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Philharmonic
Orchestra



Memoir of a Floral F A N T A S Y

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

Memoirs of a Floral Fantasy

Sat 7 February 2026, 8:00pm

- 02 Malaysian Philharmonic Orchestra
- 04 Junichi Hirokami, conductor
- 05 Yukine Kuroki, piano

PROGRAMME

YOSHIMATSU

White Landscapes Op. 47 *9 mins*

YOSHIMATSU

Piano Concerto Op. 67 – ‘Memo Flora’
a Malaysian premiere *32 mins*

20-mins intermission

RACHMANINOFF

Symphony No. 3 in A minor, Op. 44 *39 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 the 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
Yukine Kuroki

Twenty-six-year-old Japanese pianist Yukine Kuroki has taken the piano world by storm. In 2022, she won first prizes at the Liszt Utrecht Competition and the Dublin International Competition. Her concerts this season include performances at Carnegie Hall and the Concertgebouw. She has previously performed in the Netherlands, Norway, Hungary, Germany, Ireland, Italy, Poland, Lithuania, Canada, China, South Korea, Japan and the USA.

She studied at Showa Piano Art Academy under Fumiko Eguchi. Since last year, she is a teacher at Showa Music University. At 7, she performed with Tokyo New City Orchestra under the baton of Akira Naito. She has also performed with the Holland Radio Philharmonic Orchestra, Ireland National Symphony Orchestra, Lithuanian National Symphony Orchestra, Polish Silesian Philharmonic Orchestra, Yomiuri Philharmonic Orchestra, Tokyo Philharmonic Orchestra, Kanagawa Philharmonic Orchestra, Astana Symphony Orchestra, State Symphony Orchestra of Tatarstan and Shenzhen Symphony Orchestra.

She has received accolades at the 17th Arthur Rubinstein competition (2023), PTNA Piano Competition (2019), 19th International Chopin Piano Competition in Asia (2018), 4th China Shenzhen International Piano Concerto Competition (2017) and 7th Yasuko Fukuda Scholarship Award Audition (2015), among others.

PROGRAMME NOTES

Tonight's concert takes us on musical journeys to Japan and Russia. The Japanese component is fully representative of the Japanese people's traditional deep connection to nature, which finds expression in all their country's art forms. In the music on tonight's programme, Yoshimatsu has been inspired by snowy landscapes and floral arrangements. Delicacy, subtlety and poetic refinement are the keynotes. In Rachmaninoff's Third Symphony the orchestra is much larger, the colours richer, the music more densely scored, and the expressive range much wider. What unites the music of both composers is the spirit of romanticism and appeal to the sense of beauty. Lyricism prevails throughout.

TAKASHI YOSHIMATSU (b. 1953) *White Landscapes*, Op. 47 (1991/1997)

- I. Divination by Snow (Adagio)
- II. Stillness in Snow (Moderato)
- III. Disappearance of Snow (Largo)



THE BACKGROUND

Takashi Yoshimatsu's first choice of a career was medicine, but by the time he was ready for college he had switched to engineering, which he studied at Keio University. While studying there, he met several influential figures from the music world. He dabbled in formal musical training, but most of what he learned he taught himself. Alongside writing classical music Yoshimatsu indulged in the world of rock, with Pink Floyd, Yes, and Emerson Lake & Palmer among his strongest interests. He participated in rock bands himself as a keyboard player, but he gravitated more and more to the world of classical music. Eventually his compositions incorporated influences from jazz, rock music and Japanese classical music in a neo-romantic style. His *Atom Hearts Club Suites* for strings pay homage to the Beatles, Pink Floyd, and Emerson, Lake & Palmer. To date Yoshimatsu has written six symphonies and a dozen concerted works, most of them for instruments that seldom get featured in this context, including bassoon, soprano saxophone, alto saxophone, trombone, marimba, and an ensemble of traditional Japanese instruments. Yoshimatsu is probably best known for the music he provided for the 2003 remake of the anime series *Astro Boy*. In addition to composing, Yoshimatsu is a prolific author of essays, reviews, articles, and books.



classicalalexburns.com

THE MUSIC

White Landscapes dates from 1991 and was revised in 1997. Scored for flute, cello, harp and string orchestra, it might be regarded as three mindscapes of snowy settings. All three pieces are in slow tempo, and are characterized by calmness and serenity. The music is gently meditative, with a leaning toward nostalgia and perhaps a touch of sadness. The flute carries most of the melodic interest, with frequent commentary by the harp and cello, while strings provide a dreamy harmonic background. In style, scoring, mood, and delicacy of texture, *White Landscapes* almost inevitably brings to mind two of Debussy's compositions featuring flute and harp, Prelude to "The Afternoon of a Faun" and the Sonata for Flute, Viola and Harp.

