

MP
20th

Malaysian
Philharmonic
Orchestra



BRILLIANT
BRUCH,
BOLD
BRUCKNER



"Music that Moves You"

CONCERT PROGRAMME
2017/18 SEASON

Be #LIFEENRICHED with the brilliance and bold sound of music

Enrich, the frequent flyer programme of Malaysia Airlines, brings you a world of travel benefits and lifestyle rewards.

Exclusively for Enrich members, enjoy special privileges spanning the 2017/2018 season of Malaysian Philharmonic Orchestra. Now isn't that music to your ears?



20% OFF Premium
ticket seats

15% OFF A, B, & C
Reserve
ticket seats

*Present your Enrich ID to enjoy discounts
for tickets at the DFP Box Office, KLCC.

Not a member yet?
Sign up with Enrich at malaysiaairlines.com

Enrich



malaysia
airlines

BRILLIANT BRUCH, BOLD BRUCKNER

Sat 9 June 2018 at 8.30 pm
Sun 10 June 2018 at 3.00 pm

Malaysian Philharmonic Orchestra
Mark Wigglesworth, conductor
Joshua Bell, violin

PROGRAMME

BRUCH Violin Concerto No. 1 in G minor, Op.26 24 mins
SARASTE Zigeunerweisen, Op.20 10 mins

INTERVAL 20 mins

BRUCKNER Symphony No. 7 in E major 64 mins

To ensure an enjoyable performance for all, the following are prohibited within the confines of the concert hall:
Smoking • Eating • Photography • Recording of performance • Talking during performance • Digital watch alarms •
Mobile phones and pager alarms.

All details are correct at time of printing. Dewan Filharmonik PETRONAS reserves the right to vary without notice the artists and/or repertoire as necessary. Copyright © 2018 by Dewan Filharmonik PETRONAS (Co. No. 462692-X). All rights reserved. No part of this programme may be reproduced in any form without the written permission of the copyright owners.



@Ben Ealovega

MARK WIGGLESWORTH

conductor

Recognised internationally as a masterly interpreter, Mark Wigglesworth creates performances of great sophistication and rare beauty. His highly detailed readings always possess a controlled pacing and a finely considered architectural structure. He has forged enduring relationships with many leading orchestras and opera houses across the world in repertoire ranging from Mozart to Tippett.

Born in Sussex, England, Wigglesworth studied music at Manchester University and conducting at the Royal Academy of Music in London. In 1992, he became Associate Conductor of the BBC Symphony Orchestra. Other appointments included Principal

Guest Conductor of the Swedish Radio Symphony Orchestra and Music Director of the BBC National Orchestra of Wales.

In addition to working with most of the UK's orchestras, Wigglesworth has guest-conducted many of Europe's finest ensembles including the Berliner Philharmoniker, Royal Concertgebouw Orchestra, Amsterdam, La Scala Filarmonica, Milan, Accademia Nazionale di Santa Cecilia Orchestra, Rome, Stockholm Philharmonic, Gothenburg Symphony, Oslo Philharmonic, Finnish Radio Symphony, Salzburg Mozarteum Orchestra, Salzburg Camerata and the Budapest Festival Orchestra.

He has been just as busy in North America, being invited to the Cleveland Orchestra, New York and Los Angeles Philharmonics, Philadelphia Orchestra, Minnesota Orchestra, Orchestre Symphonique de Montreal, and the Toronto, Chicago, San Francisco and Boston Symphonies. In Australia, he has worked regularly with the Sydney, Melbourne and Adelaide Symphony Orchestras.

Equally at home in the opera house, Wigglesworth started his operatic career with a period as Music Director of Opera Factory, London. Since then, he has worked regularly at Glyndebourne, Welsh National Opera, English National Opera, the Netherlands Opera, La Monnaie in Brussels, the Sydney Opera House, the Metropolitan Opera in New York and the Royal Opera House, Covent Garden.

