

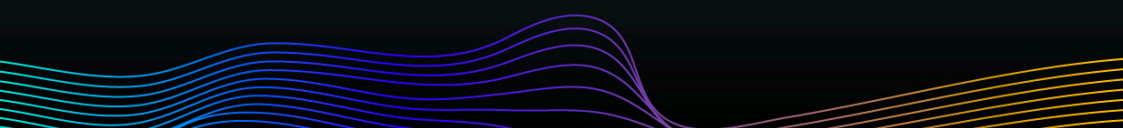
E-CONCERT PROGRAMME



CHARLES YANG: GLASS VIOLIN CONCERTO

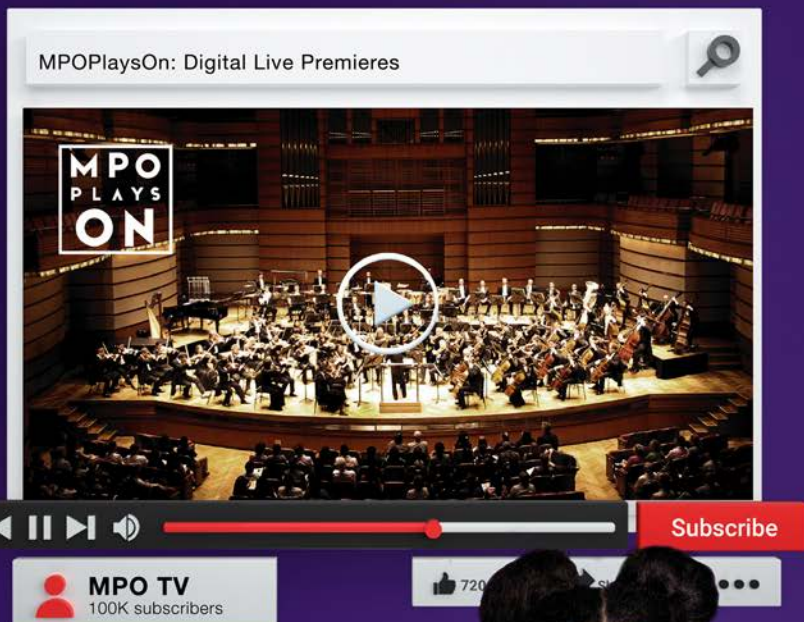
2025 SEASON

PERFORMANCE AT
DEWAN FILHARMONIK PETRONAS



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MALAYSIAN PHILHARMONIC ORCHESTRA

The Malaysian Philharmonic Orchestra (MPO) gave its inaugural performance at Dewan Filharmonik PETRONAS (DFP) on 17 August 1998. With the initial search for outstanding musicians involving a worldwide audition tour, the MPO today is made up of many talented Malaysian musicians and musicians from other nations, a beautiful example of harmony among different cultures and nationalities.

With each new season, the MPO continues to present an exciting programme of orchestral music drawn from over three centuries, as well as the crowd-pleasing concert series. Its versatility transcends genres, from classical masterpieces to film music, pop, jazz, traditional, contemporary and commissioned works.

Among renowned Malaysian artists who have mesmerized audiences with the MPO include SM Salim, Sheila Majid, M.Nasir, Siti Nurhaliza, Jamal Abdillah, Ella, Dayang Nurfaizah, Aishah, Jaclyn Victor and Aubrey Suwito.

A host of internationally acclaimed musicians have performed with the MPO including Lorin Maazel, Sir Neville Marriner, Yehudi Menuhin, Joshua Bell, Harry Connick Jr., José Carreras, Andrea Bocelli, Dame Kiri Te Kanawa, Vladimir Ashkenazy, Chris Botti, Branford Marsalis and Judika, many of whom have praised the MPO for its fine musical qualities and vitality.