TAKASHI YOSHIMATSU

Piano Concerto, Op. 67 – 'Memo Flora' (1997)

- I. Flower: Andante tranquillo – Allegro
- II. Petals: Andante
- III. Bloom: Allegro

THE BACKGROUND

Yoshimatsu's Piano Concerto fully represents the "New Lyricism" with which this composer infuses his music. It is tonal, easy on the ears, and deliberately avoids the disagreeable qualities that many people associate with "modern music." Beauty of sound would seem to be the ultimate goal. Unlike most concertos, in this one the soloist is more of an equal partner with the orchestra rather than a featured soloist, more of a *primus inter pares* (first among equals). Like the orchestra, the piano plays almost continuously, the former mostly in quiet sustained chords, the latter in elaborate filigree: arpeggios, broken chords, always soothingly lyrical without being exactly melodious.





THE MUSIC

The fifteen-minute first movement moves ever so gradually from spare, almost motionless stasis to the first of two climaxes about halfway through, recedes, regains energy for a second climax, and again recedes into quiet contemplation. While the first movement appears to be a continuously evolving musical organism, the second is in clearly defined rondo form (ABACADA). The “A” material consists of little more than gentle droplets of sound from the piano, alternating with more active, contrasting episodes (B,C,D) involving the orchestra as well. Brass wind chimes and triangle provide occasional subtle touches of colour. Bird calls (piano) add to the idyllic reverie. The finale, also in rondo form, brings dance-like impulses, introduces a note of virtuosity for the pianist, and engages more fully with the orchestra. Tambourine and castanets add inflections of Spanish flavour to the music, which swirls along briskly to alternating measures of 4/8 and 5/8 metre.

As for the concerto's subtitle, “Memo Flora,” (Remember the Flowers), Yoshimatsu explains that the words “were written by the poet Kenji Miyazawa on the cover of a notebook that contained notes for a diagram of the placement of flowers (melody) in a flowerbed (score).” The first performance was given on February 8, 1998 by the Japan Philharmonic conducted by Yukio Fujioka. Kyoko Tabe was the soloist.

SERGEI RACHMANINOFF (1873 - 1943) Symphony No. 3 in A minor, Op. 44 (1935 - 1936)

- I. Lento - Allegro moderato
- II. Adagio ma non troppo
- III. Allegro

THE BACKGROUND

Rachmaninoff wrote his Third Symphony in 1935 and 1936 while living in Switzerland. It is characterized by a profusion of sweeping cantabile phrases, darkened by moods of melancholy brooding and impassioned stress, all qualities so typical of Rachmaninoff's instrumental creations. The first performance was given by the Philadelphia Orchestra on 6 November 1936, with Leopold Stokowski conducting.



wikipedia.org



THE MUSIC

The symphony opens with a motto idea – scarcely a theme, as it merely oscillates gently among three notes – but Rachmaninoff's mastery of orchestral colour throughout the symphony is manifest in these very opening bars: the unison combination of a single clarinet, a single cello muted and a single horn hand-stopped. The two principal subjects of the movement are both lyrical and flowing in Rachmaninoff's characteristic idiom, the first presented by woodwinds, the second by cellos in broadly sweeping phrases. The whole symphony is replete with examples of Rachmaninoff's orchestral mastery, but one passage must be singled out: midway through the first movement we hear a new sonority, that of the xylophone, which is combined in its initial entry with piccolo and bassoon in a most striking blend of instrumental hues.

