

E-CONCERT PROGRAMME



Mozart's 270th Birthday!

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.

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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 the patron is YABhg. Tun Dr. Siti Hasmah Haji Mohd Ali.

Mozart's 270th Birthday!

Tue 27 January 2026, 8:00pm

- 02 Malaysian Philharmonic Orchestra
- 04 Peter Daniš, violin & leader
- 05 Jebat Arjuna Kee Jia Liang, viola

PROGRAMME

MOZART

Overture to *The Magic Flute* 5 mins

MOZART

Sinfonia concertante in E flat major 30 mins

20-mins intermission

MOZART

Eine kleine Nachtmusik 16 mins

MOZART

Symphony No. 29 in A major 24 mins

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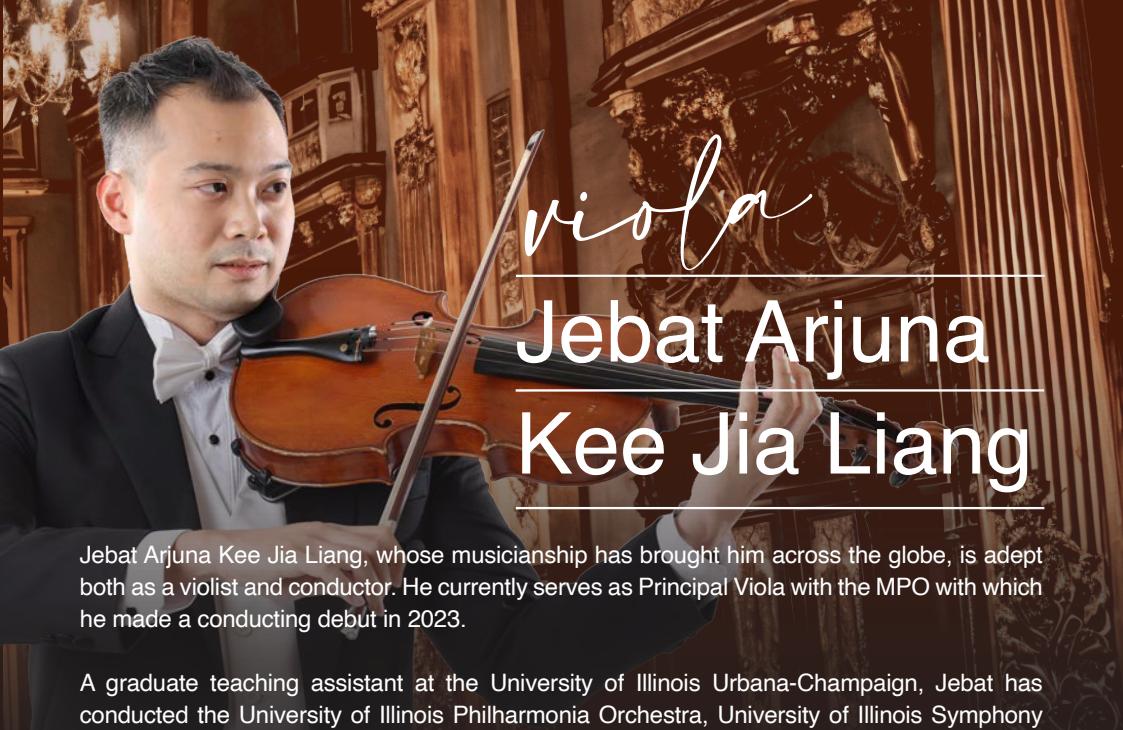
violin & leader

Peter Daniš

Peter Daniš is Concertmaster of the Malaysian Philharmonic Orchestra (MPO). He has performed as Guest Concertmaster with the Qatar Philharmonic Orchestra and the Orchestra Filarmonica de Minas Gerais, Guest Associate Concertmaster with the West Australian Symphony Orchestra and guest artist with the renowned Pavel Haas Quartet. He has also been recorded and broadcast as a soloist for Slovak Radio and the BBC.

