

E – CONCERT PROGRAMME

Malaysian
Philharmonic
Orchestra



JAZZ, CLASSICAL AND BEYOND
with the MPO

2026 SEASON

PERFORMANCE AT
DEWAN FILHARMONIK PETRONAS



MALAYSIAN PHILHARMONIC ORCHESTRA

The Malaysian Philharmonic Orchestra (MPO) gave its inaugural performance at Dewan Filharmonik PETRONAS (DFP) on 17 August 1998 and has since provided the ultimate concert experience through music that entertains, educates and inspires.

Today, the MPO is made up of talented musicians from Malaysia and other nations, a beautiful example of harmony among different cultures and nationalities.

With immaculate versatility that transcends genres, the MPO continues to present classical masterpieces, film music, pop, jazz, traditional and contemporary works including anime music.

The MPO's artistry and vitality have been lauded by acclaimed international luminaries such as Lorin Maazel, Sir Neville Marriner, Joshua Bell, Harry Connick Jr., José Carreras, Andrea Bocelli, Kiri Te Kanawa, Vladimir Ashkenazy, Chris Botti and Branford Marsalis. Renowned local artists who

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Affirming its stature in the Asian region, the MPO has performed in Singapore, Japan, Korea, Australia, China, Taiwan and Vietnam besides national tours around Malaysia. The MPO has also released 21 CDs.

Through its talent development programme, the MPO is dedicated in nurturing an appreciation among the young generation through its knowledge and skills transfer to the Malaysian Philharmonic Youth Orchestra. This initiative is supported by contributions from the public.

Beyond its concert schedule, the MPO expands its services to commercial purposes such as musician hire, tours, education and outreach programme and beneficial partnerships.

The MPO remains steadfast in its mission to share the depth and power of great music for all walks of life. Its main benefactor is PETRONAS and its patron is YABhg. Tun Dr. Siti Hasmah Haji Mohd Ali.

Jazz, Classical and Beyond with the MPO

Sat 13 Jun 2026, 8:00pm

- 02 Malaysian Philharmonic Orchestra
- 04 Junichi Hirokami, conductor
- 05 Frank Dupree, piano

PROGRAMME

HAYDN

Symphony No. 100 in G minor, 'Military' 22 mins

KAPUSTIN

Piano Concerto No. 4, Op. 56 22 mins

ELLINGTON

Caravan 5 mins

Arranger: Dupree

20-mins intermission

SCHUBERT

Symphony No. 5 in B flat major 28 mins

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conductor

Junichi Hirokami

Born in Tokyo, Junichi Hirokami studied piano, composition and music under Atsutada Otaka before studying conducting at and graduating from Tokyo College of Music. At 26, he became the winner at the first Kondrashin International Conducting Competition in Amsterdam in 1984.

Since 1990, Hirokami has conducted major orchestras around the world including the Orchestre National de France, Berlin Radio Symphony Orchestra, Royal Concertgebouw Orchestra, Orchestre Symphonique de Montreal, London Symphony Orchestra, Wiener Symphoniker, Vancouver Symphony Orchestra, L'Orchestra Sinfonica di Milano Giuseppe Verdi, Saint Petersburg Philharmonic Orchestra, Tchaikovsky Symphony Orchestra of Moscow, Baltimore Symphony Orchestra, Cincinnati Symphony Orchestra and Gewandhausorchester Leipzig.

Apart from guest appearances, he has served as Chief Conductor of Sweden's Norrköping Symphony Orchestra and the Limburg Symphony Orchestra, Principal Guest Conductor of the Royal Liverpool Philharmonic, Principal Conductor of Japan Philharmonic Orchestra and Music Director of the Columbus Symphony Orchestra.

In Japan, he has conducted all the major orchestras including the NHK Symphony Orchestra and Saito Kinen Orchestra. He received great acclaim for his appearance with the Mito Chamber Orchestra. He is prolific in opera, having led celebrated performances of *Un ballo in maschera* and *Rigoletto* at the Sydney Opera House. Other triumphs include *La Traviata* at the Fujiwara Opera, *Le Nozze di Figaro* and *Ainadamar* at the Nissay Theatre, and *La Traviata* and *Aida* at the New National Theatre Tokyo.

