

2025 SEASON

PERFORMANCE AT DEWAN FILHARMONIK PETRONAS



MAI AYSIAN **PHILHARMONIC ORCHESTRA**

The Malaysian Philharmonic Orchestra (MPO) gave its inaugural performance at Dewan Filharmonik PETRONAS (DFP) on 17 August 1998. With the initial search for outstanding musicians involving a worldwide audition tour, the MPO today is made up of many talented Malaysian musicians and musicians from other nations, a beautiful example of harmony among different cultures and nationalities.

With each new season, the MPO continues to present an exciting programme of orchestral music drawn from over three centuries, as well as the crowd-pleasing concert series. Its versatility transcends genres, from classical masterpieces to film music, pop. jazz, traditional, contemporary and commissioned works.

Among renowned Malaysian artists who have mesmerized audiences with the MPO include SM Salim, Sheila Majid, M.Nasir, Siti Nurhaliza, Jamal Abdillah, Ella, Dayang Nurfaizah, Aishah, Jaclyn Victor and Aubrey Suwito.

A host of internationally acclaimed musicians have performed with the MPO including Lorin Maazel, Sir Neville Marriner, Yehudi Menuhin, Joshua Bell, Harry Connick Jr., José Carreras, Andrea Bocelli, Dame Kiri Te Kanawa, Vladimir Ashkenazy, Chris Botti, Branford Marsalis and Judika, many of whom have praised the MPO for its fine musical qualities and vitality.

The MPO regularly performs in major cities of Malaysia such as in Alor Setar, George Town, Ipoh, Johor Bahru, Kuantan, Kota Kinabalu, Kuching and many more. Internationally, it has toured Singapore (1999, 2001, 2003, 2005 and 2018), Japan (2001, 2009 and 2017), Korea (2001), Australia (2004), China (2006 and 2019), Taiwan (2007) and Vietnam (2013). The MPO has also released 21 CDs.

The MPO remains steadfast in its mission to be the premier Malaysian orchestra, providing the ultimate music experience through the power of live music that educates, entertains and inspires. Its main benefactor is PETRONAS, and its patron is YABhg. Tun Dr. Siti Hasmah Haji Mohd Ali.

Ballet Festival: The Nutcracker

Fri 12 December 2025, 8:00pm Sat 13 December 2025, 8:00pm

- 03 Malaysian Philharmonic Orchestra
- 05 Stanislav Kochanovsky, conductor
- National Classical Ballet of Moscow

PROGRAMME

TCHAIKOVSKY The Nutcracker

> Performance will last approximately 139 minutes with a 20-minute intermission

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Appointed Chief Conductor of the NDR Radiophilharmonie in Hannover for the 2024/25 season, Stanislav Kochanovsky has a refined artistic personality that has led him to be considered one of the most brilliant conductors of our time.

In recent years, he has made successful debuts with, among others, the Royal Concertgebouw Orchestra, the Wiener Symphoniker, the National Symphony Orchestra of Washington and the Cleveland Orchestra, collaborating with soloists such as L. Kavakos, M. Pletnev, N. Lugansky, M. Vengerov, D. Matsuev, A. Volodin, K. Gerstein, S. Khachatryan, V. Frang, T. Mork, P. Ferrandez, M. Goerne.

In the 2023/24 season, he continued his regular collaborations with the Accademia Nazionale di Santa Cecilia, the DR Danish National Symphony Orchestra, the Netherlands Philharmonic, the Orchestre Philharmonique de Strasbourg, the Belgian National Orchestra, the Orchestre Philharmonique de Monte-Carlo, among others, and conducted for the first time the WDR Sinfonieorchester in Köln, the Teatro La Fenice Orchestra in Venice, the KBS Symphony Orchestra and toured with the Dresdner Philharmonie in the UK, performing in the major cities of England, Scotland and Wales.

With his profound knowledge and experience of a wide range of symphonic and operatic repertoire, he is regularly invited by renowned orchestras and opera houses around the world such as the Orchestre de Paris, the Accademia Nazionale di Santa Cecilia, the Philharmonia Orchestra of London, the Rotterdam Philharmonic, the Netherlands Radio Philharmonic, the Oslo Philharmonic, the Danish National Symphony and the NDR Elbphilharmonie.