The MPO regularly performs in major cities of Malaysia such as in Alor Setar, George Town, Ipoh, Johor Bahru, Kuantan, Kota Kinabalu, Kuching and many more. Internationally, it has toured Singapore (1999, 2001, 2003, 2005 and 2018), Japan (2001, 2009 and 2017), Korea (2001), Australia (2004), China (2006 and 2019), Taiwan (2007) and Vietnam (2013). The MPO has also released 21 CDs.

The MPO remains steadfast in its mission to be the premier Malaysian orchestra, providing the ultimate music experience through the power of live music that educates, entertains and inspires. Its main benefactor is PETRONAS, and its patron is YABhg. Tun Dr. Siti Hasmah Haji Mohd Ali.

Charles Yang: Glass Violin Concerto

Sat 19 Apr 2025, 8:00 pm

- 03 Malaysian Philharmonic Orchestra
- 05 Katharina Wincor, conductor
- 06 Charles Yang, violin

PROGRAMME

Negaraku

SALIERI

Overture to *La grotta di Trofonio* 7 mins

GLASS

Violin Concerto No. 1 30 mins

20-mins intermission

MENDELSSOHN

Symphony No. 3 in A minor, "Scottish" 40 mins

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conductor

Katharina Wincor

Austrian conductor Katharina Wincor is a force on the podium and quickly establishing an international reputation.

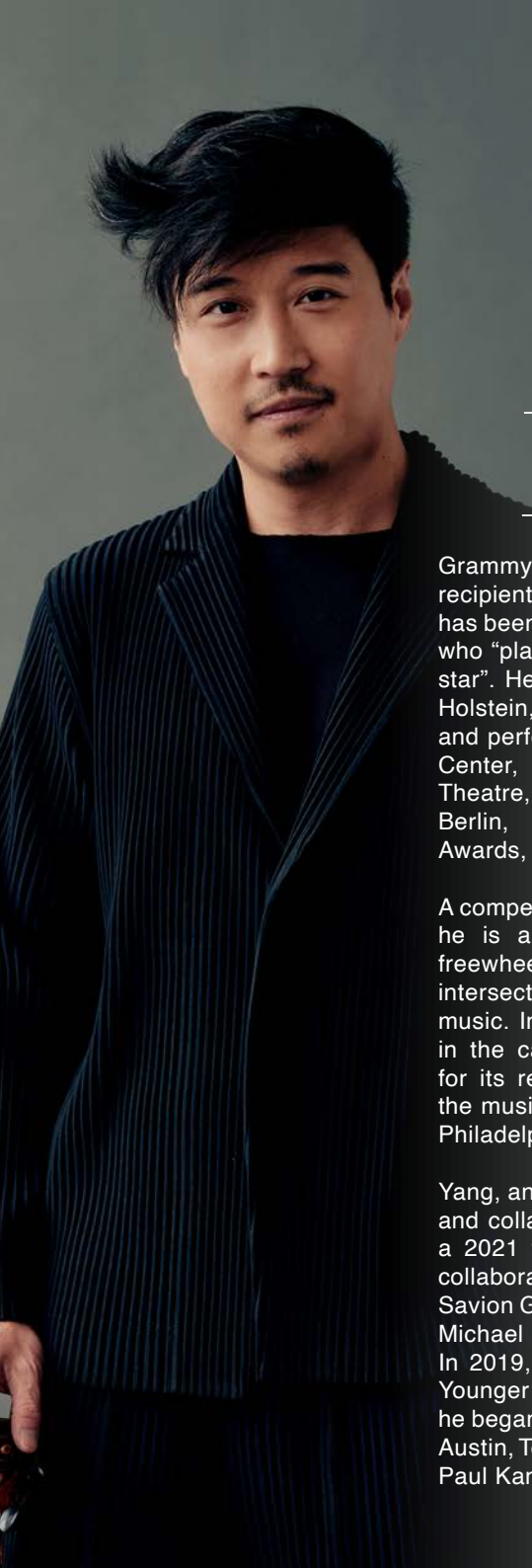
In the 2024–2025 season, she returns to Bruckner Orchester Linz, Klangforum Wien, Romanian Radio National Orchestra, Ensemble Reflektor, and the Upper Austrian Youth Symphony. She will make orchestral debuts with SWR Symphonieorchester, Bamberger Symphoniker, Wiener Symphoniker, Kärntner Sinfonieorchester, Wiener Jeunesse Orchester, Deutsche Radiophilharmonie Kaiserslautern, Sao Paulo State Symphony Orchestra, Phoenix Symphony, Royal Bangkok Symphony, Orquesta Sinfónica RTVE Madrid, Orchestre National du Capitole de Toulouse, Yomiuri Nippon Orchestra in Tokyo, and Queensland Symphony Orchestra.

