

E-CONCERT PROGRAMME

A photograph of Maurice Steger, a man with dark hair, wearing a dark jacket over a green shirt and patterned trousers. He is sitting on a sandy surface, holding a wooden flute. Behind him is a large, stylized graphic of a soundwave or waveform, composed of many vertical bars of varying heights, in a dark grey color. The background of the entire poster is a light, textured grey.

MAURICE STEGER'S

Nature Concerti

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

Maurice Steger's Nature Concerti

Sat 12 Sep 2026, 8:00pm

02 Malaysian Philharmonic Orchestra
04 Maurice Steger, leader & recorder

PROGRAMME

TELEMANN

Sinfonia TWV 50:1 in G major
"Cricket Symphony" 8 mins

VAN EYCK

Flute's Pleasure Garden: The English
Nightingale for Solo Recorder 5 mins

TELEMANN

Violin Concerto TWV 51:A4
"The Frogs" 10 mins

VIVALDI

Concerto for Flute Op. 10, No. 2
RV 439 "La notte" 9 mins

VIVALDI

Concerto for Flute Op. 10, No. 3
RV 428 "Il Gardellino" 10 mins

20-mins intermission

SCHACHER

Fairy Tale Pictures for Recorder
and Symphonic Orchestra 20 mins

VIVALDI

Concerto for Diverse Instruments
in C major, RV 558 12 mins

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leader &
recorder

Maurice Steger

As a soloist, conductor or both at once, Maurice Steger regularly performs with the top period instrument ensembles such as the Akademie für Alte Musik Berlin, La Cetra Barockorchester Basel, Il Pomo D'oro and I Barocchisti. He also performs with modern orchestras such as the Zurich Chamber Orchestra, Frankfurt Radio Symphony Orchestra, Orchestra della Svizzera Italiana and Spanish Radio Symphony Orchestra.

Chamber music plays a notable role in the richly varied spectrum of Steger's artistic endeavours. With Hille Perl, Avi Avital, Sebastian Wienand or Sol Gabetta, he dedicates himself to a continuously updated repertoire of Early Music in London, Vienna, Basel, Shanghai, Sevilla, Madrid and at festivals such as Gstaad, Klosters, Rheingau and Schleswig-Holstein.

Steger loves interactions between different cultures and getting to know other ways of working as a concert artist, teacher and juror, in Europe and around the world. He has played with the Australian Brandenburg Orchestra, Violons du Roy (Canada), Malaysian Philharmonic Orchestra and Traditional Taipei Chinese Orchestra.

Besides the directorship of the Gstaad Baroque Academy at the Menuhin Festival Gstaad from 2013 to 2025, and various masterclasses, he also invented the character *Tino Flautino* to encourage children to playfully engage with classical music.

Through his infinite thirst for knowledge, he has shown how much there is still to be discovered about Baroque music. On his recording titled *Souvenirs*, he presented works that he discovered in the private library of Count Harrach in Naples. His album *Baroque Twitter* with the Basel Chamber Orchestra and singer Nuria Rial was inspired by birdsong. *Mr. Handel's Dinner* (under La Cetra) reflects on Handel's opera performances in London and their intermissions. In 2023, his personal *Tribute to Bach* was released with Berlin Classics.

Tonight's concert is an unusual one. The programme consists of seven works by four composers, all but one from the Baroque period of music history (roughly the 17th and early 18th centuries). The Late Baroque was the era of Bach and Handel but also of Telemann, Vivaldi and a host of other composers. Telemann and Vivaldi were respectively in Germany and Italy, the leading composers of their time. Jacob van Eyck is largely forgotten today except by recorder players and Rodolphe Schacher is the only composer of the four not from the Baroque period (in fact, he is still very much alive!).

What unites the music on this programme is that it is related to or inspired by nature and the outdoors. Each focuses on something different: insects and amphibians in Telemann; the sounds of the night and birds in Vivaldi and van Eyck, and something special by Schacher. Maurice Steger, leader of tonight's concert, wears two hats – as conductor and as a soloist. His instrument, the recorder, shares with the flute of later times much of the same Baroque repertory, to the extent that many compositions can be played on either instrument. Programmes like this don't come along often. Enjoy!

GEORG PHILIPP TELEMANN (1681-1767) **Sinfonia in G major, TWV 50:1, "Cricket Symphony"**

- I. Etwas lebhaft
- II. Tändelnd
- III. Presto

Violin Concerto in A major, TWV 51:A4, "The Frogs"

- I. Allegro
- II. Adagio
- III. Menuet - Alternativement



THE BACKGROUND

Telemann was the most renowned and successful German composer of his day, eclipsing even Bach in prestige. At the height of his career, he was earning three times what Bach made. He lived a long life – 86 years, which was far beyond the life expectancy at the time. During those years, he composed an almost unbelievable amount of music – more than Bach and Handel combined. After posts in various cities, Telemann settled in Hamburg where he spent the last 46 years of his life running the musical life of the city's five churches and teaching. Like many great composers, he was exceptionally precocious, composing an opera at the age of 12 (*Sigismundus*) in which he sang the lead role as well. The enormous catalogue of his

music (*Telemann Werke Verzeichnis* or TWV for short) is divided into 55 separate sections or categories. Section 50 is for symphonies (sinfonias), divertimentos and marches. Section 51 is for solo instruments and orchestra. Sections are further divided by key where appropriate. Violin Concerto 51:A4 is the fourth concerto listed in the key of A major.