Born in Slovakia, Daniš commenced his musical education with his mother, and at an early age, won several prizes in national competitions. He went on to win awards at the Kocian International Violin Competition and the International Music Competition in Ueda, Japan. His main musical influences were Professor Jozef Kopelman at the Academy of Music in Bratislava and Dr. Eduard Schmieder at SMU in Dallas, where he later became a teaching assistant. He also completed his study with Igor Bezrodny, Victor Lieberman, Eric Friedman and Herman Krebbers.

Early on in his musical life, Daniš developed a keen interest in chamber music and chamber orchestras, touring with the Bratislava Chamber Soloists, Capella Istropolitana, European Soloists Luxembourg and I Palpiti Chamber Orchestra, USA. With the Daniš String Quartet and a chamber orchestra, he has performed frequently in the MPO Chamber Music Series. He has also toured throughout Malaysia, China and Japan with the MPO.



viola

Jebat Arjuna Kee Jia Liang

Jebat Arjuna Kee Jia Liang, whose musicianship has brought him across the globe, is adept both as a violist and conductor. He currently serves as Principal Viola with the MPO with which he made a conducting début in 2023.

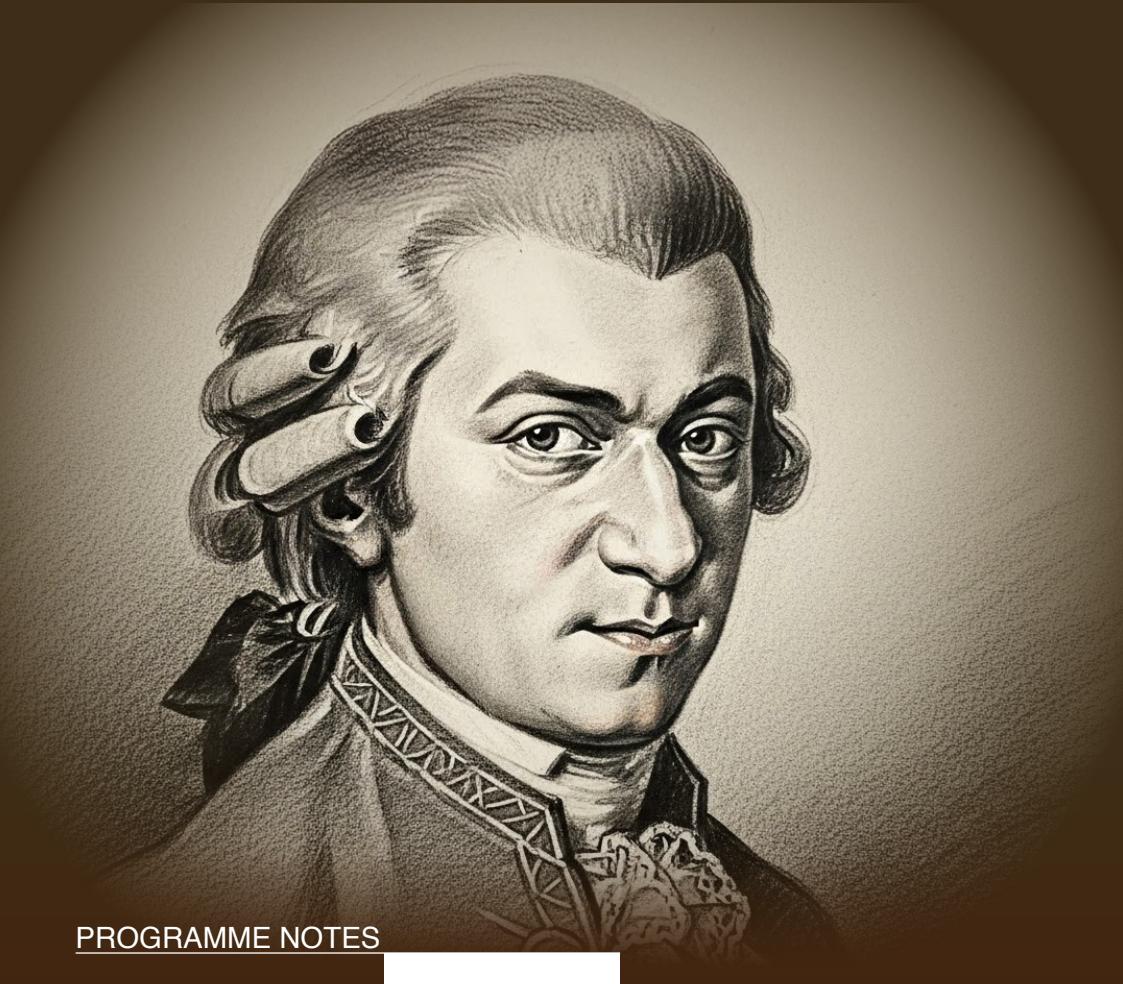
A graduate teaching assistant at the University of Illinois Urbana-Champaign, Jebat has conducted the University of Illinois Philharmonia Orchestra, University of Illinois Symphony and Chamber Orchestras, Illinois Modern Ensemble, Ossia New Music Ensemble, Empire Film Music, Peabody Symphony Orchestra, Campanile Orchestra, National Symphony Orchestra (Washington DC), String Orchestra of Brooklyn, and the Pazardzhik, Charleston and Makris Symphony Orchestras.

