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Number of Pages: 2

Date:

Dear Khon 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.

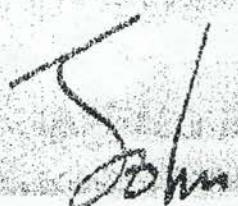
Can you, as a respected and successful businessman in this booming country shed any light as to why there is not proper funding, Thai funding not foreign funding, for their one and only orchestra? How could one impress upon the authorities that such an important emerging country should have this sort 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,



“SIANG THIAN”

ROMANCE BASED ON A THEME BY MY FATHER

PRASIDH SILAPABANENG

Andante

Soprani
e Contralti

Hauti I II

Oboi I II

Clarinetti
in Bb I #

Cor. Inglese I
II

Fagotti I II

Corni I
in F II
III
IV

Trombe I
in Bb II

Tromboni I
II

Tuba

Timpani
C-A-G

Arpa

Violini I

Violini II

Viola

Violoncelli

Contrabbassi

16

“SIANG THIAN”

ROMANCE BASED ON A THEME BY MY FATHER

PRASIDH SILAPABANENG

Andante

16

C

p

c

b

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

Maestoso

prani
contralto

ti I:II

inelli

o I:II

Inglesi I

otti I:II

ni F

combe I

omboni II

aba

mpani

A-G

pa

ini I

olini II

viola

concelli

rabassi

Kor.

S.
A.

Fl.

Cb.

Cl.

br. I.

Fo.

br. II.

Tr.

Bon.

Tba.

Imp.

Arp.

Vl. I
(*of dolor*)

Vl. II
(*attempo*)

Vla
(*attempo*)

Vcl.
(*f pizz*)

Cb.
(*f pizz*)

A

3.

VORZUGSWEISE
little
slower

Largo

A handwritten musical score page, likely page 3, featuring a large vocal part at the top and various instrumental parts below. The vocal part has dynamics like *vo*, *p*, *pp*, and *ff*. The instruments listed on the left are S., A., FL., Cb., Cl., Jr., Tn., Tr., Bvn., Tb., imp., Dr., I.I., II.I., Hn., cl., and Cb. The score includes complex rhythmic patterns and dynamic markings throughout the system.

B

5

Andante

S.

Fl.

Ob.

Cl.

Cor.

Fg.

Cor.

Tr.

Ten.

Tba.

Timb.

Arp.

16

p5

Segato sempre

Vl. I

Vl. II

Vla.

Vcl.

Cb.

J ~~A~~

16

S. A. *f*

Fl. *p*

Ob.

Cl. *p*

Cor. I. *p*

Fag. *pP-p*

Cor. II. *p*

Tn.

Tbn.

Tha. *p*

Timp.

Arp.

VI. I. *dolce*

VI. II. *dolce*

Vla.

Vcl.

Cb.

Legato

f Legato

Legato

p Legato

16

C. *p*

A. *p*

Fl. *p*

Oboe *p*

C. *dolce* *f* *a2*

Or. *p*

G. *p*

Bsn. *p*

Tbn. *p*

Ba. *p*

Timp. *p*

Trb. *p*

Tp. *p*

trb. *p*

I. I. *dolce* *p*

V. II. *legato* *f*

V. III. *f dolce*

Vcl. *f*

Cb. *pizz* *p*

7

16

A. 

F. 

C. 

C. 

C. 

F. 

Con. 

Tr. 

Tbn. 

Tba. 

Timp. 

Arp. 

Vcl. 

Vlt. 

Vla. 

Vcl. 

Cb. 

Flute part: Measures 16-17. Dynamics: *p*, *p*, *p*. Articulations: accents, slurs, grace notes.

Clarinet part: Measures 16-17. Dynamics: *p*, *p*.

French Horn part: Measures 16-17. Dynamics: *p*, *p*.

Conductor part: Measures 16-17. Dynamics: *p*, *p*.

Trombone part: Measures 16-17. Dynamics: *p*, *p*.

Tuba part: Measures 16-17. Dynamics: *p*, *p*.

Timpani part: Measures 16-17. Dynamics: *p*, *p*.

Arp. part: Measures 16-17. Dynamics: *p*, *p*.

Violin part: Measures 16-17. Dynamics: *p*, *p*.

Violoncello part: Measures 16-17. Dynamics: *p*, *p*.

Cello part: Measures 16-17. Dynamics: *p*, *p*.

