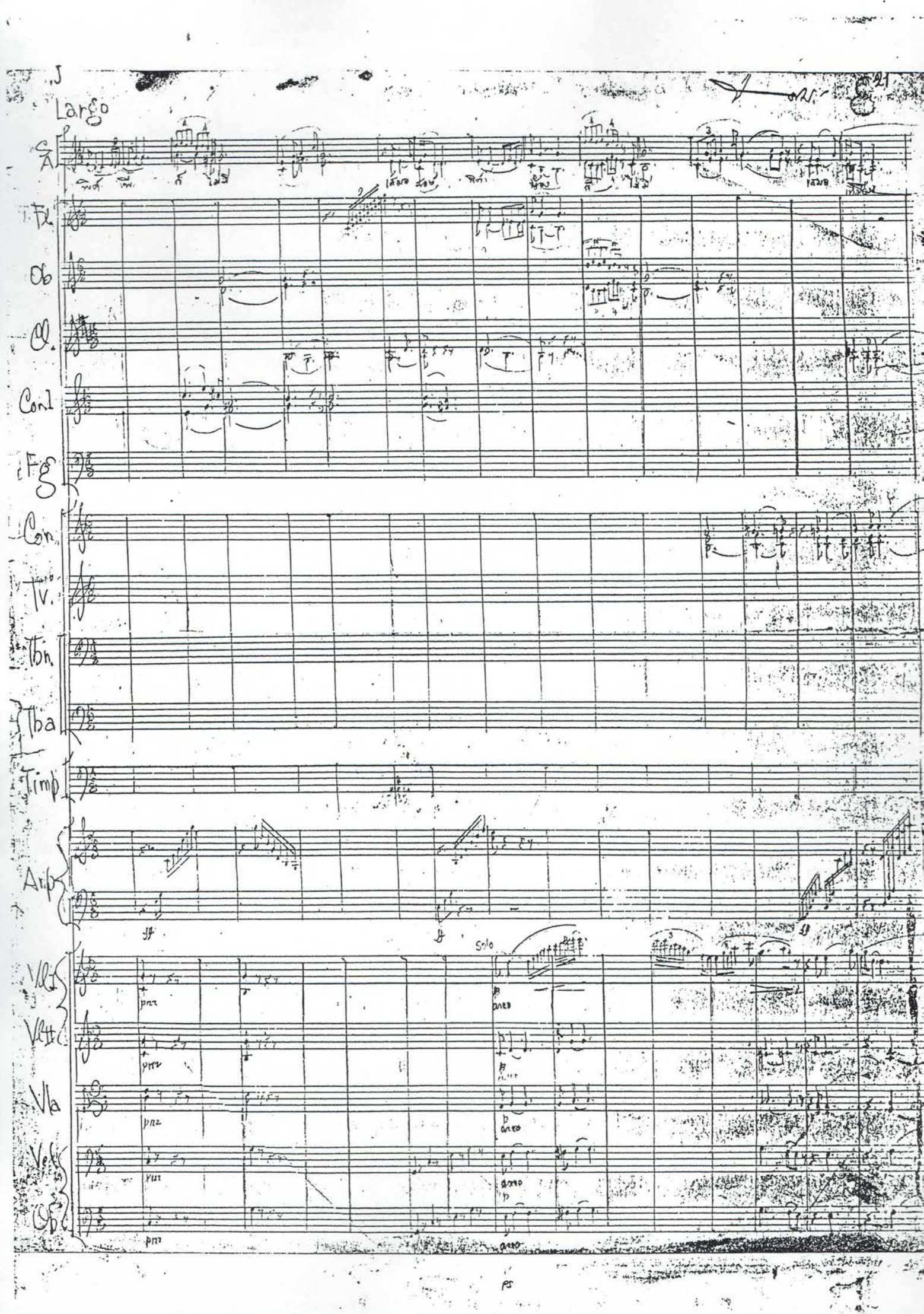
Vl. I
Vl. II
Vla.
Vcl.
Cb.
a.2
più mosso
a Tempo
rall.



J

Largo

C/A

Fl.

Ob

Cl.

Con1

Fg

Con.

Tv.