Recent highlights include guest engagements with ensembles such as Deutsches Symphonie-Orchester Berlin, WDR Sinfonieorchester, Staatsorchester Darmstadt, NFM Wrocław Philharmonic, Tucson Symphony, Sarasota Orchestra, Grazer Philharmoniker, Seattle Symphony, Detroit Symphony, Vancouver Symphony, Naples Philharmonic, North Carolina Symphony, and Utah Symphony. She has worked several times with Museumsorchester Frankfurt, Dresdner Philharmonie, Cincinnati Symphony, Klangforum Wien, Ensemble Reflektor, and OFUNAM. In 2024, Wincor was invited to celebrate Arnold Schönberg's 150th birthday with a performance at the Arnold Schönberg Center with a chamber orchestra composed of members of the Vienna Philharmonic.

Wincor's early experiences with the Arnold Schoenberg Choir in Vienna make working with singers come naturally. Since leading Bernstein's *Candide* at the Cincinnati Symphony's May Festival in 2022, she has conducted a production at the Salzburger Landestheater and a children's opera at the Salzburg Festival.

Wincor attracted international attention as Assistant Conductor of the Dallas Symphony Orchestra, working with Music Director Fabio Luisi. In 2020, she was a prize-winner at the Mahler Competition in Bamberg and invited to the Royal Concertgebouw Orchestra's Ammodo masterclass with Iván Fischer, who subsequently brought her on as an assistant for several projects with the Budapest Festival Orchestra.

Having grown up in Upper Austria, Wincor studied conducting at the University of Music and Performing Arts Vienna and the Zurich University of the Arts. She has participated in masterclasses with Riccardo Muti, Jaap van Zweden, Robert Spano, and David Zinman.



violin

Charles Yang

Grammy Award-winning violinist Charles Yang is the recipient of the 2018 Leonard Bernstein Award and has been described by the Boston Globe as a musician who “plays classical violin with the charisma of a rock star”. He has appeared at the festivals of Schleswig-Holstein, Aspen, Ravinia, Caramoor, and Interlochen and performed at Carnegie Hall, Musikverein, Lincoln Center, Metropolitan Museum of Art, Royal Danish Theatre, Walt Disney Concert Hall, Konzerthaus Berlin, Beijing’s Forbidden City, YouTube Music Awards, Google Zeitgeist and Joe’s Pub in New York.

A compelling vocalist, crossover artist, and improviser, he is a member of Time for Three, an eclectic, freewheeling string trio that locates itself at the busy intersection of Americana, modern pop, and classical music. In 2023, the group received a Grammy Award in the category of Best Classical Instrumental Solo for its recording of Letters for the Future, featuring the music of Kevin Puts and Jennifer Higdon with the Philadelphia Orchestra and conductor Xian Zhang.

Yang, an adventurous composer, arranger, songwriter, and collaborator, co-wrote the original score to Land, a 2021 film directed by Robin Wright. He has also collaborated onstage with artists such as Steve Miller, Savion Glover, Jon Batiste, Gaby Moreno, Joshua Bell, Michael Thurber, Peter Dugan, and Misty Copeland. In 2019, he premiered Kris Bowers’s concerto For a Younger Self at Walt Disney Hall. A Juilliard graduate, he began his violin studies with his mother, Sha Zhu, in Austin, Texas, before working with Kurt Sassmanshaus, Paul Kantor, Brian Lewis, and Glenn Dicterow.