In the studio, Wigglesworth's recordings have centred around a project with BIS Records to record all the symphonies of Shostakovich. This cycle has received critical acclaim throughout the world. Most recently, he has recorded the two Brahms Piano Concertos with Stephen Hough and the Salzburg Mozarteum Orchestra.



@Marie Mazzucco

JOSHUA BELL

violin

With a career spanning more than 30 years as a soloist, chamber musician, recording artist, and conductor, Joshua Bell is one of the most celebrated violinists of his era. An exclusive Sony Classical artist, Bell has recorded more than 40 albums garnering Grammy, Mercury, Gramophone, and Echo Klassik awards, and is a recipient of the Avery Fisher Prize. Named the Music Director of the Academy of St Martin in the Fields in 2011, he is the only person to hold this post since Sir Neville Marriner formed the orchestra in 1958.

In 2018, Bell tours with Academy to the United Kingdom, Germany, the United States, and Asia. With pianist Sam Haywood, Bell performs

10 recitals in Europe and America, and on February 7, 2018, reunited with collaborator pianist Jeremy Denk for a recital broadcast live from Carnegie Hall. Further season highlights include dates with the Philadelphia Orchestra, Danish National Symphony, and an all-Beethoven play/direct program with the Orchestre National de Lyon.

Recently Sony Classical released *Joshua Bell – The Classical Collection*, a 14-CD set of albums of classical repertoire that displays Bell's unique breadth, versatility and breathtaking virtuosity. Slated for April, 2018 is Bell's recording with the Academy of the Bruch's Scottish Fantasy and G minor Concerto.

Bell recently engaged in two tech projects: With Embertone, the leading virtual instrument sampling company, the Joshua Bell Virtual Violin was created for producers, artists, engineers and composers. Bell also teamed up with Sony for the Joshua Bell VR Experience featuring Bell performing Brahms' *Hungarian Dance No. 1* in full 360-degree VR. This experience is available for free download for SONY PlayStation 4 VR.

Convinced of the value of music as an educational tool, Bell is a member of Turnaround Arts, and Education Through Music which provide arts education to low-performing elementary and middle schools.

Bell performs on the 1713 Huberman Stradivarius violin.

PROGRAMME NOTES

Bruch and Bruckner – the names sound almost alike. In fact, the lives of these two nineteenth-century composers largely overlapped, and the works we hear at this concert were completed only a few years apart. Both composers were romantics, both are remembered primarily for a mere handful of works, and this concert offers samples of their finest achievements. Bruch's concerto features intense lyricism in the solo writing and dark passion in the orchestra. Bruckner's Seventh was the symphony that finally made him famous as a composer (up until now he was known mostly as a teacher and organist). The breadth and grandeur of Bruckner's symphonies have led many to call them "cathedrals in sound". Following the Bruch concerto comes Sarasate's thrilling *Zigeunerweisen*.



MAX BRUCH (1838-1920)
Violin Concerto No. 1 in G minor, Op.26
(1857/1866/1868)

- I. Prelude: Allegro moderato
- II. Adagio
- III. Finale: Allegro energico

The Background

Bruch began working on his First Violin Concerto in 1857 but put it aside for nine years. It was taken up again and completed in 1866. Otto von Königsloew performed the work on 24 April with the composer conducting. But Bruch was not satisfied with the concerto; after some revisions, he submitted it to the famous violinist Joseph Joachim for comment.

Joachim suggested numerous changes, but rejected the composer's opinion that, because of the free-form first movement, it would be better entitled a fantasy than a concerto. Joachim wrote: "The designation concerto is completely apt. Indeed, the second and third movements are too fully and symmetrically developed for a fantasy. The separate sections of the work cohere in a lovely relationship, and yet - and this is the most important thing - there is adequate contrast." The final version was first heard in Bremen on 5 January 1868. Nearly forty years later, Joachim still ranked the concerto as one of the four greatest of the nineteenth century, alongside those of Beethoven, Mendelssohn and Brahms, noting that Bruch's was "the richest, the most seductive".