During his career, he has also collaborated with leading Russian orchestras such as the St. Petersburg Philharmonic, the Russian National Orchestra, the National Philharmonic Orchestra of Russia and the Moscow Philharmonic Orchestra.

With more than thirty operas in his repertoire, recent engagements have included *Pique Dame* and *Eugene Onegin* at the Opernhaus Zürich, *Iolanta* at the Maggio Musicale Fiorentino and *Prince Igor* at the Dutch National Opera Amsterdam, working with distinguished directors and singers such as D. Tcherniakov, B. Kosky, E. Nikitin, A. Netrebko, I. Abdrazakov, O. Borodina, L. Davidsen and P. Mattei. As a guest conductor, he performed regularly for years at the Mariinsky Theatre.

Since 2017, Kochanovsky has been a regular guest at the Verbier Festival, where he conducted operas in concert (*Eugene Onegin, Rigoletto, Die Zauberflöte* and *Hansel and Gretel*) and symphonic programmes with soloists Lucas Debargue and Mikhail Pletnev.

In addition to the classical repertoire, Kochanovsky has a strong interest in rarely performed works and new compositions. Over the last few seasons, he has conducted rare gems as Ligeti's *Requiem*, Scriabin-Nemtin's "Prefatory Action" *Mysterium*, Kodály's *Psalmus Hungaricus*, Shostakovich's unfinished opera *The Gamblers*, Myaskovsky's *Silence*, Weinberg's Symphony No. 21 "Kaddish", and works by living composers such as Dean, Fedele, Broström, Tawfiq, Visman, Campogrande, Martinsson, Golijov, Thorvaldsdottir, Tarnopolski, Rääts and Vasks.

Kochanovsky attended the Glinka Choir School in his hometown of St. Petersburg before going on to graduate with honours at the Rimsky-Korsakov Conservatoire where he studied choral conducting, organ and opera-symphonic conducting.

He was Chief Conductor of the State Safonov Philharmonic Orchestra, and in 2007, began his collaboration with the Mikhailovsky Theatre where, from the age of 25, he had the great opportunity to conduct more than sixty opera and ballet performances.





National Classical Ballet of Moscow

The National Classical Ballet Theatre has been operating since 2010 and is the guardian of the classical heritage of the Russian school of choreography. The theatre's repertoire includes classical choreographic performances that constitute the golden fund of world ballet. The theatre keeps up with the times, constantly expanding its repertoire and improving the creative component of the process.

One of the theatre's priorities is to prepare and present new choreographic productions to the audience, using innovative approaches to lighting and technical design.

The theatre collaborates with both renowned and young choreographers and invites ballet stars to participate in its performances. Close attention is paid to the quality of the sets and costumes in order to create the atmosphere of immersion in a fairy-tale action that is so necessary for the audience, while preserving the traditions of classical ballet performances.

The theatre's performances enjoy unwavering success not only in Russia but also far beyond its borders.

PROGRAMME NOTES

Malaysians don't get to see much snow, and Christmas is not quite the event here that it is in the western hemisphere, but E.T.A. Hoffmann's story in its adaptation by Tchaikovsky - a world of fairytale magic set amidst a snowy landscape at Christmastime - cannot fail to stir the imaginations of people everywhere. The Nutcracker has, through countless productions, captivated and enchanted millions of children and adults alike. It has woven a magical spell that has taken on the proportions of a cherished tradition at Christmastime in western countries.

PIOTR ILYICH TCHAIKOVSKY (1840-1893) The Nutcracker, Op. 71 (1891)

THE BACKGROUND



The commission to write The Nutcracker ballet score came in 1891, at the height of Tchaikovsky's fame and popularity. His Sleeping Beauty had had a big success the year before, and now the director of the Mariinsky Theater in St. Petersburg, Ivan Vsevolozhsky, wanted another ballet from Tchaikovsky, specifically one based on Alexandre Dumas *père*'s French adaptation of E.T.A. Hoffmann's tale Nussknacker und Mausekonig (The Nutcracker and the Mouse-King) - hence, the oft-quoted French title Casse-noisette, even in Russia. Vsevolozhsky drew up the scenario himself. Tchaikovsky worked closely with the great choreographer Marius Petipa, whose instructions to the composer resembled the demands of film scores today, with their precise timings in the creation of moods and representation of events. This artistic partnership resulted in music of the highest quality.

thoroughly inspired in its atmospherics, richly laced with memorable tunes, and imbued with colourful orchestration.