D

9

Largo

A handwritten musical score for orchestra, page 9, section D, labeled "Largo". The score consists of ten staves, each with a different instrument name and its corresponding musical staff. The instruments listed from top to bottom are: SS (Soprano Saxes), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Dr. I (Drum I), F.G. (French Horn), Dr. II (Drum II), Tr. (Timpani), Tbn. (Bassoon), Tba. (Double Bass), Timb. (Timpani), Kb. (Kettle Drums), L.I (Low Trombone I), L.II (Low Trombone II), Vcl. (Violoncello), Vcl.S. (Violoncello Section), and Ch. (Chorus). The music includes various dynamics such as *p*, *f*, *ff*, and *fff*. There are also performance instructions like "arco" and "pizz.". The score is written on a grid of five-line staves.

Handwritten musical score for orchestra and piano, page 10. The score consists of 14 staves, each with a unique instrumentation label on the left. The instruments include: D. (Double Bass), l. (Violin), b. (Bassoon), l. (Violin), m.I. (Mute Violin), vcl. (Cello), ar. (Arco Violin), r. (Rhythm), sh. (Shaker), bal. (Bass Drum), mp. (Mezzo-Piano), pf. (Piano), II. (Second Trombone), III. (Third Trombone), na. (Nasus), lek. (Lekan), and cb. (Cello/Bass). The music features complex rhythmic patterns, dynamic markings like *f*, *p*, *mf*, and *pp*, and various performance techniques indicated by slurs, dots, and dashes. The score is written on a grid of five-line staves.

Andante

16

A handwritten musical score for orchestra and piano, page 16. The score consists of ten staves. The instruments include two flutes (f1, f2), two oboes (o1, o2), two bassoons (b1, b2), two horns (h1, h2), two trumpets (tr1, tr2), two timpani (tp1, tp2), two violins (v1, v2), cello (cl), double bass (db), and piano (p). The music is in common time. Measure 16 begins with a dynamic of p . The woodwind section (flutes, oboes, bassoons) play eighth-note patterns. The brass section (horns, trumpets) enters with eighth-note chords. The strings provide harmonic support. The piano part features sustained notes and eighth-note patterns. Measures 17 through 20 continue this pattern, with the piano taking a more prominent role in the later measures. The score is written on five-line staff paper.

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

16

This is a handwritten musical score page, likely page 12 of a larger work. The score is organized into ten staves, each representing a different instrument or voice part. The instruments listed from top to bottom are: Soprano (S.), Alto (A.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cor.), Trombone (Tr.), Double Bass (Tbn.), Double Bass (Tba.), Timpani (Timp.), and Arp (Arp 9). The score is divided into systems by vertical bar lines. System 16 begins with a dynamic marking of ff. The music consists of various note heads, stems, and beams, indicating pitch, rhythm, and duration. Some notes have horizontal dashes through them, suggesting they are sustained or tied. There are also several rests of varying lengths. Dynamic markings include ff (fortissimo), f (forte), and p (pianissimo). Articulation marks like dots and dashes are placed near the note heads. The paper has some dark smudges and a large red mark near the top right corner.

F

16

S. A.

Fl. - p

Ob. p

Cl. - p

Cori. p

Fg. p

Cori. p

Tn. p

Tbn. p

Tba. pp

Timpani pp

Arp. p

Piu moso

V. I. f dolce

V. II. f

Vla. f

Vcl. f

Cb. f

pianissimo *cello*

pianissimo *corno*

pianissimo *clarinetto*

a tempo

S. f

A. f

Fl. f

poco noll.

Ob. f

poco noll.

p

a tempo

Cl. f

poco noll.

p

a tempo

Cbr. f

poco noll.

p

a tempo

Fg. f

poco noll.

p

a tempo

Cbr. f

poco noll.

p

a tempo

Fr. f

Tbn. f

Tba. f

Tim. f

a tempo

A.H.P. f

f f

f f

f f

Solo

Vclg. f

poco nill.

f

a tempo

Vcl. f

poco nill.

f

a tempo

Vla. f

poco noll.

f

a tempo

Vcl. f

poco noll.

f

a tempo

Cb. f

poco noll.

f

a tempo

G

Largo

Handwritten musical score for orchestra, page 1. The score includes parts for Soprano (S.), Alto (A.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cor. I), Bassoon (Cor. II), Trombone (Tr.), Tuba (Tba.), Timpani (Timp.), Arp (Arp.), Violin I (Vl. I), Violin II (Vl. II), Cello (Cello), and Double Bass (Cb.). The score is in 2/4 time. Dynamics include *f*, *p*, *mf*, *mp*, *ff*, *pp*, *sf*, *mfz*, and *pzz*. Performance instructions like "roll.", "a tempo", and "a tempo p" are present. Measure numbers 12 and 13 are indicated. A "Solo" section begins at measure 13.