THE MUSIC

The so-called *Grillen-Symphonie*, *Concert à 9 parties* (*Cricket Sinfonia*, a concerted work in nine parts) dates from around 1765. The word “parties means nine lines playable by a single musician per part or by a small orchestra. The work conforms to the standard Baroque three-movement layout of two fast, lively movements framing a central slow one. But there is much here that is not standard. For one thing, consider the instrumentation. Not only are there *two* double basses (a cello, occasionally assisted by a double bass playing an octave lower, usually sufficed to carry the bass line in instrumental music of the time) but they have parts independent of the cello and get plenty of time in the spotlight. The wind section originally included a now-obsolete instrument called the chalumeau, a forerunner of the clarinet. In this concert, this part will be played by a piccolo. The second movement bears the perhaps unique performing instruction “Tändelnd,” meaning dallying, trifling or flirtatious. And yes, there are imitations of insect chirps and buzzing sounds for listeners with vivid imaginations! Why Telemann wrote such a work remains a mystery.

Like the *Sinfonia*, the *Violin Concerto* (c.1720) on this programme is in three movements, has an unusual line-up of instruments (including lute, *two* harpsichords, and *four* different violin parts), and bears a descriptive subtitle. Like the *Cricket Symphony*, in this concert we will follow an adjusted instrumentation of one harpsichord, three violins and one each of viola, cello and contrabass.

ANTONIO VIVALDI (1678-1741)

Flute Concerto in G minor, Op. 10, No. 2, “La notte” (RV 439)

- I. Largo
- II. Presto (*Fantasm*)
- III. Largo
- IV. Presto
- V. Largo (*Il sonno*)
- VI. Allegro

Flute Concerto in D major, Op. 10, No. 3, “Il Gardellino” (RV 428)

- I. Allegro
- II. Cantabile
- III. Allegro

Concerto in C major for Diverse Instruments (RV 558)

- I. Allegro molto
- II. Andante molto
- III. Allegro

THE BACKGROUND

During his lifetime, about that of Bach and Handel, Vivaldi's name was known far and wide across Europe. He may have been the best known and most admired Venetian composer of all time. In his love of colour, brilliant effects, splendour, pomp and prestige, he was a true son of Venice. He himself was even regarded as a tourist attraction, from whom a foreigner might commission a piece in memory of his visit to Venice.



Like Telemann, Vivaldi was prolific even by the standards of a prolific age. He is remembered today principally for his instrumental music and especially for the staggering number of violin concertos he wrote (over 200) which represent but a fraction of the total for all instruments: over 500 including for mandolin, viola d'amore, flute, piccolo, oboe, recorder, bassoon, cello, horn and trumpet. The flute concertos alone number more than 30. While understandably not every one of these 500 or so concertos is a stunning individual achievement, the variety is almost endless. "RV" numbers refer to the *Ryom Verzeichnis*, the catalogue assembled by the Danish musicologist Peter Ryom and published in 1973.

Vivaldi did not "invent" the genre of solo concerto (his predecessor Giuseppe Torelli is usually credited with this) but he was the first to liberate wind instruments from their subsidiary role in both *concertino* (small solo group) and *ripieno* (large, full ensemble) writing. It has been postulated that Vivaldi was stimulated to write specifically for the flute in a solo capacity by his meeting with the master German flutist Johann Joachim Quantz when the latter visited Venice in 1726. Vivaldi exploited the inherent capabilities of the flute by writing music replete with trills, rapid scales and arpeggiated passages. The six concertos of Op. 10 (not Vivaldi's tenth work, of course; merely his tenth work to be published) lay claim to being possibly the first flute concertos ever published (late 1720s).

THE MUSIC

The second concerto of Op. 10, which evokes the night (*La notte*), is one of Vivaldi's most overtly programmatic works (along with *The Four Seasons*). Unusually, it is in six short movements (rather than the usual three) alternating slow and fast tempos. The opening movement, a *Largo*, is infused with a sense of quietude and mystery. Strings throb softly while the flute weaves gentle tracery above. The energetic *Fantasmì* (nocturnal ghosts) movement bursts forth, then vanishes as suddenly as it appeared, leaving in its wake another *Largo*, this one ethereally light in colour and texture. The next *Presto* brings back the bass line for a fuller texture. Sleep (*Il sonno*) is depicted in the fifth movement where muted strings and flute play a series of quiet chordal progressions. A final *Allegro* engages solo flute and a solo violin in rapid-fire dialogue for a brilliant conclusion.

