E-CONCERT PROGRAMME

Malaysian Philharmonic Orchestra



BEATS OF BORNEO: ALENA MURANG WITH THE MPO

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.

Beats of Borneo:
Alena Murang with the MPO

Sat 31 Oct 2026, 8:00pm

02 Malaysian Philharmonic Orchestra
04 Junichi Hirokami, conductor
05 Alena Murang, sape'

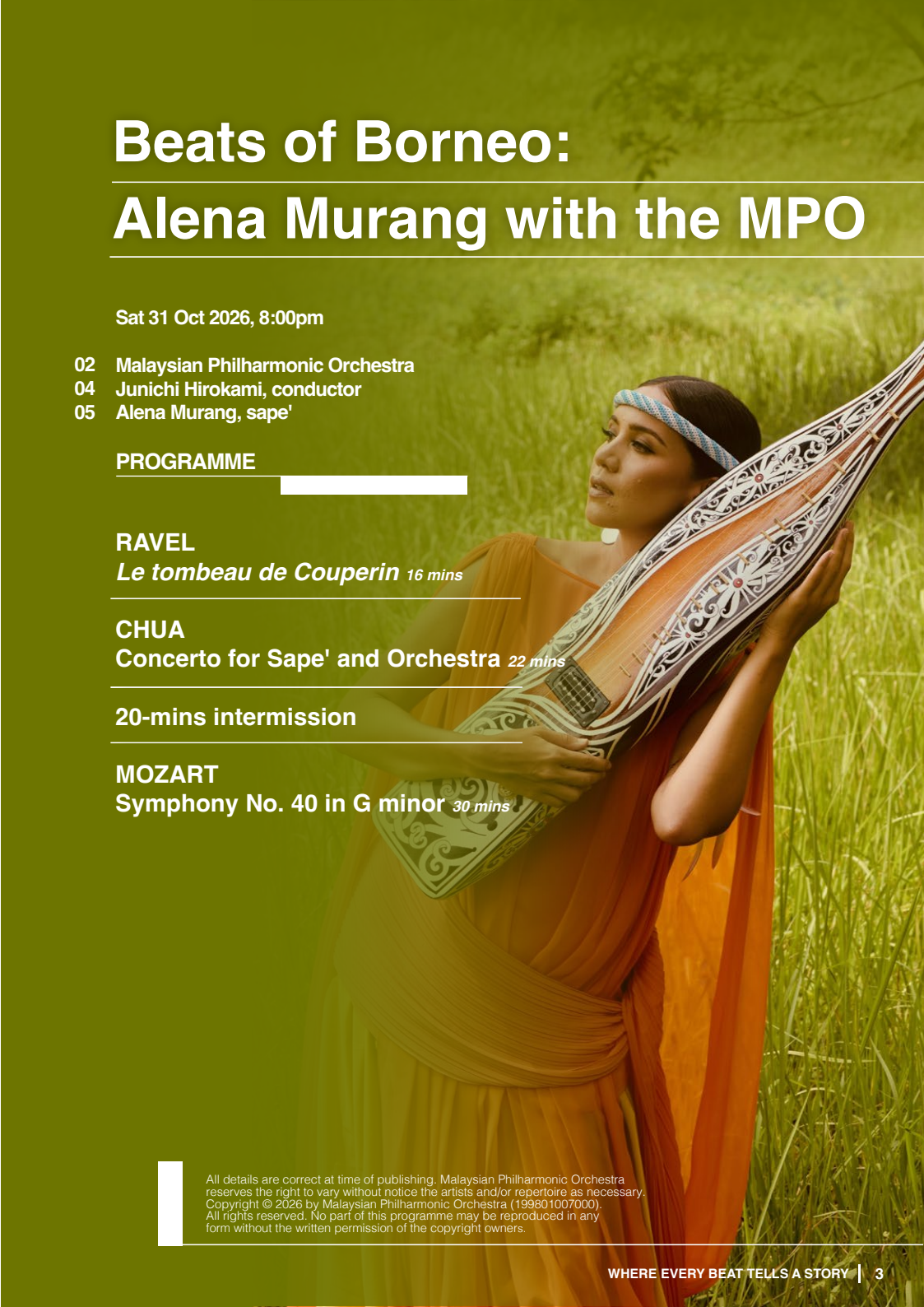
PROGRAMME

RAVEL
Le tombeau de Couperin *16 mins*

CHUA
Concerto for Sape' and Orchestra *22 mins*

20-mins intermission

MOZART
Symphony No. 40 in G minor *30 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.

