

with his music  
L. P.



นักร้องนำ JAPAN TIMES นักร้อง  
เพลงประพันธ์ โดย Prof. Pringsheim  
(อาจารย์สอนวิชา Composition โดย อ.  
ประสิทธิ์ ศิลปะบรรณ)

- ประพันธ์เพลงสำหรับภาพยนตร์เรื่อง  
เกี่ยวกับ Yamada Nagamasa  
ที่นำเรื่องราวที่จริงและผสมผสาน

- ประพันธ์เพลง "SIAMESE ROYAL  
MARCH" เรื่องราวเกี่ยวกับพระที่นั่ง  
อยู่หัวของสมเด็จพระเจ้าบรมวงศ์เธอ

และเพลง : 101 เพลงที่เก็บรวบรวม  
โดยอาจารย์ประสิทธิ์ ศิลปะบรรณ  
ตั้งแต่ พ.ศ. 1939



Prof. Pringsheim

### NEW MUSICAL RADIO DRAMA ON AIR MONDAY

Tsubouchi Play Will Feature  
Music by Pringsheim; Plot  
Set Around Ancient Sea Hero

The story of Yamada Nagamasa Japanese sea-faring hero of the early Tokugawa period, is the subject of a musical radio drama by Shiko Tsubouchi, with music by Klaus Pringsheim, which will be given its first performance over JOAK on Monday evening, October 16, from 8 to 8:30 p.m., under the author's dramatic regie and the composer's musical direction. The title role will be spoken and sung by Ichiro Fujiyama, baritone, who is one of the most popular singers in this country.

Shiko Tsubouchi, son of the late Dr. Shoyo Tsubouchi, the great Japanese Shakespeare translator has based his drama on the last period of the life of Yamada Nagamasa in Siam shortly before his assassination at the hands of Siamese conspirators. The story begins with the arrival to Siam's shores, of two Japanese traders, Taki Zaemon and Ota Jemon, after a sea voyage full of hardships.

**IRRITATED MOB**  
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① อดทนต่อที่ ② →



② อ่านต่อที่ ③

... the arrival to Siam's shores of two Japanese traders, Taki Zaemon and Ota Jemon, after a sea voyage full of hardships.

**IRRITATED MOB**

Unwittingly penetrating into forbidden regions, the two are caught by an irritated mob and brought before the King of the local district. This King is no one else but Yamada Nagamasa, whom the two had some twenty years earlier helped on his way to Siam, when he was still penniless and an adventurer. Recognizing his former benefactors, he tells them of the splendid rise to power he had achieved and invites them to his forthcoming wedding with a Siamese noblewoman. At this wedding, he is poisoned by Siamese political rivals, and, as his death approaches, he asks his friends Taki and Ota to take back to Japan his message; a message of friendship between Siam and Japan, for which he had been struggling, and of eternal peace in East Asia, to be established through the efforts of the Japanese race.

The music for this drama, which is partly Japanese and partly Siamese, was composed by Klaus Pringsheim, who believes that it was on account of his close connections with the musical worlds, and his close study of the music, of both Siam and Japan, that the Broadcasting Corporation of Japan has particularly requested him to compose the score.

During his stay in Japan from 1931 until 1937, as musical director and professor of composition at the Tokyo Academy of Music, Mr. Pringsheim has especially studied the possibilities of adapting the native music of Japan to Western musical forms and methods of harmony and counterpoint and has set forth his viewpoint of the subject in theory, through the medium of articles published in various Japanese musical magazines, and in practice, through a number of musical compositions based totally or partly on Japanese melodies.

Outstanding among these works is his Japanese Concerto for Orchestra, opus 32, in C major, which was played here repeatedly under his direction, by the New Symphony Orchestra and by the orchestra of the Tokyo Academy of Music, to whose director this composition is dedicated. The characteristic feature of the Concerto lies in the fact that its main theme is a melody based on the Japanese tone scale, whereas in form and harmonic treatment it strictly follows the patterns of the classic symphonic music of Europe.