16

A handwritten musical score page featuring ten staves of music. The instruments listed on the left are: C. (Cello), A. (Double Bass), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Dr. I. (Drum I), G. (Guitar), Dr. II (Drum II), Tbn. (Tuba), ba. (Bassoon), imp. (Imperial), Trb. (Trumpet), l. I. (L. I.), (II) (L. II.), Vcl. (Violin), and Ob. (Oboe). The music includes various dynamics like *p*, *f*, *pizz.*, and *acc.*, and performance instructions like *solo*, *anteo di clavic.*, and *anteo*. The score is written on a grid of five-line staves.

Allegro

16

A handwritten musical score page for orchestra, featuring ten staves of music. The instruments listed from top to bottom are: S.A. (Soprano and Alto), Fl. (Flute), Ob. (Oboe), C. (Clarinet), Obo. (Oboe), G. (Guitar), Cor. (Coronet), Tr. (Trumpet), Tbn. (Bassoon), Tha. (Theremin), Imp. (Improviser), S. (String), Trp. (Trumpet), Vl. I (Violin I), Vl. II (Violin II), Vla. (Violoncello), Vcl. S. (Double Bass), and Cb. (Cello). The score includes dynamic markings like f , p , and fz , and performance instructions like "pizz." and "solo". The page is numbered 16 at the top center.

16

S. ff

Fl. f

Ob. f

Cl. f

Cor. I. f

T.C. f

Cor. f

Tr. f

Tbn. f

Tba. f

Timp. f

Arp. f

Vl. I. f
1010 messo

Vl. II. f
più messo

Vcl. f
più messo

Vcl. f
più messo

Cb. f
più messo

20

16

S
Fl.
Ob.
Cl.
Cor. I.
Fg.
Cor.
Tr.
Tbn.
Tha.
Timp.
Arp.
Vcl.
Vla.
Vlo.
Vcl.
Ch.

Music score for orchestra, page 20, system 16. The score includes parts for Soprano (S), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), First Trombone (Cor. I.), Bassoon (Fg.), Second Trombone (Cor.), Trombone (Tr.), Bass Trombone (Tbn.), Bassoon (Tha.), Timpani (Timp.), Arp., Violin (Vcl.), Viola (Vla.), Cello (Vlo.), Double Bass (Vcl.), and Bassoon (Ch.). The score features various dynamics (e.g., *p*, *f*, *ff*, *pp*) and performance instructions (e.g., *più mosso*, *cresc.*, *rall.*, *tempo*). Measures 16 through 19 are shown, with measure 16 starting with a dynamic of *p*.

J.
Largo

G.
 Fl.
 Ob.
 Cl.
 Cn.
 Fag.
 Cor.
 Tr.
 Tbn.
 Thba.
 Timb.
 Arp.
 Hlf.
 Vcl.
 Vla.
 Vcl.
 Bc.

122
 123

A handwritten musical score page featuring ten staves of music. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timb.), Arp's (Arps.), Violin I (Vln.), Violin II (Vlt.), Viola (Vlo.), and Cello (Cello). The score includes dynamic markings such as *p*, *f*, *mf*, *pp*, *acc.*, and *acc.* *pizz.* The page number 22 is in the top right corner.

K

Allegro.

23

Handwritten musical score for orchestra, page 23, Allegro section. The score includes parts for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon, Trombone, Horn, Trompette, and Percussion. The score features dynamic markings such as *f*, *p*, *ff*, *fff*, and *non legato*, along with performance instructions like "non legato" and "più mosso". The score is written on multiple staves with various clefs and time signatures. The page number 23 is in the top right corner.

Andante

✓

Fl. *f*

Ob. *f*

C. *p*

Cl. *f*

Tpt. *p*

Cbn. *p*

Tr. *f*

Th. 9

Th. 9

Timp. 9

A. *f*

Vcl. *p*

Vcl. *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

K

Allegro.

25

A handwritten musical score for orchestra and piano, page 25. The score consists of ten staves. The instruments include Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bb), Trombone (Tr), Piano (Pno), and Percussion (Perc). The tempo is Allegro. The score features dynamic markings such as f (fortissimo), ff (fotissimo), p (pianissimo), and sforzando (sf). Articulation marks include non legato, più mosso, and rit. The score includes various rhythmic patterns, including eighth-note and sixteenth-note figures, and rests. The piano part has specific dynamics like f non legato and ff. The percussion part includes several measures of eighth-note patterns. The score is written on five-line staff paper with some ledger lines.

Andante

Fl. a2 p

Ob. f

Cl. p

Sax. a2

Fag. a2

Cor. p

Tr. a2

Tbn. a2

Tba. a2

Timp. f

Ht. f

V.I. a2

V.II. a2

Vlo. a2

Vcl. a2

Cb. a2

fine