Yet the premiere of the full-length production in December of 1891 was not the success everyone had expected, more for reasons of casting and choreography than for musical content. Petipa, having become ill, had entrusted much of the choreography to a substitute and arguably inferior - creator and his assistant Lev Ivanov. The audience was not prepared for a host of children on stage instead of the traditional corps de ballet, and the Sugar Plum Fairy, danced by an overweight old man, was hardly a vision of pristine beauty. Incidentally, The Nutcracker provided only half of the evening's entertainment; Tchaikovsky's new (and final) opera, *lolanta*, was also presented.

As many concertgoers know Hoffmann's story only through Tchaikovsky's ballet, it is worth noting that the latter departs from the original to a significant degree. Whereas the Vsevolozhsky/Petipa/Tchaikovsky collaboration resulted in a fairytale setting focusing on the joys of Christmastide and magical, idyllic settings, Hoffmann's tale explored the darker, unsettling aspects of the soul.

SYNOPSIS

The sprightly, deftly scored Miniature Overture (pizzicato strings, tinkling triangle, upper woodwinds, absence of basses and brass) sets the mood for Christmas joy as perceived through the "miniature" world of children.

ACTI

The scene is the household of a prosperous family. A huge, beautiful Christmas tree dominates the living room. Numerous friends and relatives of all ages have gathered to celebrate the season. One especially strange character is Herr Drosselmeyer, who is as kind as he is eccentric. He distributes to the children fabulous toys that work by strange mechanisms; one of these is a Nutcracker, which the children seize upon eagerly and, in their enthusiasm, manage to break. Little Clara places the broken figure in her doll's cradle and sings it a lullaby (interrupted by the boys' frantic march with toy trumpets). The scene ends with a general dance in a stately vein, the traditional "Grandfather Dance" based on an old German folk tune. The guests leave and the household retires for the night.

Clara cannot take her mind off this very special toy. She creeps into the darkened living room and sees that all the toys have come to life. The Nutcracker is leading toy dolls and soldiers against an army of mice. As the Nutcracker is about to be overcome by the Mouse King, Clara hurls her slipper at the creature, killing it. The Nutcracker thereupon turns into a handsome Prince, and in gratitude for saving his life, invites her to join him in a journey to his enchanted Kingdom of Sweets.

ACT II

Act II takes place at the court of the Sugar Plum Fairy, ruler of the Kingdom. After ceremonial introductions all around, a grand entertainment is presented to the accompaniment of a lavish banquet in honour of Clara's visit. Dances from strange and distant lands are seen in sequence (most of these are found in the well-known Suite), collectively offering a wide variety of contrasting styles, colours and moods:

Spain – The land of chocolate is portrayed in a brilliant bolero laden with virtuosic trumpet solos.

Arabia – Coffee country is depicted by a languid, sensuous theme in the clarinets that unfolds over a rocking accompaniment figure. The sounds of muted violins waft gently upwards like summer breezes.

China – Tea time is represented by shrill flutes and piccolo contrasting with the humourous "um-pah"-ing of bassoons .

Russia - The Trepak is the only native Russian element in the entire Nutcracker score. It begins with a furious energy that continues unabated through to the final bars. It lasts but a minute yet leaves a lasting impression.

Danse des mirlitons - Reed pipes (mirlitons) are depicted by three flutes and English horn. Mirlitons are also a kind of crunchy pastry.

Mother Gigogne and her Polichinelles - An energetic dance for the old woman who lived in shoe and "had so many children she didn't know what to do." Midway through, Tchaikovsky inserts a popular French folk song ("Cadet Rousselle"), which returns at the end combined with the main dance tune.

Then follows what is probably Tchaikovsky's most famous waltz, the Waltz of the Flowers, which may well be the world's second most popular after the Blue Danube. Tchaikovsky pays fitting tribute to Johann Strauss II, the "Waltz King," in this graceful, elegant music that is as evocative as it is colourfully scored.