Tbn.

Tba

Timp

Arp

Solo

Vl I

Vl II

Vla

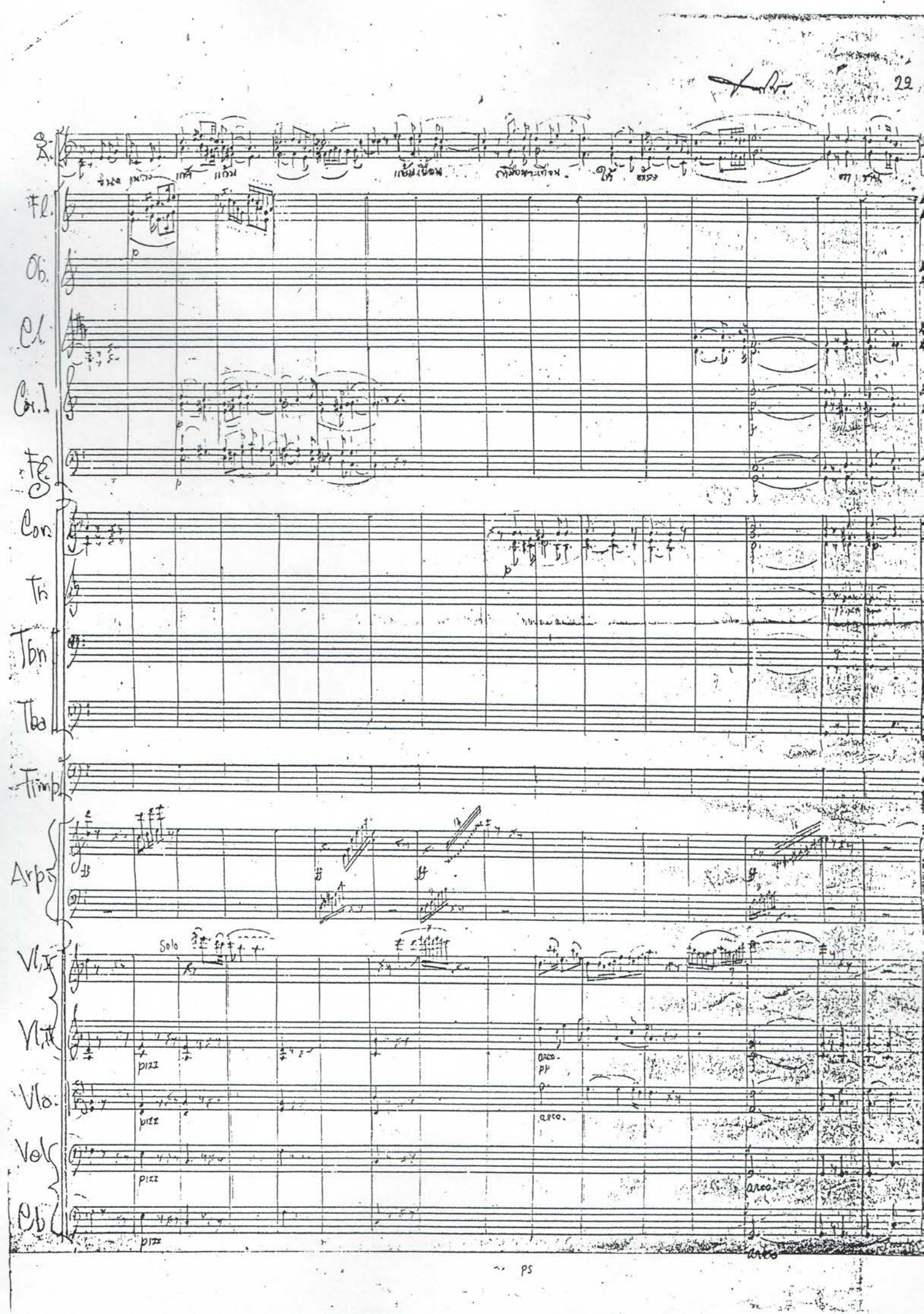
Vc

Cb

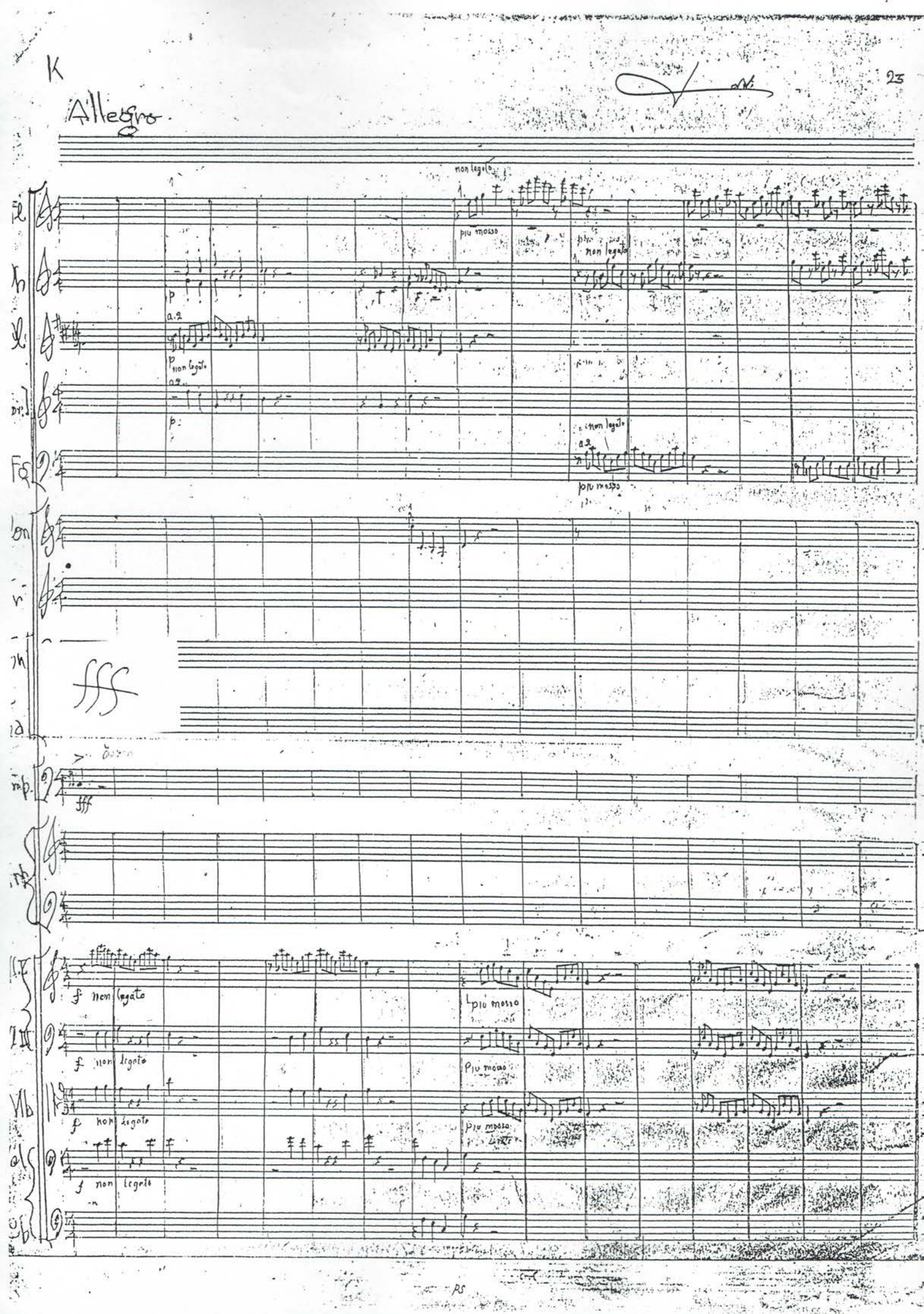
pizz

arco

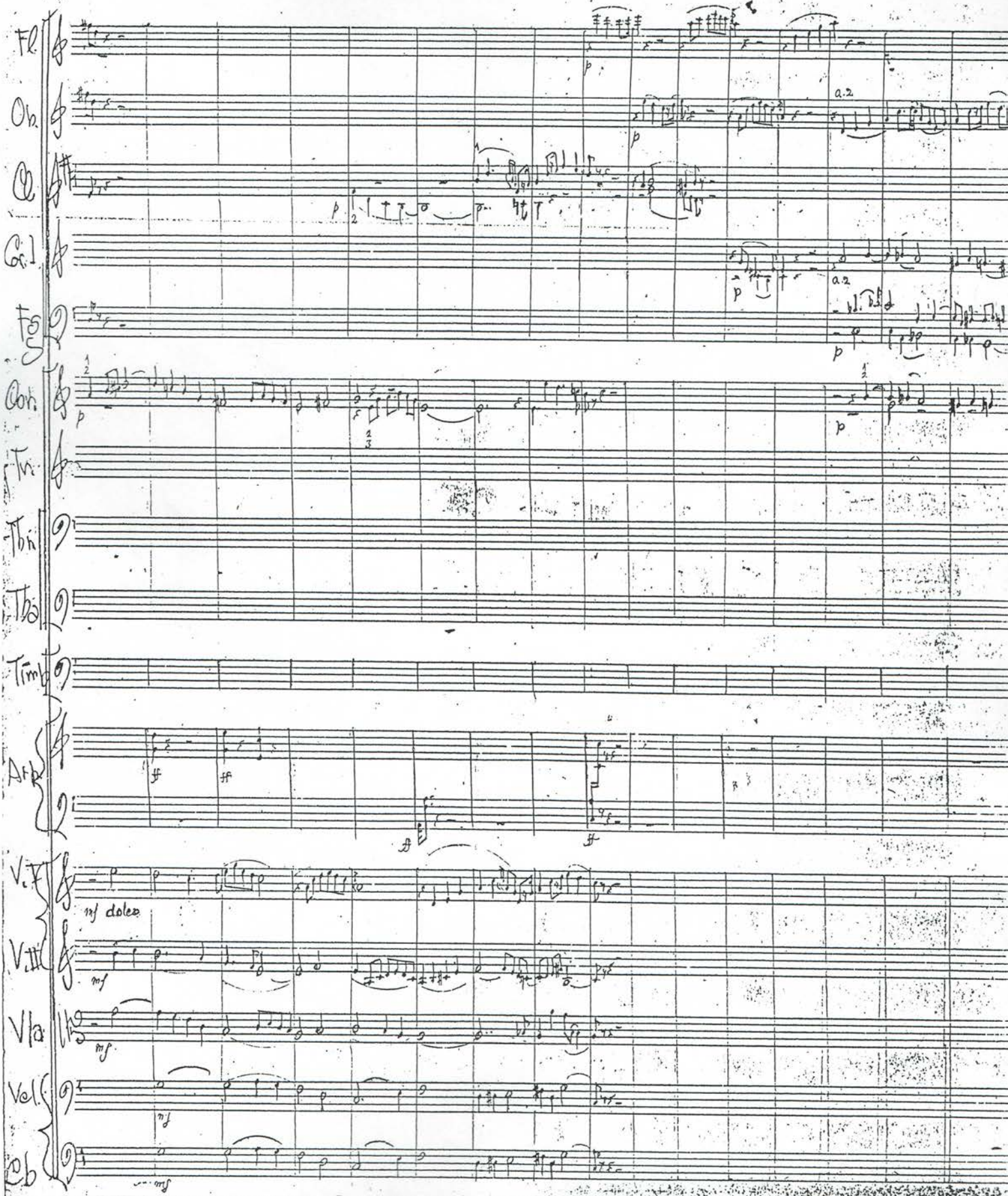
ps


Fl.
Ob.
Cl.
Cor. I
Fg.
Cor.
Tr.
Tbn
Tba
Timp.
Arp.
Vl. I
Vl. II
Vla.
Vcl.
Cb.
Solo
pizz
arco
pp
p

Allegro.


non legato
più mosso
p
a 2
p non legato
a 2
p
non legato
a 2
più mosso
fff
f non legato
più mosso
più mosso
più mosso
f non legato
f non legato
f non legato

Andante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Tba.
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Arp.
V. I
V. II
Vla.
Vcl.
Cb.
a.2
a.2
mf dolce
mf
mf
mf
mf