The composer himself had these comments to make regarding his interest in the violin: "In my youth I studied the violin for four or five years. ... The violin seemed to me even at that time the queen of instruments. ... I was destined by nature to write compositions for the voice, and I always studied singing with special interest and have associated largely with singers. This tendency has, of course, also been displayed in my violin works".

The Music

The first movement, marked "Prelude", does not follow the standard sonata-allegro form. Nevertheless, its dark undercurrent of passion and drama serves to maintain interest. A brief cadenza precedes the orchestral transition to the second movement, the emotional heart of the concerto. Here we find three distinct themes, some of the loveliest and most lyrical in the violin repertory. A vigorous, energetic orchestral passage introduces the third movement. The soloist enters with a full statement of the gypsy-like theme, played with virtuosic flair across all four strings of the instrument. It has been suggested that Brahms had this movement in mind when he composed the finale of his own violin concerto. A more expansive and lyrical second theme alternates with the first, and the movement builds to an exciting, brilliant conclusion.



PABLO SARASATE (1844-1908)
***Zigeunerweisen*, Op.20 (1878)**

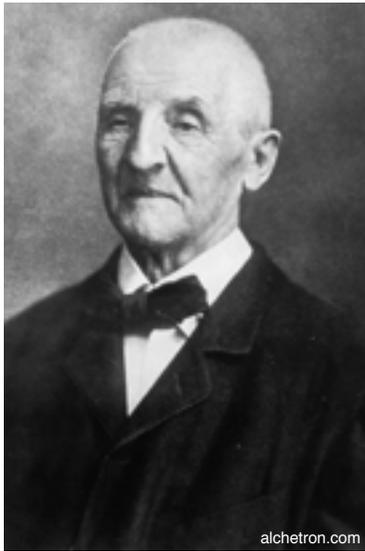
The Background

The Spanish violinist and composer Pablo de Sarasate (full name Pablo Martín Melitón Sarasate y Navascués) followed in the tradition of nineteenth-century virtuosos that began with Nicolò Paganini. All of his music was, not surprisingly, designed to show off his own incredible skill. Burnett James describes his works as being "in the nature of effervescent trifles conceived in terms of spectacular violin technique and intended to be thrown off with faultless polish and panache".

The Music

This zesty and colourful evocation of Hungarian gypsy life (*Zigeunerweisen* translates as "gypsy tunes") represents a departure from Sarasate's customary dedication to idioms of his native Spain. It consists of four connected sections that are not integrated as a cohesive whole, but rather which stand individually on their own merits. Following a brief, imposing introduction, the soloist engages in a *Lento* passage that sounds highly improvisatory and is full of wide-ranging arpeggios and runs. The performance direction is "very passionate".

The next section is sweetly nostalgic and lyrical; the soloist plays with mute here. The moods suddenly changes, and the soloist launches into the highly energetic, rhythmic final episode, bursting with technical fireworks and virtuosic feats of derring-do.



ANTON BRUCKNER (1824-1896)
Symphony No. 7 in E major (1884)

- I. Allegro moderato
- II. Adagio: Sehr feierlich und sehr langsam
- III. Scherzo: Sehr schnell
- IV. Finale: Bewegt, doch nicht schnell

The Background

Anton Bruckner had long been accepted as a pedagogue and organist, but neither the public nor the critics had much use for his music, which consisted mostly of lengthy symphonies. All this changed with the Seventh Symphony, officially premiered by Arthur Nikisch and the Leipzig Gewandhaus Orchestra on 30 December 1884 when its composer was sixty (there had been an unofficial premiere the year before in Vienna). This

became the symphony, above all others, that finally led to Bruckner's acceptance, both in Vienna where he lived from his fifty-first year onward, and throughout the entire western world. It was the first to be recorded (back in the 1920s) and it has remained, along with the Fourth, the most popular of Bruckner's eleven symphonies.