From 2008 to 2022, he created a golden era as Chief Conductor as well as Music and Artistic Advisor of the Kyoto Symphony Orchestra. In 2015, he received an award at the Suntory Music Award with the orchestra.

Currently, he serves as Artistic Leader of the Orchestra Ensemble Kanazawa, Friend of JPO / Artistic Advisor of the Japan Philharmonic Orchestra, and Friendship Conductor of the Sapporo Symphony Orchestra. The City of Kyoto Symphony Orchestra bestowed on him a special title after his name, 'Junichi Hirokami', in recognition of his years of service to the orchestra. He also serves as professor of conducting at Tokyo College of Music. Most recently, he became Music Director of the Malaysian Philharmonic Orchestra.



piano
Frank Dupree

Winner of the International Classical Music Award and the Opus Klassik, Frank Dupree stands as one of the most versatile pianists and conductors of the new generation. Known for his infectious energy and unbridled enthusiasm, he captivates audiences not only as a soloist but as a play/direct artist and the leader. His recordings of Nikolaj Kapustin's piano concertos have attracted much international attention with the New York Times labelling them as "one of the most entertaining and put-on-repeat recordings [of the] year".

Dupree's 2025/26 season includes debuts with the BBC Philharmonic, Royal Liverpool Philharmonic, Royal Scottish National Orchestra and Philharmonia Orchestra, and returns to the Verbier, Lucerne and PyeongChang festivals.

Recent performances include with conductors such as Sir Antonio Pappano, Santtu-Matias Rouvali and Patrick Hahn, and orchestras such as the London Symphony Orchestra, London Philharmonic Orchestra, Royal Northern Sinfonia, Frankfurt Radio Symphony Orchestra and Auckland Philharmonia Orchestra.

He has performed at the Schleswig-Holstein Music Festival, Beethovenfest Bonn, Kurt Weill Fest, Kissinger Sommer, Vaduz Classic and Oranjewoud Festival, and at renowned concert halls such as the New York Lincoln Center, Royal Albert Hall, Wigmore Hall, Philharmonie de Paris and Konzerthaus Berlin.

Dupree is a passionate chamber musician who effortlessly crosses genre boundaries. He leads the Frank Dupree Trio: together with Jakob Krupp (double bass) and Obi Jenne (drums), he explores the fascinating intersection between jazz and classical music. He continues to develop innovative and unique programmes towards artistic relationships with artists such as Timothy Ridout, Noa Wildschut and Simon Höfele.

Dupree's current CD productions focus predominantly on the works of Kapustin; his interpretations of piano concertos No. 4 and 5 earned him the International Classical Music Award and the Diapason d'Or. Gramophone Magazine recognised his 'flamboyant brilliance'; WDR praised his rendition as 'fantastic,' noting that the performance perfectly captures 'the drive and pure joy [...] of this music.'

Dupree's avid interest in contemporary music is reflected in his world premieres, both recorded and on stage, and collaborations with composers such as Wolfgang Rihm, HK Gruber, Péter Eötvös, Christian Jost and Daniel Bjarnason.

Dupree is a Steinway Artist.