K

Allegro

non legato

più mosso

non legato

p

a.2

p non legato

a.2

p

non legato

a.2

più mosso

fff

fff

f non legato

più mosso

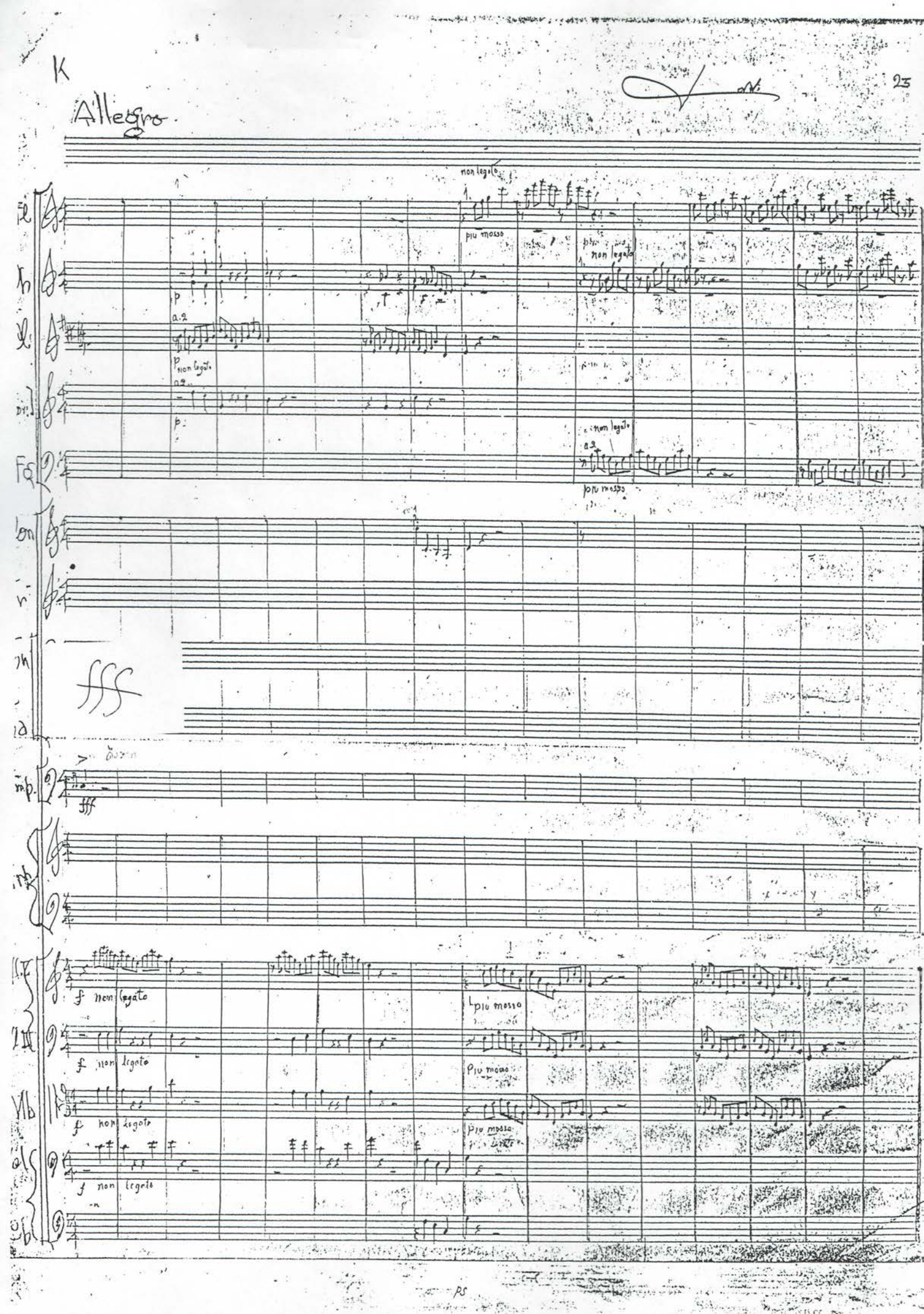
f non legato

più mosso

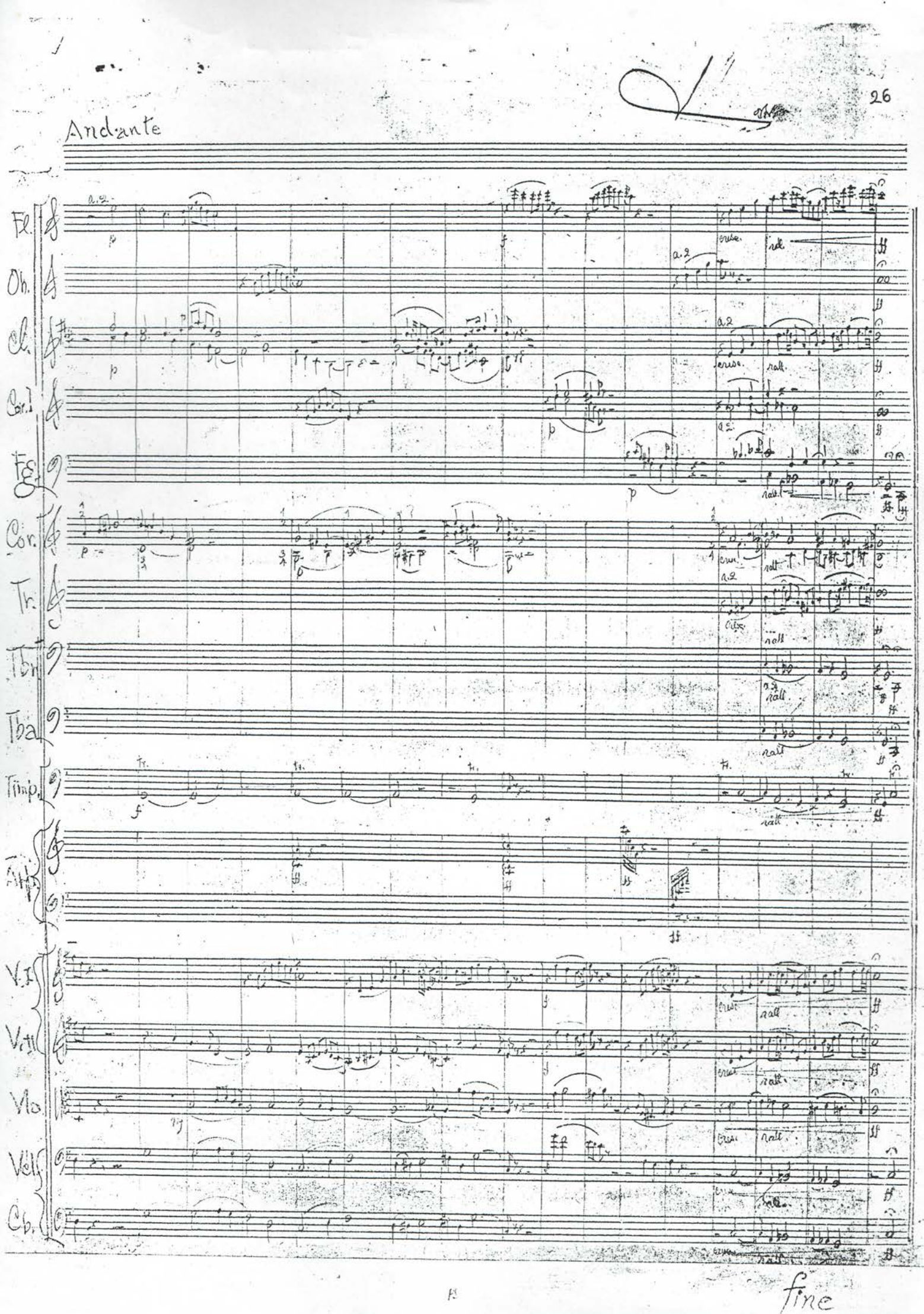
f non legato

più mosso

f non legato



Andante


Fl.
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Cor.I
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V.I
V.II
Vla.
Vcl.
Cb.
a.2.
cresc.
rall.
fine