"The main difficulty in working up Japanese melodic material into western style music, Prof. Pringsheim said, lies in the basic difference between the tone scales of the East and the West. Japanese music, as well as the music of almost all Oriental races, uses the "pentatonic" (five-tone) scale, which is "an-hemitonic," meaning that it lacks the half-tone intervals, and therefore has no "leading notes." This makes Japanese melodies very difficult of adaptation to our method of harmonization, in which the use of leading notes plays an important role."

**BOTH JAPANESE, SIAMESE**

In his musical composition for Shiko Tsubouchi's radio drama, Mr. Pringsheim wrote music in both Japanese and Siamese style, accord-

phonic orchestra. "Although this was the first for me to have composed music in Japanese words, Professor Pringsheim explained, I found the task not too difficult, in spite of my very meager knowledge of the Japanese language. But, with its many vowels, like the Italian language, Japanese lends itself very readily to melodic treatment, being a very melodical language in itself. It is true that also a previous composition of mine, the Koa Koshinkyu (New Asia March) which I composed a short time ago for the Japanese Navy, uses Japanese words, but they have been written by Haruo Sato after I had completed the musical score. This time, in the opposite way, it was the Japanese words on which I had to base my musical conception." Mr. Pringsheim had experienced previously in writing music in Siamese words, during his stay of one and a half years in Bangkok where he was connected with the Department of Fine Arts, closely cooperating with the department director-general, Luang Vichitr Vacharn, who is concurrently a minist

③ อ่านต่อที่ ④



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phonic orchestra.

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Mr. Pringsheim had experience previously in writing music to Siamese words, during his stay of one and a half years in Bangkok, where he was connected with the Department of Fine Arts, closely cooperating with the department's director-general, Luang Vichitr Vadakarn, who is concurrently a minister of state and the director of the Royal Theater in Bangkok. For this theater, called the "Silapakorn," Mr. Pringsheim composed the music for a number of Siamese plays written by Luang Vichitr Vadakarn, who was a personal friend of his. The music he based on original Siamese melodies, but used western harmonization and orchestration, and in this modernized form some of the pieces have become very popular in Siam. While in Bangkok, Mr. Pringsheim also composed the new Siamese Royal March, which he dedicated to the King of Siam, Ananda Mahidol.

In the early relations between Siam and Japan, the historic figure of Yamada Nagamasa has played a (Continued on Page 5)

very important part. Born probably in the year 1585, he is said to have been the son of a kitchenware dealer somewhere in Suruga province. In the book, Famous People of Japan, Ancient and Modern, which was published in 1911 jointly by Edward S. Stephenson and Wasaburo Asano, who were both instructors of the Kaigun Kikan Gakko in Yokosuka, Yamada Nagamasa is described as a "successful adventurer and soldier of fortune", for whom "the peaceful atmosphere of the Tokugawa era all too mild", "so he decided to seek adventure abroad."

**SHIP IN OSAKA**

He found his great opportunity when two merchants prepared a ship in Osaka Bay, ready to sail for Formosa; they first refused to give him passage "through fear of him", but he stowed away, and along he went with them. Soon finding Formosa too narrow for his wide ambitions, he made his way to Siam, engaged in fierce civil wars at that time. Immediately seeing his great chance, he organized and trained hundreds of Japanese sailors and fishermen cast away on Siam's shores, and, according to the book quoted, "with this well disciplined and sturdy body of men he was able to win so many victories against the rebels, that at length his skill and courage won the admiration of the King of Siam. Nagamasa was appointed commander-in-chief of the Siamese army, and it was chiefly owing to his courage and strategic ability that the civil war was put down."

Stephenson and Asano also mention in their book the episode of Nagamasa's meeting with his old Japanese friends again in Siam, receiving them in his Palais, and states that "his interesting career was unfortunately cut short by assassins in 1633."

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