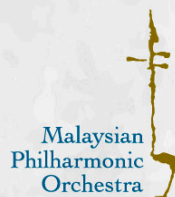


E-CONCERT PROGRAMME



A REGAL EVENING WITH
STEPHEN HOUGH

2026 SEASON

PERFORMANCE AT
DEWAN FILHARMONIK PETRONAS



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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.

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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.

A Regal Evening with Stephen Hough

Sat 24 Oct 2026, 8:00pm

- 02 Malaysian Philharmonic Orchestra
- 04 Junichi Hirokami, conductor
- 05 Stephen Hough, piano

PROGRAMME

BEETHOVEN

Piano Concerto No. 5 in E flat,
Op. 73 "Emperor" *38 mins*

20-mins intermission

BEETHOVEN

Symphony No. 4
in B flat major, Op. 60 *42 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.

A portrait of Stephen Hough, a middle-aged man with short brown hair, wearing a dark suit jacket over a patterned shirt. He is smiling slightly and looking towards the camera. The background is a soft-focus image of a castle or fortress under a warm, golden light.

piano

Stephen Hough

Named by *The Economist* as one of Twenty Living Polymaths, Sir Stephen Hough combines a distinguished career of a concert pianist, composer and writer. He became the first classical performer to be given a MacArthur Fellowship and was awarded a Knighthood for Services to Music at the Queen's Birthday Honours 2022.

In a career spanning over 40 years, Hough has played with most of the world's leading orchestras including televised and filmed appearances with the Berlin, London, China, Seoul and New York Philharmonic Orchestras, and the Concertgebouw, Budapest Festival and NHK Symphony Orchestras. He has been a regular guest of recital series and festivals, including Carnegie Hall, Wigmore Hall, Salzburg, Verbier, La Roque-d'Anthéron, Ravinia, Hollywood Bowl, Blossom, Aspen, Tanglewood, Aldeburgh and Edinburgh, and has appeared at the BBC Proms over 30 times. He has been appointed Artistic Director and Chair of the jury for the 2027 Leeds International Piano Competition. His discography of over 70 recordings has garnered awards including the Diapason d'Or de l'Année, several Grammy nominations, and eight Gramophone Awards including Record of the Year and the Gold Disc.

As a composer, Hough's works have been performed worldwide and commissioned by Musée du Louvre, National Gallery of London, Westminster Abbey, Westminster Cathedral, Wigmore Hall, Lincoln Center Chamber Music Society, Genesis Foundation, Gilmore International Keyboard Festival, Walter W. Naumburg Foundation, BBC Sounds and Berlin Philharmonic Wind Quintet, amongst others. His 2025 recording of his *Piano Concerto*, *Sonatina Nostagica* and *Partita* was selected as a *Gramophone* Editor's Choice and went straight to number one in the classical charts.

Hough's collection of essays *Rough Ideas: Reflections on Music and More* has received a Royal Philharmonic Society Award and been named one of the *Financial Times*' Books of the Year. He has published a memoir and a novel, and written for *The New York Times*, *The Telegraph*, *The Times*, *The Guardian* and *The Spectator*.

Hough is an Honorary Bencher of the Middle Temple, Honorary Member of the Royal Philharmonic Society, Honorary Fellow of Cambridge University's Girton College, the International Chair of Piano Studies and a Companion of the Royal Northern College of Music and is on the faculty of The Juilliard School, New York.

PROGRAMME NOTES

“A Regal Evening” indeed! These words are particularly suited to the “Emperor” Concerto, the last of Beethoven’s five works in the genre. In its grandeur, splendour and length, it is truly an emperor among concertos. The name appears to have been bestowed by the pianist and publisher John Cramer, a close friend of Beethoven. Another theory has it that a French officer called out “C’est l’empereur” during a majestic passage at the first Viennese performance. In any case, the concerto positively radiates a regal air. The Fourth Symphony, though not as famous as some of the other Beethoven symphonies, nevertheless offers a listening experience second to none. Listen, for example, to the contrast between the symphony’s dark, mysterious opening and the brilliance of the main *Allegro vivace* section; the ethereal beauty of the slow movement; the boisterous energy of the third with its “bumpy” beginning to each phrase; and the dash and exuberance of the finale, a veritable perpetual motion machine. Try to catch the solo bassoon’s brief contribution near the end – a particularly tricky moment!