The second movement combines elements of slow movement and scherzo. The aforementioned motto (solo horn) introduces the movement, which contains a wealth of melodic ideas. Another new sonority is heard in this movement, that of the celesta, which is used in only a few brief passages but to great effect. A rhythmically vigorous central section serves as a Scherzo, after which the nostalgic, lushly romantic material of the opening returns to end the movement quietly.

The finale is a long, brash and vivacious movement packed with surprises including an extended fugal section based on the movement's opening material, and a long coda containing additional ideas not used before in this symphony, including Rachmaninoff's old favourite, the "Dies irae" motif. Rhythmic vitality, instrumental virtuosity and brilliant orchestral effects are found throughout. The symphony ends in a blaze of dazzling colours.



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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11
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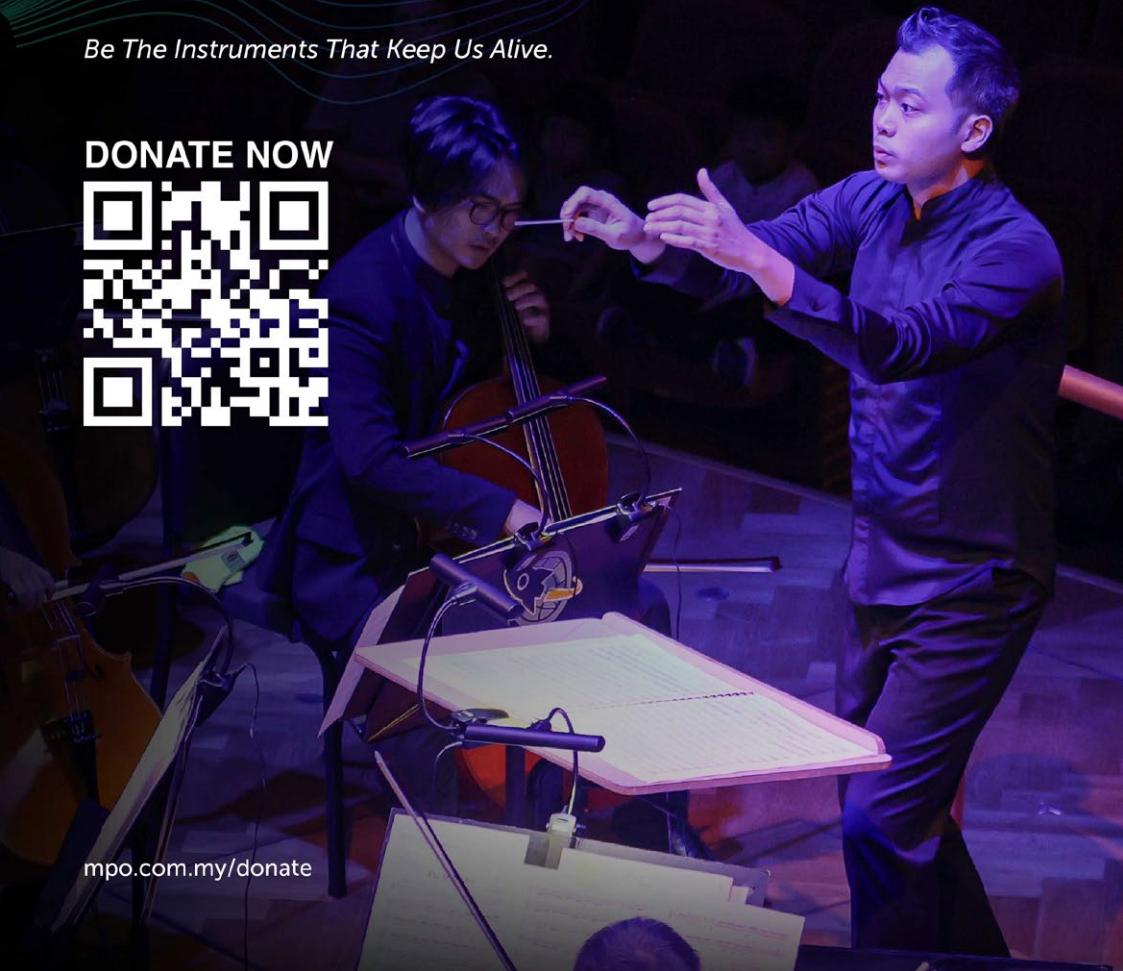
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