The noble, lofty quality of Bruckner's music stands in eloquent testimony to his profound religious faith. Images of vast spaces within towering cathedrals inevitably come to mind. A special breadth and grandeur infuse his music; time takes on new dimensions and meaning.

The Music

The Seventh begins, as do many of Bruckner's symphonies, "out of nothingness". A broad, sweeping theme, the longest Bruckner ever wrote, slowly unfolds against a background of shimmering violins. The second subject, announced by the oboe and clarinet, is also lyrical, but moves stepwise rather than in large intervals. A third subject, rather more a bouncy rhythmic figure than a theme, is first heard quietly in the unison strings. Bruckner then proceeds to develop his themes with inversions, modulations and fragmentations, exchanging and combining elements among various instrumental groups as in a cosmic mosaic. A grandiose fanfare of the opening theme concludes the movement.

The deep, solemn sound that strikes the ear in the opening bars of the *Adagio* movement seldom fails to astonish. The unique sonority is produced by a quartet of Wagner tubas (plus the standard contrabass tuba) being used for the first time in any symphony, and quite possibly for the first time since Wagner himself had introduced them in his *Ring* cycle, completed in the early 1870s. The first subject contains three

separate elements that will become material for further development. The spell of solemnity and meditative dignity cast by the opening material eventually opens out onto a radiant new vista with one of Bruckner's most sweetly lyrical and soaring themes in the violins. Bruckner then proceeds to structure his movement on that of the *Adagio* of Beethoven's Ninth, alternating the two large blocks of thematic material in a ABABA pattern.

The use of the Wagner tubas is tangible evidence of Bruckner's reverence for the Master of Bayreuth. After learning of Wagner's death in 1883, Bruckner extended the *Adagio* movement to feature the Wagner tubas in a solemn elegy "in memory of the immortal and dearly beloved Master". Following the coda's outpouring of grief, the movement ends in a spirit of consolation. After Bruckner's death in 1896, this movement was played at memorial services for its own composer.

The Scherzo is based on an incessant rhythmic figure over which the trumpet proclaims the principal theme, with the octave leap and dotted rhythm somewhat reminiscent of the Scherzo in Beethoven's Ninth Symphony. The central Trio section is relaxed and genial. Bruckner uses a key that he has all but completely avoided thus far, F major, resulting in the feeling of another fresh start. The English critic Neville Cardus describes it as "a nostalgic memory of little Styrian villages, cozy low-raftered interiors and check table-cloths at noon, birdcalls and hazy distances".

The Finale begins with an energetic theme related to the opening of the first movement. This and further themes are put through various modulations and contrapuntal developments, and the huge symphonic edifice ends majestically with the broad theme that opened the work more than an hour before.

ABOUT THE WRITER

Formerly a horn player in the Montreal Symphony, Robert Markow now writes programme notes for that orchestra and for many other musical organizations in North America and Asia. He taught at Montreal's McGill University for many years, has led music tours abroad, and writes for many leading classical music journals, including *American Record Guide*, *Fanfare*, *Opera*, *Opera News*, *The Strad* and *Symphony*. He travels regularly to Europe, Asia and Australia in search of musical stimulation.