On home soil, Jebat has collaborated with the Bentley Music Academy Training Orchestra and Selangor Symphony Youth Orchestra, soloists such as Dmitry Kouzov, Jonathan Keeble and Ann Yeung, and composers Carlos Carrillo and David Kirkland Garner.

Jebat was Principal Viola of the Tanglewood Music Center Orchestra, Schleswig-Holstein Musik Festival Orchester, Pacific Music Festival Orchestra and Shepherd School Symphony Orchestra. His summer festival appearances include at the Spoleto Festival USA, Aspen Music Festival and School, and Lake George Music Festival. He was a winner of the YouTube Symphony Orchestra 2011 and a semi-finalist at the European Union and Makris Conducting Competitions.

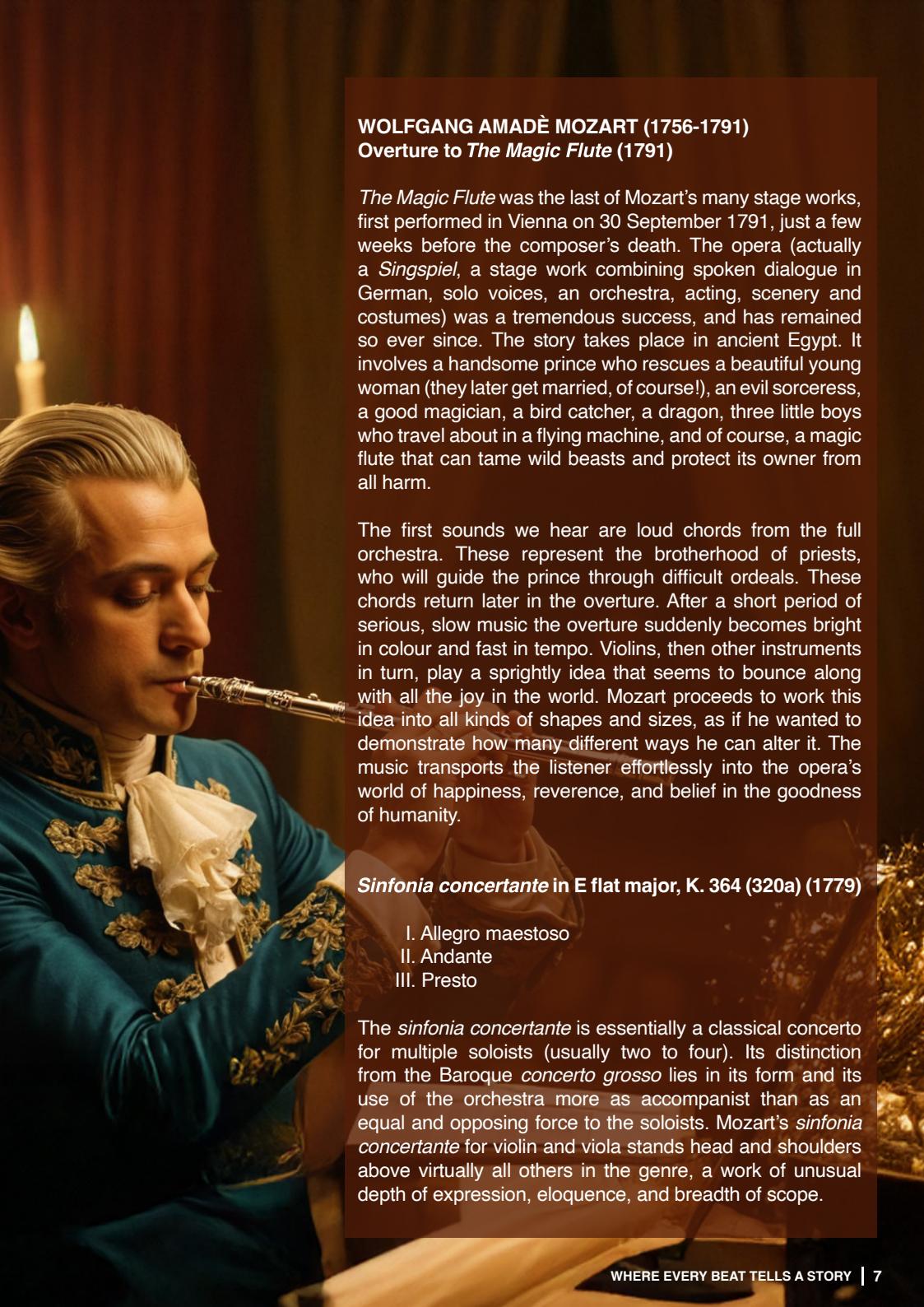
An active in chamber music, Jebat has collaborated with Jon Kimura Parker and Mikhail Kopelman. He was Principal Viola of KINETIC in Houston, and a recipient of the Celentano Award. A strong advocate for new music, he has performed with Musiqa, Da Camera of Houston and Loop38.