sape'

Alena Murang

Alena Murang is a Sarawakian musician, artist, songwriter and a pioneering sape' player whose work explores the intersections of ancestral knowledge, contemporary music and visual art. Of Kelabit heritage, she is dedicated to revitalising the musical traditions and endangered languages of Borneo while creating new forms of expression for contemporary audiences.

Alena's music draws from the sounds, stories and landscapes of Sarawak, weaving traditional Borneo instruments with contemporary rock, folk and experimental influences. She sings in endangered indigenous languages including Kelabit and Kenyah, where music is a means of cultural transmission, identity and connection.

She has presented her work in over 20 countries through concerts, festivals, exhibitions and cultural collaborations. She also works across music, visual art and cultural research.

Her recent work includes *Sekunuh Kamih*, a song in the Kelabit language, which received a Silver Award at the Global Music Awards. She continues to explore how traditional knowledge can remain alive, not simply by preserving it in its original form but allowing it to evolve, resonate and speak to new generations. Through her music, she invites audiences into a contemporary Borneo where ancient instruments, endangered languages and modern sounds and contexts co-exist.

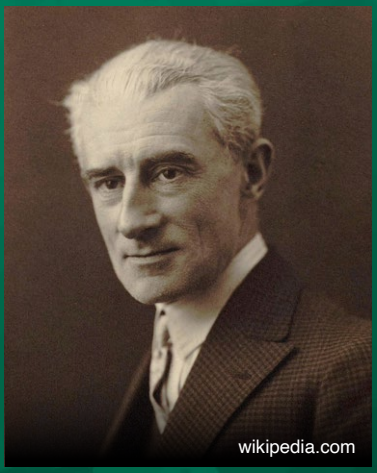


PROGRAMME NOTES

Tonight's programme combines the well-known with the unfamiliar, the old with the new. Mozart's Symphony No. 40 in G minor symphony is probably the best-known of the composer's 41 numbered symphonies, as well as ranking among the greatest ever written. Ravel's exquisite evocation of the courtly 18th century world of ordered classicism and restrained elegance in *Le tombeau de Couperin* is again one of the top-ranking works from a great composer. It makes a fitting companion piece to the Mozart symphony in that it harks back to the age of Mozart in its classic virtues of grace, clarity and economy of means. The unfamiliar element at this concert is the first performance of a work for sape' (or sapit) and orchestra by Malaysian composer Vivian Chua. This instrument originated in the highlands of Borneo and has a unique, twangy and highly pleasing sound. It is the first work of its kind ever commissioned, and marks a cultural milestone bridging tradition and innovation.

MAURICE RAVEL (1875 - 1937)
***Le tombeau de Couperin* (1914 - 1917/1919)**

I. Prelude: Vif
II. Forlane: Allegretto
III. Menuet: Allegro moderato
IV. Rigaudon: Assez vif


wikipedia.com

THE BACKGROUND

Like many orchestral works of Maurice Ravel, *Le tombeau de Couperin* began life as a piano composition. He conceived the work as a suite of six pieces, and its association with World War I can be confirmed by the dedications: each piece is individually dedicated to one of the composer's comrades who fell in battle. Thus, even though the music seems pleasant enough, placidly objective and coloured in pastels, these qualities really only mask the painful emotions and mood of lamentation that possessed Ravel while writing this music.

"Tombeau" is the French word for tomb or grave. By extension, a musical *tombeau* is a memorial piece or elegy. The first performance of the piano score was given on 11 April 1919 by Marguerite Long. Ravel subsequently arranged four of the six movements for small orchestra, in which form it was first heard at a Pasdeloup Concert in Paris on 28 February 1920.