MALAYSIAN PHILHARMONIC ORCHESTRA



- | | | | |
|---|---|---|--|
| <p>RESIDENT CONDUCTOR
Naohisa Furusawa</p> <p>FIRST VIOLIN
<i>Co-Concertmaster</i>
Peter Daniš
<i>Principal</i>
Ming Goh
<i>Co-Principals</i>
Zhenzhen Liang
*Graeme Norris</p> <p>Runa Baagöe
Maho Daniš
Miroslav Daniš
Evgeny Kaplan
Martijn Noomen
Sherwin Thia
Marcel Andriesii
Tan Ka Ming
Petia Atanasova
*Yuko Iwahashi
*Haruko Segawa
*Sayumi Okada
*Marco Roosink
*Ooi Khai Ern</p> <p>SECOND VIOLIN
<i>Section Principal</i>
Timothy Peters
<i>Co-Principal</i>
*Barbora Kolářová
<i>Assistant Principal</i>
Luisa Hyams</p> <p>Catalina Alvarez
Chia-Nan Hung
Anastasia Kiseleva
Stefan Kocsis
Ling Yunzhi
Ionuț Mazareanu
Yanbo Zhao
Ai Jin
Robert Kopelman
*Noel Martin
*Yu Tao Ming
*Runa Matsuura</p> | <p>VIOLA
<i>Co-Principal</i>
Gábor Mokány</p> <p>Ong Lin Kern
Sun Yuan
Thian Ai Wen
Fan Ran
Emil Csonka
*Jebat Arjuna Kee
*Javier Lopez Calvo
*Hsiao Chia-Chen
*Nozomi Oe
*Ling Li Yen
*Christoven Tan</p> <p>CELLO
<i>Co-Principal</i>
Csaba Körös
<i>Assistant Principal</i>
Steven Retallick
<i>Sub-Principal</i>
Mátyás Major</p> <p>Gerald Davis
Julie Dessureault
Laurentju Gherman
Elizabeth Tan Suyin
Sejla Simon
*Zsolt Kovacs
*Krisztina Kovacs</p> <p>DOUBLE BASS
<i>Section Principal</i>
Wolfgang Steike</p> <p>Raffael Bietenhader
Jun-Hee Chae
Naohisa Furusawa
John Kennedy
Andreas Dehner
*Ana Cordova Andres
*Heinz-Peter Graf</p> <p>FLUTE
<i>Section Principal</i>
*Catherine Gregory
<i>Co-Principal</i>
Yukako Yamamoto
<i>Sub-Principal</i>
Rachel Jenkyns</p> | <p>PICCOLO
<i>Principal</i>
Sonia Croucher</p> <p>OBOE
<i>Section Principal</i>
Simon Emes
<i>Sub-Principal</i>
Niels Dittmann</p> <p>CLARINET
<i>Section Principal</i>
Gonzalo Esteban
<i>Co-Principal</i>
David Dias da Silva
<i>Sub-Principal</i>
Matthew Larsen</p> <p>BASS CLARINET
<i>Principal</i>
Chris Bosco</p> <p>BASSOON
<i>Section Principal</i>
Alexandar Lenkov
<i>Sub-Principal</i>
Denis Plangger</p> <p>CONTRABASSOON
<i>Principal</i>
Vladimir Stoyanov</p> <p>HORN
<i>Section Principals</i>
Grzegorz Curyla
*Alberto Menendez
<i>Co-Principal</i>
James Schumacher
<i>Sub-Principals</i>
Laurence Davies
Barkin Sönmezer
*Georg Pohle
*Steven James
*Nozomu Segawa
<i>Assistant Principal</i>
Sim Chee Ghee</p> | <p>TRUMPET
<i>Section Principal</i>
*Matthew Baker
<i>Co-Principal</i>
William Theis
<i>Sub-Principal</i>
Jeffrey Missal
<i>Assistant Principal</i>
*Matthew Dempsey</p> <p>TROMBONE
<i>Co-Principal</i>
Fernando Borja
<i>Sub-Principal</i>
*Marques Young</p> <p>BASS TROMBONE
<i>Principal</i>
*Francisco Blanco</p> <p>TUBA
<i>Principal</i>
*Jose Redondo</p> <p>TIMPANI
<i>Section Principal</i>
Matthew Thomas</p> <p>PERCUSSION
<i>Section Principal</i>
Matthew Prendergast
<i>Sub-Principal</i>
Joshua Vonderheide</p> <p>HARP
<i>Principal</i>
Tan Keng Hong</p> |
|---|---|---|--|

Note: Sectional string players are rotated within their sections. *Extra musician.