Jebat holds a Master's in Orchestral Conducting from the University of Illinois Urbana-Champaign, Master's in Viola Performance at the Shepherd School of Music at Rice University, and Bachelor of Music in Viola Performance from the Eastman School of Music.



PROGRAMME NOTES

Today, 27 January 2026, marks the 270th anniversary of the birth of Wolfgang Amadè Mozart, one of the most astounding geniuses in the history of music. He was quite simply the greatest composer of his day, and he excelled in all forms of music – opera, symphony, concerto, piano music, chamber music, choral music . . . everything. Mozart was composing music while other children were still learning to make mud pies: little piano pieces at age 5, symphonies at 9, and complete operas at 12. Tonight's programme offers one example of each of four of these genres. The concert opens with the overture Mozart wrote for his final opera, *The Magic Flute*. This wonderful mix of fantasy, fairy tale and spiritual enlightenment was a huge success, and would have made Mozart a wealthy man had he not died just six weeks later at the tragically early age of 35. The *Sinfonia concertante* for violin and viola represents a rare example of this genre still extant, and is regarded by many as the finest as well. The effervescent *Eine kleine Nachtmusik* is one of the dozen or so most popular pieces in the entire Mozart canon. The German means “A Little Night Music,” but it can of course be enjoyed anytime! A scintillating symphony close the program – the 29th by count, but written by a youth of just 18!



WOLFGANG AMADÈ MOZART (1756-1791)

Overture to *The Magic Flute* (1791)