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Concerto No. 5 in E-flat major, Op. 73, “Emperor” (1809)

- I. Allegro
- II. Adagio un poco mosso
- III. Rondo: Allegro

THE BACKGROUND



The subtitle, “Emperor”, of this enormously popular concerto does not come from Beethoven. In fact, strangely enough, it is not used at all in German-speaking countries. Beethoven himself would have abhorred it. At the time (1809) and place (Vienna) he wrote it, the French, led by their Emperor Napoleon, were busy occupying the city. “Nothing but drums, cannons, human misery of every sort!,” wrote Beethoven on 26 July to his publisher in Leipzig. But the spirit of heroism nonetheless infuses this music, and the “Emperor” Concerto, over and above its inherent musical qualities, stands as a stirring testament to man’s heroic will to survive in trying times.

The concerto was finished in late 1809 but the first public performance waited until 28 November 1811 in Vienna (there had been a private one earlier that year on 13 January). The soloist was the concerto’s dedicatee, the Archbishop Rudolph – friend, student and patron of the composer. The second Viennese performance took place in February of 1812 to a cool critical reception. Beethoven was accused of “being able to obtain the support only of connoisseurs.” But in neither performance was he the soloist. He had played the premieres of his four previous concertos, but now his hearing was so far gone that a continuing career as a pianist was out of the question.

THE MUSIC

The “Emperor” Concerto opens in resplendent majesty: three imperious chords are sounded by the orchestra, each in turn elaborated by the soloist in “fountains and cascades” (to quote Michael Steinberg’s apt phrase) of arpeggios, trills, scales and broken octaves. Following this impressive introduction comes the first subject – a big, sonorous, richly scored theme punctuated with martial elements. The mysterious second theme occurs first in tentative tones in E-flat minor, then immediately afterwards in a flowing, legato horn duet in E-flat major. When the piano finally returns, the two principal themes and other material as well are elaborated and developed in a mighty discourse between soloist and orchestra. Unusually, the standard cadenza for the soloist is omitted, this function having already been fulfilled by the opening flourishes and the return of this passage at the recapitulation.

The slow movement is one of Beethoven’s most profound. A hushed mood of sublime simplicity offers refreshing, soothing contrast to the militant grandeur and exuberance of the first movement. At its conclusion, in a transitional passage, Beethoven outlines the principal theme of the next movement, and suddenly, without a break, the jubilant finale bursts forth in full panoply. Although nominally in rondo form, there is only a single contrasting episode, a lyrical theme of regal bearing heard twice in the course of the movement, and only by the soloist. Eventually the movement’s main theme expires, almost as if exhausted from its relentless repetitions, only to revive in one final, exuberant burst of energy.

Symphony No. 4 in B-flat major, Op. 60 (1806)

- I. Adagio – Allegro vivace
- II. Adagio
- III. Allegro vivace – Un poco meno allegro – Allegro vivace
- IV. Allegro ma non troppo

THE BACKGROUND



sarasotaballet.org

“A slender Grecian maiden between two Norse giants” is Robert Schumann’s oft-quoted description of Beethoven’s Fourth Symphony. It was the Fourth’s accident of history that placed it between those towering creations, the Third (“Eroica”) and Fifth Symphonies, and there is no denying that the Fourth exists on a somewhat less exalted plane than its neighbors. But there are different kinds of greatness, and in performance the Fourth invariably stimulates the degree of esthetic satisfaction and listening pleasure reserved for what we call “masterpieces.” It may lack the implicit theme of grandiose, heroic struggle that characterizes the Third and Fifth Symphonies, but “for all its lack of ‘great issues’”, writes David Cairns, “the Fourth contains as much drama as do the symphonies on either side... a conflict and eventual reconciliation between, on the one hand, broad lyricism and the long singing line, and, on the other, rhythmic

insistence, violent accents and syncopation. In energy, the Fourth is inferior to none”. The first performance, a private one, took place in the Viennese town house of Prince Lobkowitz on 15 March 1807 with Beethoven conducting.