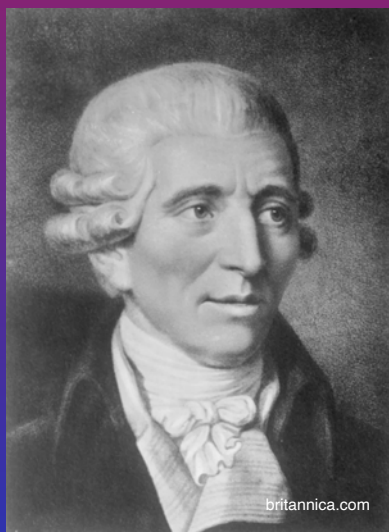
PROGRAMME NOTES

Ever since jazz became a popular form of musical endeavour, classically-trained composers have found inspiration in this genre. Names that come readily to mind include Gershwin, Bernstein, Milhaud, Poulenc and Satie. Even Stravinsky was not immune to the jazz influence. Tonight's concert unites these two worlds in works by Kapustin and Ellington. Soloist Frank Dupree is the ideal interpreter of this music as he is both a classically-trained pianist and a highly accomplished jazz percussionist. Dupree is passionate about promoting the music of Kapustin. "To me," he said in a Gramophone magazine interview, "Kapustin is like a gift, or let's say a treasure. You have something sounding good, you have something swinging. Everybody can listen to it – even those who don't have a clue about music, who realise, 'Oh, this is fun!'" Framing Dupree's performances tonight are two symphonies in the purely classical mold, both audience favourites ever since their premieres long ago.

FRANZ JOSEPH HAYDN (1732-1809)

Symphony No. 100 in G major, "Military" (1794)

- I. Adagio - Allegro
- II. Allegretto
- III. Menuetto (Moderato) - Trio - Menuetto
- IV. Presto



We may suppose the nice round figure of one hundred would mark something truly special in Haydn's prodigious symphonic output, and we would be right. When this "New Grand Overture," as it was initially called by the English, was first performed in London on 31 March 1794 (Haydn's 62nd birthday), it was an immediate and enormous success. The work quickly became Haydn's most popular symphony throughout Europe, and it remained so for years to come. The subtitle "Military" did not come from Haydn, but military influences are indeed found in all four movements.

The slow introduction contains several portentous moments for that most military of instruments, the drums (timpani), which remain prominent throughout. Both principal themes of the first movement's main *Allegro* section have a military flavour: the first (flute, 2 oboes) humorously suggestive of toy soldiers, the second (violins) swaggering and confident.

The second movement is a gentle *Allegretto* (moderately lively) consisting of a theme and variations based on what sounds like a folk tune. In fact, the theme is original on Haydn's part. Haydn, always ready to surprise the listener, at one point incorporates a "Turkish" military component of bass drum, cymbals and triangle.

The *Menuetto* is sturdy and forthright, with a gracious central Trio section. Even here the military element intrudes, with a "dum-da-dum-da-dum" rhythmic pattern hammered out by the full orchestra, led by trumpets and drums.

The exhilarating finale incorporates any number of surprises, mysteries and musical jokes. The full percussion department returns, and the symphony ends in a splendid display of sound.

NICOLAI KAPUSTIN (1937-2020) **Piano Concerto No. 4, Op. 56 (1989)**



Ukrainian-born Nikolai Kapustin was virtually unknown outside of the Soviet Union until the twenty-first century. He enjoyed great fame and popularity within the Soviet Union as a jazz pianist, classical pianist, arranger, conductor and composer, touring extensively to the point of exhaustion. But beginning around the year 2000, largely through the efforts of pianists Marc-André Hamelin, Steven Osborne and Nicolai Petrov, Kapustin suddenly leaped to international fame. His music now appears regularly at major international piano competitions like the Van Cliburn and the Tchaikovsky, there exist dozens of recordings of his music, and there are numerous dissertations and scholarly articles that examine his unique synthesis of classical form and jazz elements (bebop, stride, fusion, swing, syncopation,

etc.). Kapustin's catalogue of 161 opus numbers includes twenty piano sonatas, six piano concertos, and a set of 24 Preludes and Fugues to rival those of Bach and Shostakovich. What makes Kapustin's music unique is the way in which he combines classical form with the harmonic and rhythmic languages of jazz. Every note, every nuance, every last detail is written into the score. This circumvents the very essence of jazz, improvisation, yet the spirit remains. Oscar Peterson, Duke Ellington, Art Tatum, Count Basie and Bill Evans have all had a hand in forming Kapustin's musical landscape.