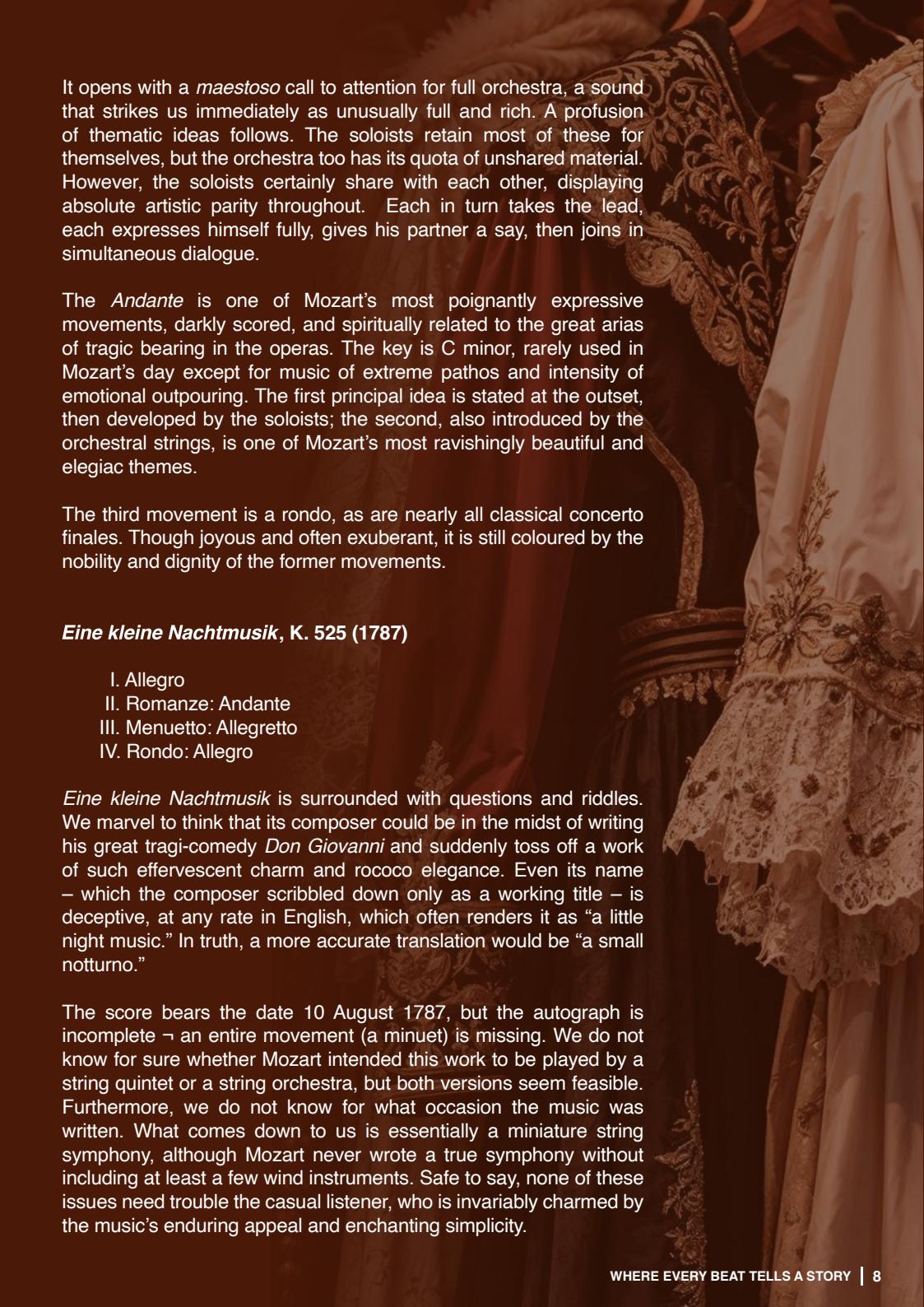
The Magic Flute was the last of Mozart's many stage works, first performed in Vienna on 30 September 1791, just a few weeks before the composer's death. The opera (actually a *Singspiel*, a stage work combining spoken dialogue in German, solo voices, an orchestra, acting, scenery and costumes) was a tremendous success, and has remained so ever since. The story takes place in ancient Egypt. It involves a handsome prince who rescues a beautiful young woman (they later get married, of course!), an evil sorceress, a good magician, a bird catcher, a dragon, three little boys who travel about in a flying machine, and of course, a magic flute that can tame wild beasts and protect its owner from all harm.

The first sounds we hear are loud chords from the full orchestra. These represent the brotherhood of priests, who will guide the prince through difficult ordeals. These chords return later in the overture. After a short period of serious, slow music the overture suddenly becomes bright in colour and fast in tempo. Violins, then other instruments in turn, play a sprightly idea that seems to bounce along with all the joy in the world. Mozart proceeds to work this idea into all kinds of shapes and sizes, as if he wanted to demonstrate how many different ways he can alter it. The music transports the listener effortlessly into the opera's world of happiness, reverence, and belief in the goodness of humanity.