For many connoisseurs, the musical highlight of the entire ballet is the Pas de deux for Clara and her nutcracker Prince (in some productions, the Sugar Plum Fairy dances instead of Clara). Petipa had asked that this number be "colossal in effect," and Tchaikovsky obliged with some of his most rapturous music. An intense, falling theme in the cellos is heard against a background of harp arpeggios, and the music builds to ever more powerful climaxes with truly opulent orchestration. This love scene as imagined by the young Clara is followed by two brief solo numbers - a tarantella for the Prince, and the famous Dance of the Sugar Plum Fairy, in which Tchaikovsky features the newly-invented celesta, a keyboard instrument resembling a small upright piano in appearance, but whose tone is more like that of a glockenspiel - dry, crystal clear and delicate: a perfect accompaniment for the character depicted. The two soloists then join for an energetic closing number to their pas de deux.

To a final waltz and an apotheosis of symphonic proportions. farewells are said all around as Clara prepares to leave the Magic Kingdom, her Christmas dream now about to end. But the memory of this event, we feel sure, will stay with Clara forever, just as Tchaikovsky's music keeps eternally alive the spirit of fantasy we all harbour for the childlike wonder of life in never-never land, where impossible dreams come true.

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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Note: Sectional string players are rotated within their sections. *Extra musician.



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JAN 2026 **SAT 11:00AM**

PERFORMANCE AT **DEWAN FILHARMONIK PETRONAS** PETRONAS TWIN TOWERS

Malaysian Philharmonic Orchestra Tengku Irfan, conductor Cirque de la Symphonie

The magic of cirque returns to DFP! In this one-hour family concert, world renowned Cirque de la Symphonie will dazzle audience with its fantastic fusion of music and moves, featuring aerialists, acrobats, jugglers and contortionists. To be led by Tengku Irfan, the concert will leave you breathless with choreography accompanied by classical masterpieces. Don't miss this visual spectacular concert with your little ones.

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JAN **SAT 8:00PM**

PERFORMANCE AT **DEWAN FILHARMONIK PETRONAS** PETRONAS TWIN TOWERS Malaysian Philharmonic Orchestra Tengku Irfan, conductor Cirque de la Symphonie

The magic of cirque returns to DFP! World renowned Cirque de la Symphonie will dazzle audience with its fantastic fusion of music and moves. Featuring aerialists, acrobats, jugglers and contortionists, this concert, to be led by Tengku Irfan, will leave you breathless with daring choreography accompanied by classical masterpieces. Don't miss this visual spectacular concert!

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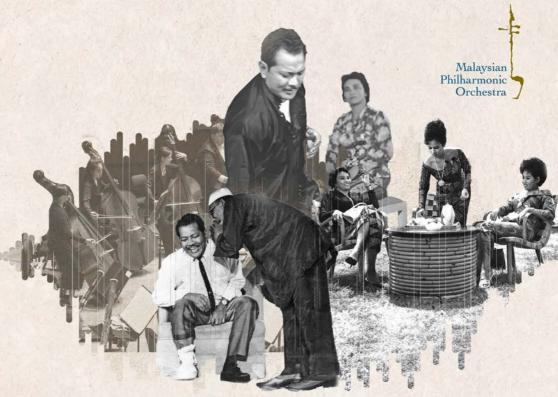
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P. Ramlee's Madu Tiga 'Live' in Concert

JAN **SAT 8:00PM**

PERFORMANCE AT **DEWAN FILHARMONIK PETRONAS** PETRONAS TWIN TOWERS

Malaysian Philharmonic Orchestra Ahmad Muriz Che Rose, conductor

The MPO presents the screening of P. Ramlee's hit comedy Madu Tiga peppered with the vibrant colours of 'live' music to the exacting standards of the orchestra. The first of such presentations for a P. Ramlee film, this concert sets the bar high as a creative way to enjoy a 1960s black-and-white motion picture. To be led by Ahmad Muriz Che Rose, this is one P. Ramlee movie screening that's nothing like you've ever seen before. Brace for the magic, only by the MPO!

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Mozart's 270th Birthday!

TUE 8:00PM

PERFORMANCE AT **DEWAN FILHARMONIK PETRONAS** PETRONAS TWIN TOWERS

Malaysian Philharmonic Orchestra Peter Daniš, violin & leader Jebat Arjuna Kee Jia Liang, viola

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SAT 8:00PM

PERFORMANCE AT **DEWAN FILHARMONIK PETRONAS** PETRONAS TWIN TOWERS Malaysian Philharmonic Orchestra Junichi Hirokami, conductor Yukine Kuroki, piano

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