The third concerto of Op. 10 is probably the best known of the set, due in part to its pictorial content. The nickname *Il Gardellino* (The Goldfinch) is only marginally appropriate, for ornithologists will have a hard time associating the flute's fluttering and warbling specifically with the calls of the goldfinch. But there is no doubting the fact that birdsong of some sort is amply portrayed by the solo flute and sometimes by strings as well. The first movement, in fact, pits an entire aviary - the string orchestra - against a solo bird. The second movement adopts the gently rocking *siciliano* rhythm (two groups of three notes per measure) and is marked to be played *piacimente* (peacefully). The final movement, like the first, is a vigorous demonstration of interrelationships between a solo bird and the flock.

Tonight's concert concludes with a most unusual, almost certainly unique, concerto. It doesn't particularly evoke nature but it was originally composed for 11 (!) soloists of six different types: pairs of recorders (flutes), chalumeaux, mandolins, therobos (large version of the lute), violins "in tromba marina" (modified to give a trumpet-like sound) and a cello. These are further grouped into wind instruments, plucked strings and bowed strings, giving Vivaldi an almost infinite variety of combinations of soloists. In this concert, we will see the chalumeaux parts played by clarinets, the mandolins by oboes, the therobos by bassoons, and modern violins will be used.



RODOLPHE SCHACHER (b.1973)

Rodolphe Schacher stands out among the composers on this programme as the only one still alive. He was born in Paris in 1973 and saw his *Fairy Tale Pictures* premiered as recently as 2016. After hearing Maurice Steger in a concert, Schacher was inspired to write something that would fully utilize the many facets of the recorder. The 14-part suite we hear tonight was the happy result. The various musical landscapes are

explored through use of a variety of instruments. The *Pictures* originally formed part of the hour-long musical fairytale *Tino Flautino and the Magical Melody* (2009), available on CD and as a richly illustrated book.



JACOB VAN EYCK (1590-1657)

Jacob van Eyck (not to be confused with the famous Renaissance artist Jan van Eyck, born two centuries earlier) was a blind Dutch composer of the early Baroque period. He was organist and carillon player at the cathedral in Utrecht; better known for strolling about the churchyard while playing his recorder for the enjoyment of visitors and passersby; and best remembered as author of the largest surviving collection of 17th century music for a solo wind player (about 150 pieces),

The Flute's Pleasure Garden. The one Maurice Steger plays tonight is called "English Nightingale", a theme and variations set (like nearly all the pieces) based on a popular English folk tune of the day and presumably meant to evoke bird song.

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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2026**
SAT 2:30PM

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Malaysian Philharmonic Orchestra
Gerard Salonga, conductor
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THREE By Three

Beethoven's Triple Concerto

3
OCT
2026
SAT 8:00PM

PERFORMANCE AT
DEWAN FILHARMONIK PETRONAS
PETRONAS TWIN TOWERS

Malaysian Philharmonic Orchestra
Michał Nesterowicz, conductor
Low Zi Yang, violin
Benett Tsai, cello
Tony Yike Yang, piano

ARNOLD

The Roots of Heaven
Overture

BEETHOVEN

Triple Concerto

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MALAYSIAN PHILHARMONIC ORCHESTRA (199801007000)

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Malaysian Philharmonic Orchestra
Brent Havens, conductor
Windborne Music

**10
OCT
2026
SAT 8:00PM**

PERFORMANCE AT
DEWAN FILHARMONIK PETRONAS
PETRONAS TWIN TOWERS

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MALAYSIAN PHILHARMONIC ORCHESTRA (198801007000)

Malaysian
Philharmonic
Orchestra



Jaclyn Victor

Gemilang

BERSAMA MPO

17
OCT
2026
SAT 8:00PM

PERFORMANCE AT
DEWAN FILHARMONIK PETRONAS
PETRONAS TWIN TOWERS

Malaysian Philharmonic Orchestra
Ahmad Muriz Che Rose, conductor
Jaclyn Victor, vocals

The MPO continues to spotlight outstanding, homegrown music stars and this time, Malaysian Idol champion Jaclyn Victor takes to the stage. Expect fresh arrangements and emotional depth in a soul-stirring evening that blends orchestral refinement with contemporary Malaysian music. Helmed by Ahmad Muriz Che Rose, Jaclyn's voice, lifted to new heights by the MPO, promises a rich, moving experience that will resonate with everyone in an evening celebrating her musical journey of two decades.

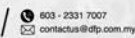
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Malaysian
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A REGAL EVENING WITH STEPHEN HOUGH

**24
OCT
2026
SAT 8:00PM**

PERFORMANCE AT
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PETRONAS TWIN TOWERS

Malaysian Philharmonic Orchestra
Junichi Hirokami, conductor
Stephen Hough, piano

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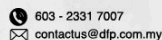
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