The Fourth Concerto (1989) is cast in a single movement that moves through a dozen changes of tempo and mood. It takes off like a rocket, with the piano cavorting all over the keyboard in a virtuosic romp. The pace slackens momentarily for a gently flowing, lyrical subject, then resumes its initial frenetic perambulation. The pianist plays almost constantly, with only a few brief moments to catch his breath, but there is enough contrast to sustain the listener's attention throughout the concerto's twenty-two-minute length. The final section roars along with the visceral energy of a roller coaster out of control. To quote one critic, "It'll knock your socks off!"

EDWARD KENNEDY ("DUKE") ELLINGTON (1899-1974)

Caravan (1936)



Pianist, composer, arranger and bandleader Duke Ellington, one of the legendary giants of jazz, left an enormous catalogue of music to posterity: roughly 2,000 original compositions and arrangements (including hundreds of three-minute pieces) totaling about 150 hours of music by one estimate. The jazz standard *Caravan* was first performed in 1936 and first recorded that year in Hollywood with Ellington on piano, Cootie Williams on trumpet and Juan Tizol (who co-authored the song with Ellington) on trombone. Ninety years later, it stands as the most covered (reinterpreted in melody, harmony and/or rhythm) song in history, with over five hundred versions, 350 of

which have been recorded. It has been used in numerous films as well, including two Woody Allen films, *Alice* and *Sweet and Lowdown*. Tonight's soloist, Frank Dupree, does his own take on *Caravan* as an encore to the Kapustin concerto.

FRANZ PETER SCHUBERT (1797-1828)

Symphony No. 5 in B-flat major, D. 485 (1816)

- I. Allegro
- II. Andante con moto
- III. Menuetto: Allegro molto
- IV. Finale: Allegro vivace

Enchanting, delicious, delicate, exquisite, delightful, graceful and endearing are terms often found in commentaries on Schubert's Fifth Symphony, which does indeed seem to capture all the charm and spirit of our idealized vision of carefree, nineteenth-century Vienna. We know now that most of Schubert's own life was anything but carefree, but that does not diminish the pleasure this symphony proffers. Besides those undisputed masterpieces, the *Unfinished* and the *Great C-major* symphonies, the Fifth is the only other Schubert symphony to have established a solid place in the repertoire.

Schubert conceived this symphony almost as a piece of chamber music. A small orchestra of amateurs met regularly in the home of Schubert or another member of his musical circle. This "orchestra," if we can call it that by today's standards, consisted of little more than a family string quartet in which the composer played viola. Schubert's Fifth Symphony was first played by this living-room orchestra in the home of Otto Hatwig, a composer and violinist from Vienna's Burgtheater. The event took place in the autumn of 1816, shortly after Schubert completed the symphony, which was written in about a month. He probably never heard the work again. Both score and orchestral parts were lost after Schubert's death and did not resurface until years later, the score in Berlin and the parts in Vienna. The first known public performance took place in Vienna's Josefstadt Theater on October 17, 1841, conducted by Michael Leiternmayer.

It is customary to regard this symphony in light of the classical Viennese world of Haydn and Mozart, who wrote their last works a generation or more before Schubert. In the words of musicologist Mosco Carner, it "is a work in which Haydn's wit and Mozart's gracefulness and light touch combine in perfect union with the composer's happy flow of melody and exuberant expression. The Fifth is thus the most successful and most representative of Schubert's early symphonies. It was, to all intents and purposes, his conscious farewell to the two masters of his youth."

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“The Goddess of Flute”
- by The Korea Times

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KUALA LUMPUR, MALAYSIA

Create an **IMMERSIVE EXPERIENCE** for **YOUR NEXT EVENT.**

**BOOK YOUR
EVENT
WITH US**



At Dewan Filharmonik **PETRONAS**, we enjoy bringing people together for amazing experiences.

Located in the middle of **PETRONAS Twin Towers, KLCC**, we cater to a wide range of functions and events.



- Conferences**
- Brand activations**
- Private concerts**
- Movie premieres**
- Filming**
- Recording**

We offer end-to-end event management solutions, set in a superior acoustical and prestigious setting.

Come and talk to us.

contactus@dfp.com.my
+603 2331 7008

Monday - Friday
10:00am to 4:00pm



dewanfilharmonikpetronas

dfp.com.my