Sinfonia concertante in E flat major, K. 364 (320a) (1779)

- I. Allegro maestoso
- II. Andante
- III. Presto

The *sinfonia concertante* is essentially a classical concerto for multiple soloists (usually two to four). Its distinction from the Baroque *concerto grosso* lies in its form and its use of the orchestra more as accompanist than as an equal and opposing force to the soloists. Mozart's *sinfonia concertante* for violin and viola stands head and shoulders above virtually all others in the genre, a work of unusual depth of expression, eloquence, and breadth of scope.



It opens with a *maestoso* call to attention for full orchestra, a sound that strikes us immediately as unusually full and rich. A profusion of thematic ideas follows. The soloists retain most of these for themselves, but the orchestra too has its quota of unshared material. However, the soloists certainly share with each other, displaying absolute artistic parity throughout. Each in turn takes the lead, each expresses himself fully, gives his partner a say, then joins in simultaneous dialogue.

The *Andante* is one of Mozart's most poignantly expressive movements, darkly scored, and spiritually related to the great arias of tragic bearing in the operas. The key is C minor, rarely used in Mozart's day except for music of extreme pathos and intensity of emotional outpouring. The first principal idea is stated at the outset, then developed by the soloists; the second, also introduced by the orchestral strings, is one of Mozart's most ravishingly beautiful and elegiac themes.

The third movement is a rondo, as are nearly all classical concerto finales. Though joyous and often exuberant, it is still coloured by the nobility and dignity of the former movements.

***Eine kleine Nachtmusik*, K. 525 (1787)**

- I. Allegro
- II. Romanze: Andante
- III. Menuetto: Allegretto
- IV. Rondo: Allegro

Eine kleine Nachtmusik is surrounded with questions and riddles. We marvel to think that its composer could be in the midst of writing his great tragic-comedy *Don Giovanni* and suddenly toss off a work of such effervescent charm and rococo elegance. Even its name – which the composer scribbled down only as a working title – is deceptive, at any rate in English, which often renders it as “a little night music.” In truth, a more accurate translation would be “a small notturno.”

The score bears the date 10 August 1787, but the autograph is incomplete – an entire movement (a minuet) is missing. We do not know for sure whether Mozart intended this work to be played by a string quintet or a string orchestra, but both versions seem feasible. Furthermore, we do not know for what occasion the music was written. What comes down to us is essentially a miniature string symphony, although Mozart never wrote a true symphony without including at least a few wind instruments. Safe to say, none of these issues need trouble the casual listener, who is invariably charmed by the music's enduring appeal and enchanting simplicity.

The work opens with a robust, fanfare-like theme for unison strings. This is contrasted with a lyrical second theme, and both are worked into a crystal-clear example of simple sonata form, with its exposition, development and recapitulation. The exquisite Romanze is filled with gentle sighs and suave endearments. Then follows a miniature minuet, then the concluding rondo movement brimming with dash and polish.

Symphony No. 29 in A major, K. 201 (186a)

- I. Allegro moderato
- II. Andante
- III. Menuetto
- IV. Allegro con spirito

This symphony was written in Salzburg early in 1774 after the eighteen-year old Mozart had returned from a trip to Vienna. Mozart had up to now been mostly content with the three-movement Italian *sinfonia* form, but the Viennese influence shows in his turn to the four-movement structure with added Minuet in third place. His new, more mature and sophisticated style is in evidence throughout. In the thirteenth bar already, the contrapuntal elaboration begins, as high and low strings toss the opening motif back and forth. Below the surface charm a new seriousness of approach is found in the highly imaginative ways this motif is presented throughout the movement, both thematically and in its use as accompaniment.

The *Andante* shows another advance in Mozart's symphonic style: the independence of the two violin sections. Through the vocal quality of the theme we see Mozart the opera composer, with six such works already to his credit. Wagner's tribute to Mozart is appropriate here: "He breathed into his instruments the passionate breath of the human voice, that voice towards which his genius bent with overpowering love." The use of mutes for the violins may well be something Mozart learned from Haydn.

The vigorous Minuet movement seems to breathe more the air of a rustic peasant dance than that of a courtly ballroom. The energetic dotted rhythm is found in virtually every bar. A refined and graceful Trio serves as a foil to the Minuet's bumptious character.