THE MUSIC

The symphony's long, dark, mysterious opening offers no clue to the buoyancy, joy and ebullience that otherwise mark the work. When the main *Allegro* section finally arrives, the effect is not unlike that of the emergence from a tunnel, from darkness into light. The first theme is announced immediately in the violins, a theme that will by turns sound airy and graceful or robust and sturdy, depending on the orchestration. The second theme shows Beethoven at his most playful: an idea passes through the bassoon, then the oboe, and finally the flute before finding its lyrical conclusion in the violins. The clarinet, neglected in this passage, gets to start the closing theme – a lyrical duet–dialogue with bassoon.

Over a rhythmic pattern that pervades much of the movement, the ravishing principal theme of the *Adagio* unfolds with infinite grace and rarefied beauty. It is the kind of line, so simple yet so exquisite, that brings to mind the themes of Mozartian slow movements. Berlioz called it “angelic and of irresistible tenderness.” An equally haunting spell is woven by the solo clarinet in the second theme as the line rises and falls in gentle caresses. Yet, for all its lyricism, moments of insistent rhythmic repetition remind us that the dramatic tension of this music lies largely in the very contrast of those two elements, melody and rhythm.

Beethoven called the bumptious, frolicsome third movement a *Menuetto*, but it is a scherzo in all but name. The whiplash alternations of loud and soft, the stabbing accents, the rapid tempo and motoric energy all point to a Beethoven scherzo. Actually, it is a double scherzo, for the contrasting, quaintly rustic Trio section, featuring woodwind choir, occurs twice, resulting in the basic form of Scherzo-Trio-Scherzo-Trio-Scherzo.

The finale is a wonderful mix of quicksilver, lightning exuberance, coiled energy and perpetual motion. In the opening theme, *moto perpetuo* sixteenth notes alternate with elegant legato phrases, and throughout there is a systematic contrast between delicate, airy *pianissimo* and mock-furious *fortissimo*. In a final, masterful gesture, Beethoven reconciles the two conflicting principles of the symphony – rhythm and melody become one.

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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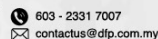
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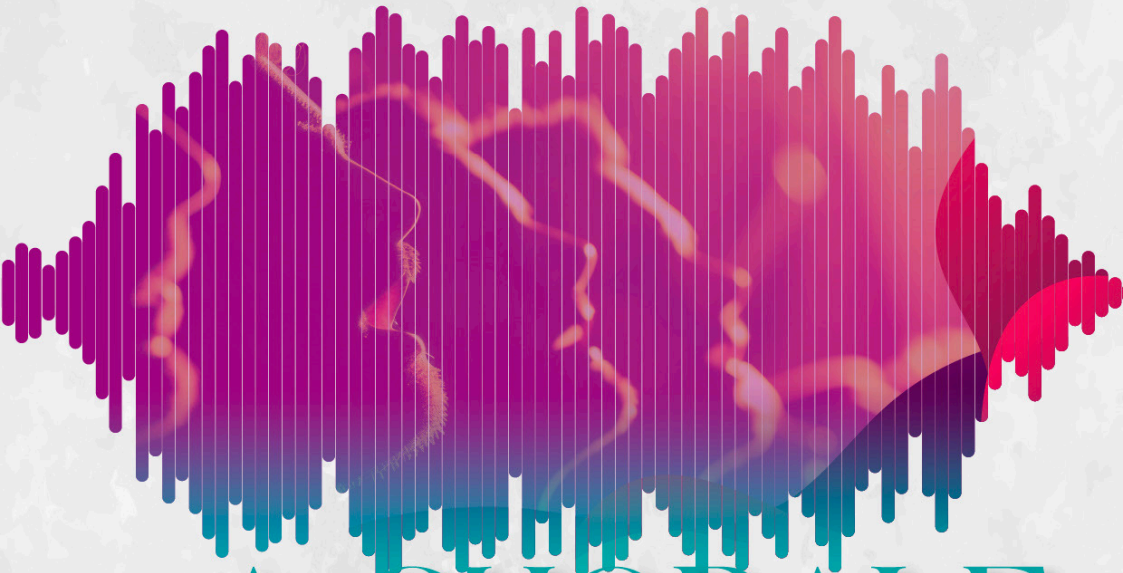
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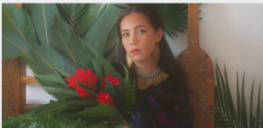
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