CORPORATE SUITE PREMIUM MEMBERS



CORPORATE SUITE CLUB MEMBERS



- DEWAN FILHARMONIK PETRONAS**
- CHIEF EXECUTIVE OFFICER**
Nor Raina Yeong Abdullah
- BUSINESS DEVELOPMENT**
Wan Yuzaini Wan Yahya
At Ziafrizani Chek Pa
Nurartikah Ilyas
Kartini Ratna Sari Ahmat Adam
Aishah Sarah Ismail Affendee
- MARKETING**
Yazmin Lim Abdullah
Hisham Abdul Jailil
Munshi Ariff Abu Hassan
Farah Diyana Ismail
Noor Sarul Intan Salim
Muhammad Shahrir Aizat
Ahmad Kusolehin Adha Kamaruddin
- CUSTOMER RELATIONSHIP MANAGEMENT**
Yayuk Yulianawati Rila
Jalwati Mohd Noor
- MUSIC TALENT DEVELOPMENT & MANAGEMENT**
Soraya Mansor
- PLANNING, FINANCE & IT**
Mohd Hakimi Mohd Rosli
Norhisham Abd Rahman
Siti Nur Ilyani Ahmad Fadzillah
Nurharah Farhana Hashimi
- PROCUREMENT & CONTRACT**
Logiswary Raman
Norhaszilawati Zainudin
- HUMAN RESOURCE MANAGEMENT & ADMINISTRATION**
Sharnida Saad
Muknoazlida Mukhadzim
Nor Afidah Nordin
Nik Nurul Nadia Nik Abdullah
- TECHNICAL OPERATIONS**
Firoz Khan
Mohd Zamir Mohd Isa
Shahrul Rizal Mohd Ali
Dayan Erwan Maharal
Zolkarnain Sarman
- MALAYSIAN PHILHARMONIC ORCHESTRA**
- CHIEF EXECUTIVE OFFICER**
Nor Raina Yeong Abdullah
- GENERAL MANAGER**
Khor Chin Yang
Soraya Mansor
- GENERAL MANAGER'S OFFICE**
Timmy Ong
- ARTISTIC ADMINISTRATION/ ORCHESTRA MANAGEMENT/ MALAYSIAN PHILHARMONIC YOUTH ORCHESTRA**
Ahmad Muriz Che Rose
Sharon Francis Lihan
Fadilah Kamal Francis
Shireen Jasin Mokhtar
Katherine Tan Jia Yieing
- MUSIC LIBRARY**
Ong Li-Huey
Wong Seong Seong
Muhamad Zaid Azzim Mohd Diah
- EDUCATION & OUTREACH**
Shireen Jasin Mokhtar
Shafrin Sabri



AN EVENING WITH MPYO

Rhapsody of Emotions

Malaysian Philharmonic Youth Orchestra
Naohisa Furusawa, conductor
Lim Kwan Yee, piano
Choong See May, piano
Tengku Mohd Hadif Sharifudin, piano

- | | |
|--------------------|---|
| HADYN | Symphony No. 104 |
| MEDTNER | Piano Concerto No. 1: 1 st Movement |
| SAINT SAËNS | Piano Concerto No. 5 "The Egyptian": 2 nd Movement |
| CHOPIN | Andante Spianato et Grande Polonaise Brillante |
| KALINNIKOV | Symphony No. 1 |

SUN 10 JUNE 2018 8:30PM

RM94 RM56



mpyo.com.my
boxoffice@dfp.com.my
603 - 2331 7037
malaysiaphilharmonicorchestra

ALL PRICES LISTED ARE INCLUSIVE OF GST



DEWAN FILHARMONIK PETRONAS
KUALA LUMPUR, MALAYSIA



Malaysian
Philharmonic
Orchestra

Box Office:
Ground Floor, Tower 2,
PETRONAS Twin Towers
Kuala Lumpur City Centre
50088 Kuala Lumpur

Email: boxoffice@dfp.com.my

Telephone: 603 - 2331 7007

Online Tickets & Info: mpo.com.my



[malaysianphilharmonicorchestra](https://www.facebook.com/malaysianphilharmonicorchestra)