Throughout the finale there is a dramatic urgency and bustle that conjures up the spirit of the hunt, a spirit that finds its fulfillment in the brilliant horn calls near the symphony's close.

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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7
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SAT 8:00PM

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10
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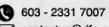
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Trio Serenade
RHEINBERGER (arr. LUQMAN)
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Janet Lee, vocals 李抒芬

Izen Kong, vocals 龔杰尉

Daniel, vocals 車志立

28
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THE MPO AND BELLE SISOSKI: Ethnosphere

11
APR
2026
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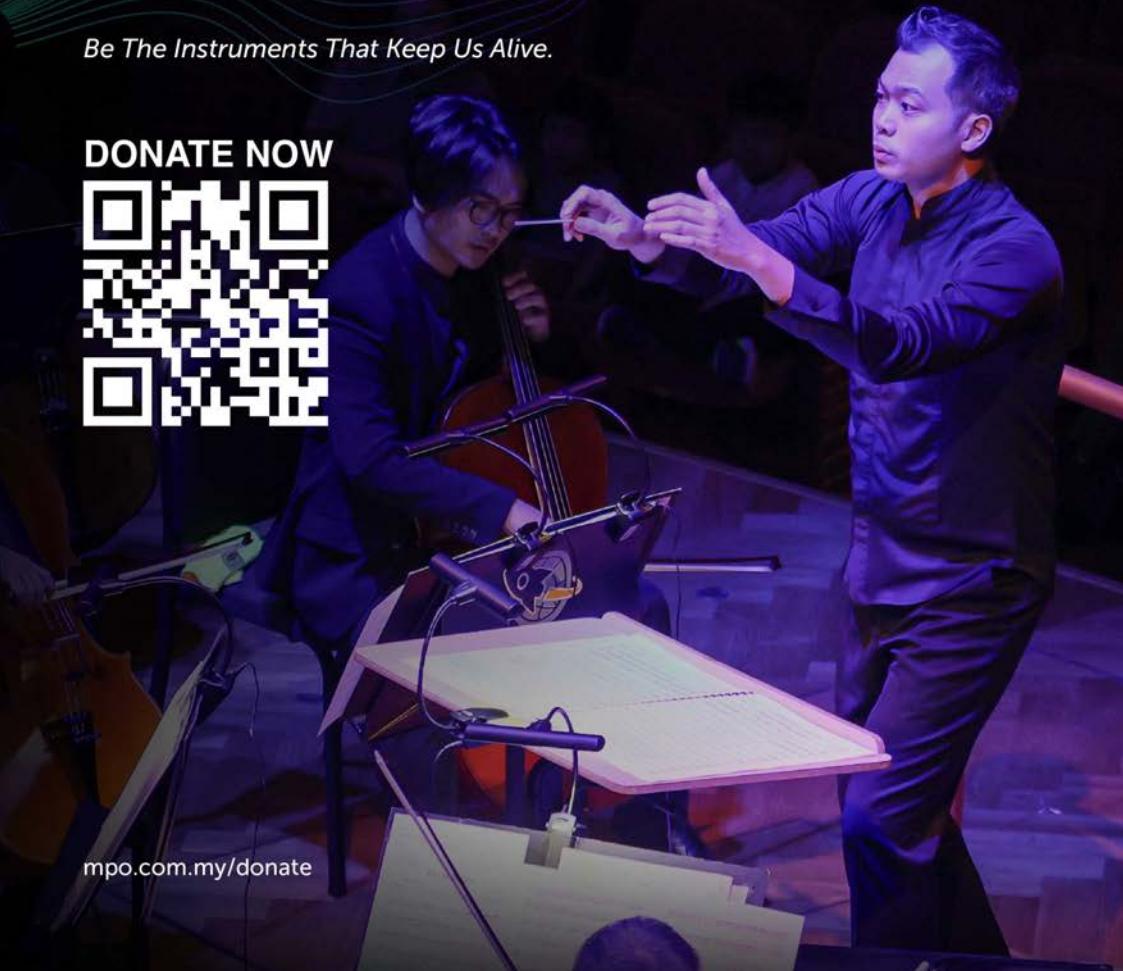
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