PROGRAMME NOTES

The time-honoured formula for an orchestral programme of overture-concerto-intermission-symphony once again turns up at an MPO concert but this one is far from usual. Experienced concert-goers may recognize the symphony component – Mendelssohn’s Third (the “Scottish”), but few, if any in the audience will know the overture or the concerto. The overture comes from a name you might recognize – Antonio Salieri – but most music aficionados know him only as a name (the man who supposedly poisoned Mozart), not any of his music. Be surprised to discover how good it is! The concerto component comes from our own time – a rare example of a modern work that has won enthusiastic appreciation in 26 countries around the world since its premiere in 1987. Malaysia is in line to be the 27th. Find out why for yourself!

ANTONIO SALIERI (1750-1825) Overture to *La grotta di Trofonio* (1785)

THE BACKGROUND



Most concertgoers know one thing about Salieri: that he was supposed to have poisoned Mozart. This we now know to be for certain untrue. Salieri was born six years before Mozart, and was far more successful in his career than was the younger composer. At twenty-four he became court composer and conductor in Vienna. Before he was forty he was the most powerful musical figure in that city. Among his illustrious students were Haydn, Beethoven, Liszt, Schubert, Hummel and Czerny, as well as Mozart’s son Franz Xaver. True, Salieri had some conflicts with Mozart but then Mozart himself was not the easiest person to deal with. Salieri died a highly honoured man but, unlike Mozart, was soon forgotten.

THE MUSIC

Salieri made his name primarily in the field of opera – over forty of them, including a *Falstaff* a century before Verdi. *La grotta di Trofonio* (Trofonio’s Cave) was premiered on 12 October 1785 in Vienna’s Burgtheater. The storyline bears similarities to that of Mozart’s *Così fan tutte*, premiered in the same theatre five years later. Two pairs of lovers – one extroverted and enthusiastic, the other introverted and reserved – are invited to the cave of the magician Trofonio, who reverses first the character of the men, then of the women. The expected complications ensue, but all ends happily. The opera’s brief overture opens with a stern passage for unison strings in C minor, music of foreboding and menace. But this quickly gives way to a joyous trapeze through C major with sparkling woodwinds adorning vigorous propulsion in the strings.

PHILIP GLASS (b.1937) Violin Concerto No. 1 (1987)

- I. = c.104 – 120
- II. = c.108 or 96
- III. = c.150 – Coda: poco meno = 104
(Metronome indications in quarter notes per minute)

THE BACKGROUND



Philip Glass has proved to be one of the most durable institutions of late 20th and early 21st century music. His highly personal and original style is viewed by some as outrageously simplistic, by others as some kind of musical Messiah.

Violin Concerto No. 1 (commonly known simply as “the Violin Concerto” though a second was written in 2009) was commissioned by the American Composers Orchestra for soloist Paul Zukofsky and conductor Dennis Russell Davies. It was premiered on 5 April 1987 in New York’s Carnegie Hall, where the manuscript now hangs on the wall in the lobby. This marked Glass’ first

full-scale concert work, his first fully-formed purely orchestral work, and the first concerto in a series that now numbers fourteen. Although Glass purportedly dislikes being labeled a “Minimalist” composer, the Violin Concerto exhibits many of the qualities most commonly associated with this kind of music: rapidly repetitive melodic fragments; chugging rhythmic patterns, pulsing chords, simple harmonic progressions, and the focus on texture rather than melody.

THE MUSIC

The concerto opens with Glass’s characteristic chugging motif. The soloist soon enters, and first of Glass’s rhythmic teases is upon us: while the orchestra continues to generate a rhythmic pattern that is clearly three to a bar, the soloist superimposes patterns of four (four fast groups of three notes, rather than three groups of four), thus early on creating the textural and rhythmic tensions that will constitute the entire movement. As critic Tim Page puts it, “the listener is enveloped in a sonic weather that twists, turns, surrounds, develops.”