THE MUSIC

The “Prelude,” with its rapid, continuous sixteenth notes, recalls the Baroque keyboard style. The “Forlane” is an ancient dance resembling the French Baroque jig, though its ultimate origin goes back to the Italian gondoliers. It presents a mood of gentle sadness and poignant melancholy in its lilting step. For its highly polished manner and suave delicacy many listeners consider it to be the finest movement of the suite. Classic French restraint and understatement characterize the elegant “Menuet,” an aristocratic dance in moderate triple meter. The brilliant “Rigaudon” is also a dance form, this one in fast duple meter, thought to be of Provençal origin.

VIVIAN CHUA (b.1974)
Concerto for Sape’ and Orchestra

THE BACKGROUND



This concerto was composed especially for the MPO by Vivian Chua. Her compositions, *Together, in the Spirit of the Games* was premiered by the Malaysian Philharmonic Youth Orchestra at the 128th International Olympic Committee Session (2015) and *Mercu Kegemilangan* was premiered by the MPO at its 20th anniversary concert (2018). In 2007, Chua garnered the Anugerah Industri Muzik award for her arrangement on Sean Ghazi’s *Semalam*.

With regards to this sape' concerto, Chua said, “Before I began composing this work, I met the soloist, Alena Murang, whose love, passion and knowledge of the sape’ and her culture inspired me. Our wonderful collaboration of shared ideas and her clear demonstrations of her skills and the features of the sape’ helped tremendously in my understanding of the uniqueness and cultural meaning of the instrument.

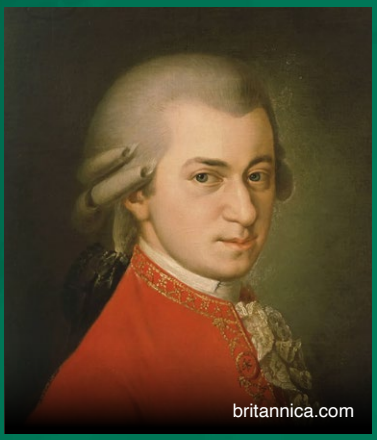
THE MUSIC

Chua added, “The sape’ is traditionally crafted by the hands of healers from materials in the forest. Thus, my first movement begins by evoking nature and expands into the sape’s role in communal dance and song. The second movement narrates the folktale of its origins. I found composing without my usual reliance on classical structures and harmonies while serving the story, to be refreshing and exciting amidst the initial challenges. The third and final movement shows the sape’ in various expressions of celebration, joy, quiet meditation and hope using the theme and variations structure with a cadenza.”

WOLFGANG AMADÈ MOZART (1756 - 1791)
Symphony No. 40 in G minor, K. 550 (1788)