A descending five-note sequence in the cellos and bassoons serves as the underlying structural foundation for the dark-hued second movement. Above this steadily repeated, nearly unvaried sequence the solo violin unwinds its sad commentary. The opening and closing passages consist of mostly long notes for the violin, while the central episode is devoted to the spinning out of gentle triplets.

The third movement thrives on energy and relentless, fast-paced motion. At times the texture often embraces up to four different superimposed rhythmic patterns. The mood suddenly breaks for an extended Coda, which adopts a peaceful, almost ethereal quality as the solo violin ascends to the uppermost register to end the concerto in a state of bliss.

FELIX MENDELSSOHN (1809-1847) Symphony No. 3 in A minor, Op.56 – “Scottish” (1841-1842)

- I. Andante con moto – Allegro un poco agitato
 - II. Vivace non troppo
 - III. Adagio
 - IV. Allegro vivacissimo – Allegro maestoso assai
- (all movements played without pause)

THE BACKGROUND



During July and August of 1829, the twenty-year-old Mendelssohn enjoyed himself touring Scotland. One day in Edinburgh he came upon the picturesque ruins of the Palace of Holyrood, in which Mary, Queen of Scots, had once lived. On 30 July Mendelssohn, wrote that “I believe that I have found there today the beginning of my Scottish Symphony.” This consisted of a mere scrap of paper containing a few bars of music. That is all that became of the symphony until twelve years later. In 1831, he wrote from Italy that he could “not find his way back into the Scottish fog mood,” a quite understandable condition given Italy’s sunny climes. The *Scottish* (or *Scotch* – no one seems sure which is correct) Symphony was eventually completed in January of 1842, making it Mendelssohn’s last major orchestral work. Hence, though called “No. 3,” it is really the fifth of his five important symphonies (there also exist twelve works belonging to his juvenilia). The symphony received its premiere in Leipzig on 3 March 1842 with Mendelssohn on the podium.

Is there anything particularly “Scottish” about the work? Well, yes and no. The degree of “Scottishness” is dependent on the individual listener’s susceptibility to programmatic suggestion and on hindsight. The somber, melancholic opening is certainly at least suggestive of the brooding, misty Scottish land; the ebullient clarinet theme of the Scherzo may be based on a Scottish folk air, since the scale pattern corresponds to that of the country’s folk music; the leaping, vigorous, dance-like main theme of the finale is thought by some to be a musical representation of the gathering of the clans.



GEORGE STREET, ST ANDREW'S CHURCH, & ST MURIEL'S HOSPITAL.

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PART OF THE OLD TOWN, FROM GEORGE STREET.

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Edinburgh, 1829

THE MUSIC

The symphony opens with a dour, hymn-like theme, which is in fact the scrap of melody Mendelssohn had jotted down just after visiting Holyrood. A variant of it serves as the first, agitated theme of the movement's main *allegro* section. The second theme is also given initially to violins – broadly flowing, passionately yearning. The development section and recapitulation unfold normally. The coda is in two parts: a surging storm scene followed by a calm restatement of the quiet opening hymn.

The next movement uses the same basic theme of the previous movement, but in radically different form and mood – now bright and zesty, first played by the clarinet. Though in duple meter, the music has the character of a lively scherzo (normally in triple meter).

The third movement shows Mendelssohn at his most lyrical – and his most militaristic. Violins begin with a sweetly sentimental, long-breathed melody (27 bars!). This theme alternates three times with a stately, march-like subject that features the wind section. When the full orchestra takes over, the music assumes menacing proportions.

The finale is highly energetic, boisterous, even at times fiercely aggressive. No fewer than four themes are introduced and worked out. The key is mostly A minor, but for a final peroration, Mendelssohn switches to A major and the symphony ends gloriously.

ABOUT THE WRITER

Formerly a horn player in the Montreal Symphony, Robert Markow has been writing programme notes for more than forty years for musical organizations in Canada, the USA, Japan, Taiwan, Malaysia and Singapore. He taught at Montreal's McGill University for many years, and as a Wagner specialist, has lectured at the Bayreuth Festival and the Wagner Society of New York. He writes regularly for the journals *Fanfare*, *Der neue Merker* (Vienna), *The Strad*, *Strings*, *Opera* (UK), and the website *classicalvoiceamerica.org*. Extra-musical interests include travel, film, literature and decadent desserts.

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All That Jazz with WVC Jazz Ensemble & The Shang Sisters

Malaysian Philharmonic Orchestra
Gerard Salonga, conductor
WVC Malaysian Jazz Ensemble
The Shang Sisters
Eddy Lim, Tenor Saxophone
Farid Izwan, Saxophones
Izen Kong, vocals
Junji Delfino, vocals

Experience a jazzed-up evening when the MPO brings back the glory of jazz, this time infused with a modern, Asian twist. Under the baton of Gerard Salonga, reminisce the sounds of old music as The Shang Sisters serenades with its signature Nanyang Jazz sounds alongside WVC, one of the region's contemporary jazz bands. With a brilliant mix of originals and cover versions, relive the olden days as seen through modern lens. Do not miss this catchy concert which fuses the spirit of jazz with a culture that is closer to home.

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Malaysian Philharmonic Orchestra
Rossen Gergov, conductor
Sandy Cheng, soprano
Sian Sharp, mezzo-soprano
Diego Torre, tenor
Shawn Liew, bass-baritone

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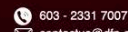
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PETRONAS TWIN TOWERS

Malaysian Philharmonic Orchestra
Andrea Marcon, conductor
Grzegorz Curyła, horn

MOZART Symphony No. 34
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BOMSORI KIM PLAYS BRUCH VIOLIN CONCERTO

28
JUNE
2025
SAT 8:00PM

PERFORMANCE AT
DEWAN FILHARMONIK PETRONAS
PETRONAS TWIN TOWERS

Malaysian Philharmonic Orchestra
Jaume Santonja, conductor
Bomsori Kim, violin

SCHUMANN
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Simfoni Budaya II

Malaysian Philharmonic Orchestra
Ahmad Muriz Che Rose, conductor
Datuk Andre Goh, vocals
Zehra Zambri, vocals
Hazra Dollah, vocals
Danial Chuer, vocals
Rojer Kajol, vocals

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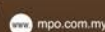
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After the presentation of keroncong and ghazal genres last year, the Simfoni Budaya series returns this season; this time, the grandeur sounds of the MPO will intertwine with the beautiful joget, asli and Arabesque zapin, and inang tunes. With featured vocalists, join the MPO in an unforgettable night of yesteryears gems and experience a harmonious blend of tradition and music in a celebration at the crossroads of cultures.

5
JUL
2025
SAT 8:00PM

PERFORMANCE AT
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PETRONAS TWIN TOWERS



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WHERE EVERY BEAT TELLS A STORY



Malaysian
Philharmonic
Orchestra

The Music of Frank Sinatra & Judy Garland

**12
JUL
2025
SAT 8:00PM**

PERFORMANCE AT
DEWAN FILHARMONIK PETRONAS
PETRONAS TWIN TOWERS

Malaysian Philharmonic Orchestra
Richard Balcombe, conductor
Graham Bickley, vocals
Katie Birtill, vocals

Travel back in time to Hollywood's Golden Age with the MPO and conductor Richard Balcombe in a concert featuring two of the biggest names in mid-20th century American music: Frank Sinatra and Judy Garland. Listen to evergreen songs from remarkable movies, such as *Somewhere Over The Rainbow* from *The Wizard of Oz*, *The Boy Next Door* from *Meet Me in St. Louis* and *You're Sensational* from *High Society* are given an extraordinary orchestral arrangement, worthy of the tunes' status. With Graham Bickley and Katie Birtill on vocals, relive the gilded glamour and the razzle dazzle of the decades when showbiz was at its peak, with an unforgettable performance that will bring back the musical glory of Frank and Judy.