I. Molto Allegro
II. Andante
III. Menuetto: Allegretto – Trio
IV. Allegro assai

THE BACKGROUND

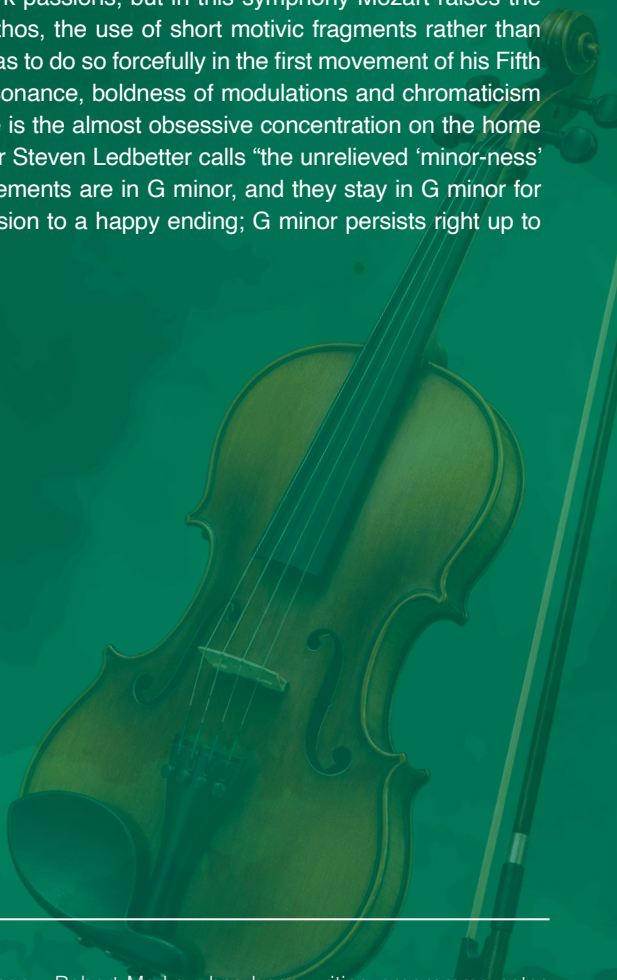


During the summer of 1788, when Mozart was beset by financial woes, declining popularity, illness of his wife, and the failure of his latest opera, *Don Giovanni*, to impress the fickle Viennese, he wrote his last three symphonies – three of the greatest ever written by anyone – with no apparent prospect of a performance. This is startling enough in itself, for in Mozart's time one wrote to order – or not at all. Until recently, it was believed that Mozart never heard any of these masterpieces played, although we are now fairly certain there was at least one performance of the G-minor symphony (possibly on 16 April 1791, conducted by Salieri) since it exists in an alternate orchestration with added clarinets and different oboe parts (the version usually performed today). Startling also is the speed with which these symphonies were composed – all three within the space of about ten weeks, along with other material.

Symphony No. 40 was a harbinger of what was to follow in Beethoven and the symphonies of the 19th century, what we call the "Romantic" period of music history. The high level of dissonance in this symphony, the pronounced use of counterpoint (two or more musical lines played simultaneously), the angular shape of some of the melodies, the highly personalized visions in which the composer "bares his soul," the persistence of the minor tonality, and the sheer intensity of emotional outpouring all point to music of the Romantic period. The fact that it was created near the end of a tragically short life beset with endless harassments and tribulations has further fueled the romantic attachment to this superb masterpiece.

THE MUSIC

The G-minor symphony is virtually unique for its time. For one thing, it opens not with a theme, but with an accompaniment pattern (violas). Even more unusual is the dynamic marking at the opening: *piano* (softly), something almost unheard of in a classical symphony unless there was a slow introduction, which is not the case here. Moreover, use of the minor tonality was rare at the time – listeners liked their music jolly and good-natured. Only two of Mozart's symphonies are in a minor key (the other is No. 25, also in G minor). Minor in itself usually signaled music of stress, anxiety and dark passions, but in this symphony Mozart raises the bar considerably in its tone of urgent pathos, the use of short motivic fragments rather than extended themes (much as Beethoven was to do so forcefully in the first movement of his Fifth Symphony), and the general level of dissonance, boldness of modulations and chromaticism in the harmonic progressions. Then there is the almost obsessive concentration on the home key, on what Boston Symphony annotator Steven Ledbetter calls "the unrelieved 'minor-ness' of the symphony." Three of the four movements are in G minor, and they stay in G minor for much of their length. There is no concession to a happy ending; G minor persists right up to the final measure.



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.

Moments during the media interview at Dewan Filharmonik PETRONAS on 14 October 2026.









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Malaysian Philharmonic Orchestra