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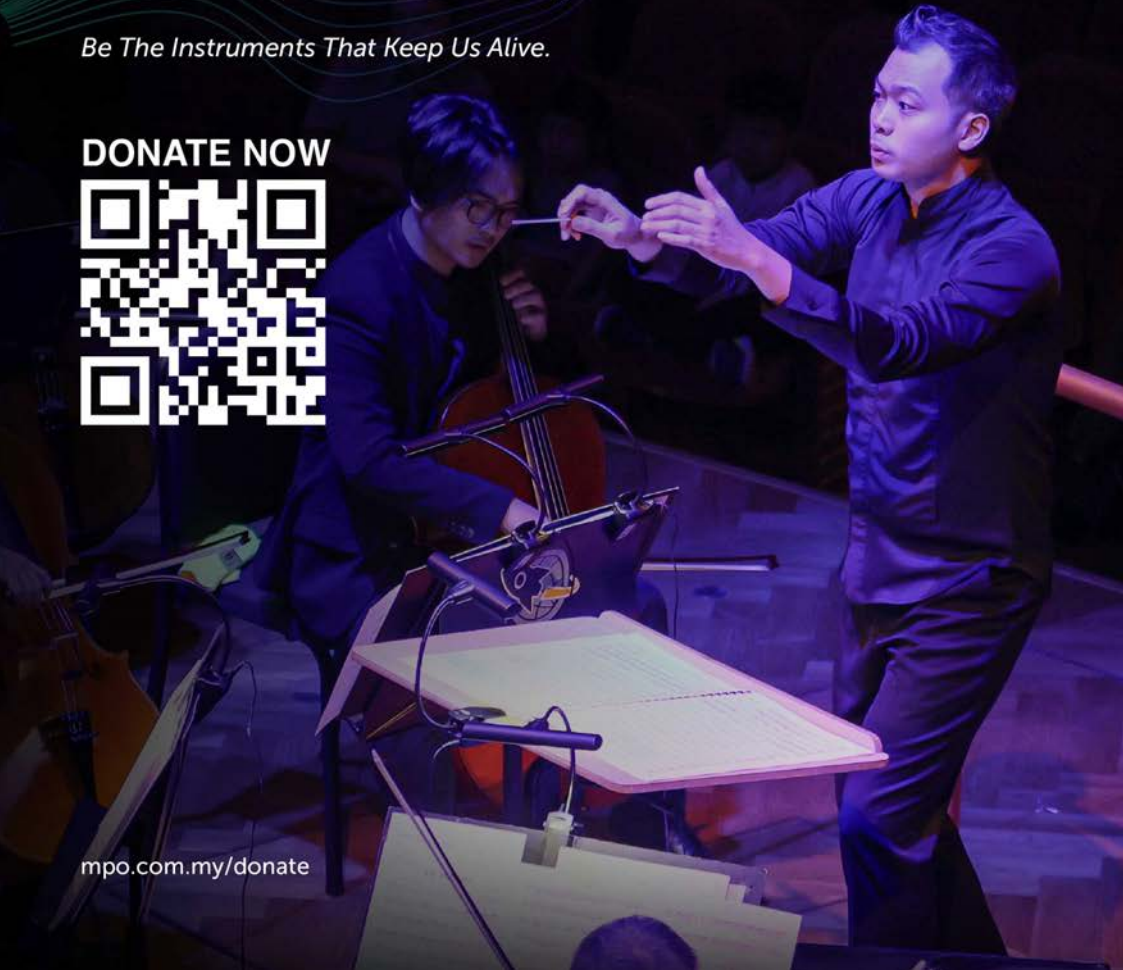
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