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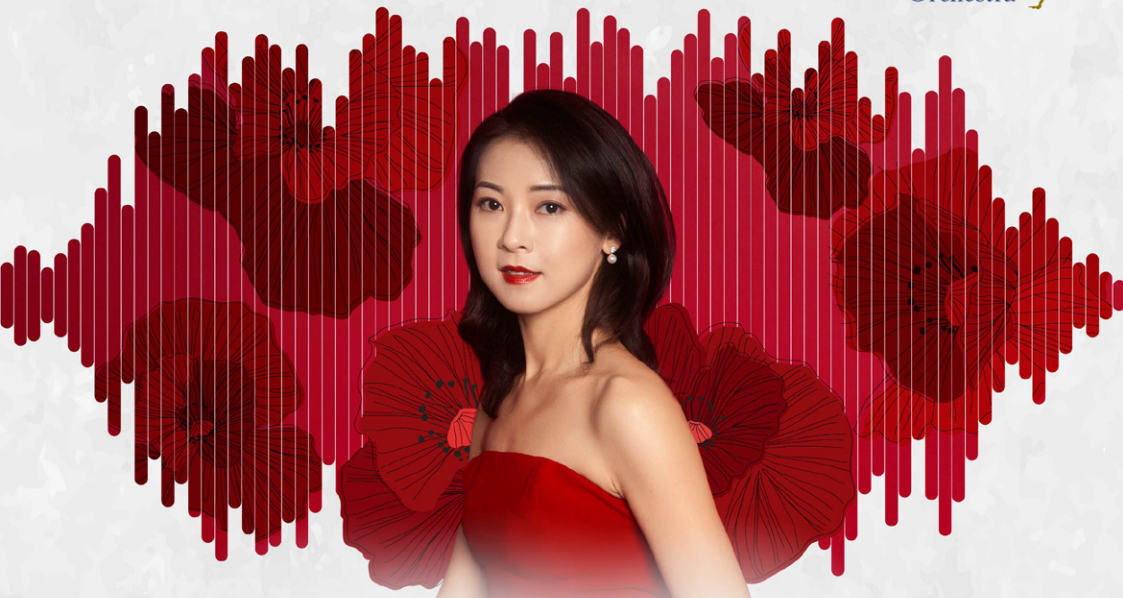
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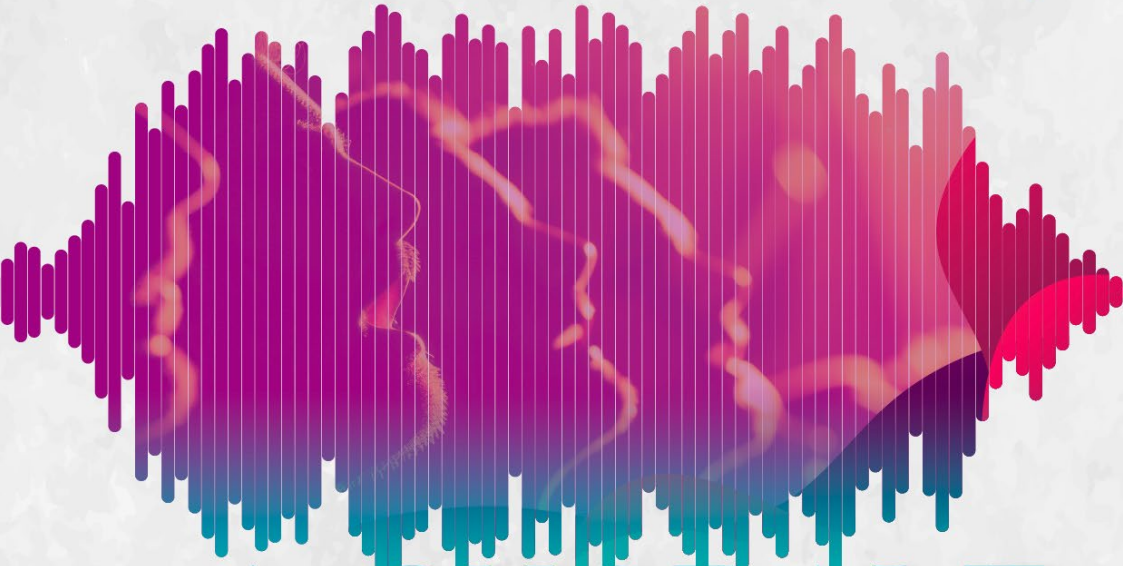
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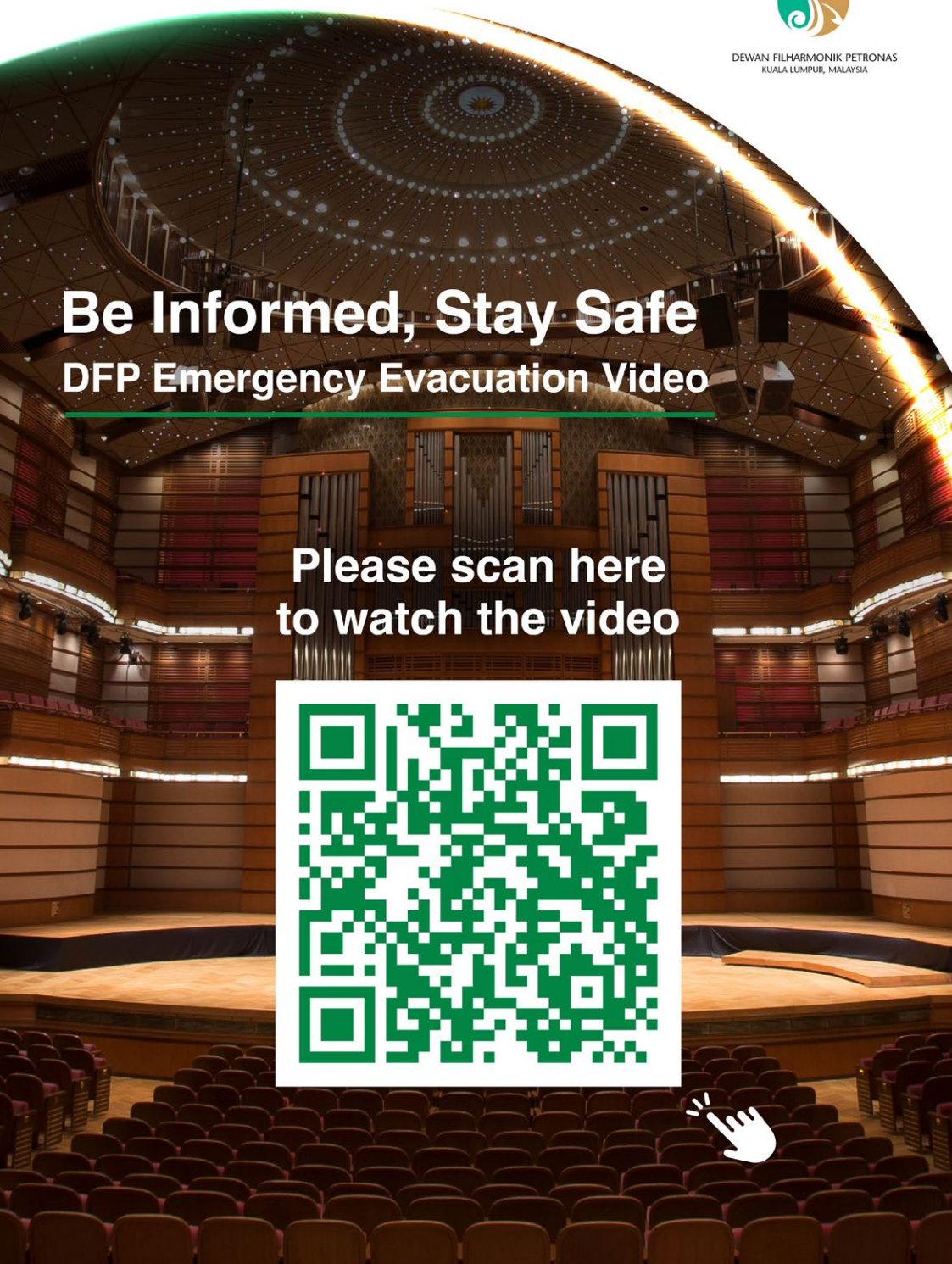
DEWAN FILHARMONIK PETRONAS (199801006565)
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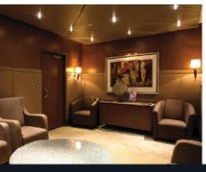
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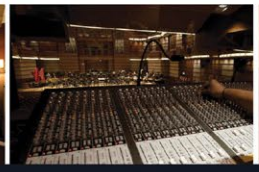
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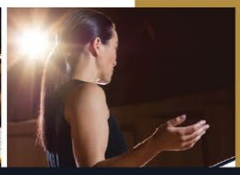












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