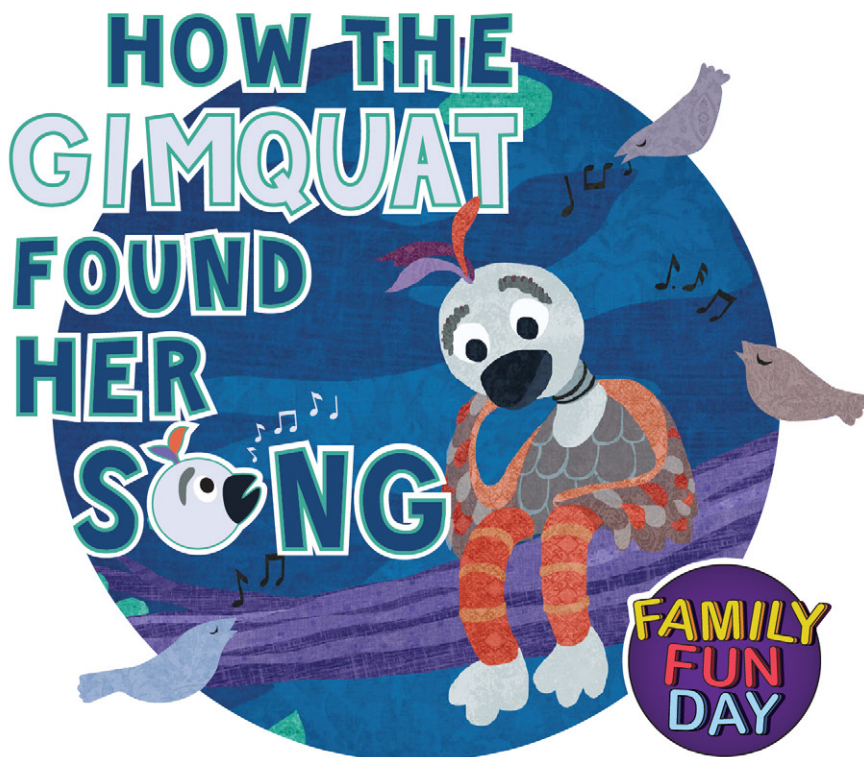


E-CONCERT PROGRAMME

Malaysian  
Philharmonic  
Orchestra

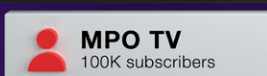
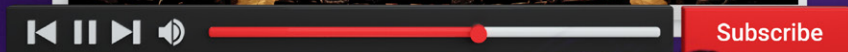
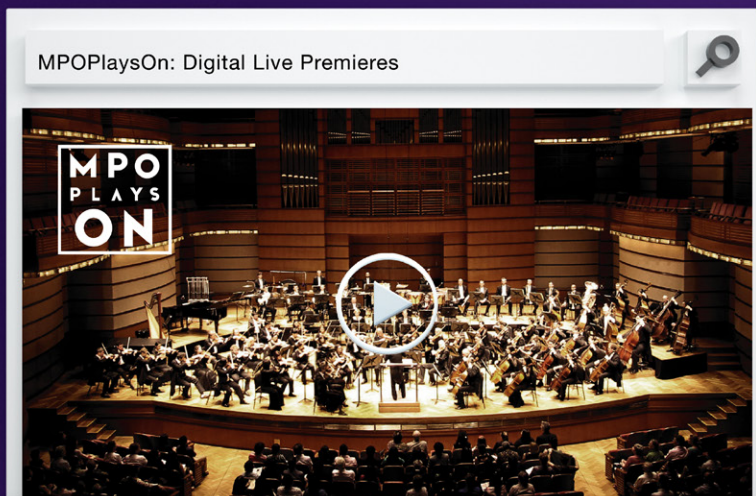


2022 season

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## MALAYSIAN 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, Faizal Tahir, 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.

# How the Gimquat Found Her Song

Sat 3 Sep 2022 11:30 am & 2:30 pm

- 03 Malaysian Philharmonic Orchestra  
05 Naohisa Furusawa, conductor  
Platypus Theater, presenter  
Heah Junn, soprano

## PROGRAMME

**BIZET**

*Carmen Suite No. 1: Prelude*

**VIVALDI**

*The Four Seasons:  
La Primavera (Spring)*

**DUSCHENES**

*Sad Dance*

**DUSCHENES**

*Jiminy Cricket I*

**DUSCHENES**

*Awakening*

**DUSCHENES**

*Footsteps*

**ANONYMOUS**

*Gregorian Chant*

*Gregorian Chant*

*Jiminy Cricket II*

**ANONYMOUS**

*Tordion*

**DUSCHENES**

*Jiminy Cricket III*

**BACH**

*Bist Du Bei Mir*

**MOZART**

*The Marriage of Figaro – Overture*

**DUSCHENES**

*Jiminy Cricket IV*

**BERLIOZ**

*Symphony Fantastique V*

**BRAHMS**

*Wiegenlied*

**OFFENBACH**

*Can Can*

**DUSCHENES**

*Smoky Jazz*

**DUSCHENES**

*Rap*

**DUSCHENES**

*Jiminy Cricket V*

**RAVEL**

*Ma Mère l'oye – Le Jardin Féérique et Pavane*

*Approximately 60 mins without intermission*



# conductor



Naohisa  
Furusawa

Naohisa Furusawa has been a member of the Malaysian Philharmonic Orchestra (MPO) double bass section since 2003. Born in Tokyo in 1973, he started to play the violin when he was 4 and joined his junior high school orchestra as a double bass player at 12. His first conducting experience was with this orchestra. Later, he studied double bass with Prof. Nobuo Shiga and conducting with Prof. Kazue Kamiya at Toho Gakuen School of Music (Tokyo Japan), and with Prof. Frank Reinecke at the Mozarteum University in Salzburg.

Furusawa has performed as a double bass player with the NHK Symphony, Yomiuri Nippon Symphony, Tokyo Metropolitan Symphony and other orchestras, under the direction of conductors such as Seiji Ozawa, Kazuyoshi Akiyama, Wolfgang Sawallisch, Horst Stein, Lorin Maazel, Herbert Blomstedt, Charles Dutoit, Fabio Luisi, Esa-Pekka Salonen, Mstislav Rostropovich, Paavo Järvi, Pierre Boulez and Valery Gergiev.

He conducted many youth ensembles including the MPO's Encounter Training Ensemble and the Miri Tutti Project in East Malaysia as part of the MPO's Education and Outreach Programme and Beethoven's Ninth Symphony nine times with the MAX Philharmonic Orchestra (Tokyo Japan). In 2015, he conducted Mahler's Second Symphony with the MAX Philharmonic to commemorate the 70th anniversary of the end of Second World War.

Furusawa was Resident Conductor of the MPO from 2016 – 2019 and Principal Conductor of the Malaysian Philharmonic Youth Orchestra (MPYO) from 2020 – 2021. He also serves as cover conductor for Mark Wigglesworth, Roberto Abbado, Stéphane Denève, Jun Märkl and Vladimir Ashkenazy.

The MPO, under his baton, kicked-off its 18th season in September 2016 with four sold-out concerts themed *A Musical Journey in Anime* featuring the works of acclaimed Japanese composer Joe Hisaishi at Dewan Filharmonik Petronas (DFP).

He conducted Beethoven's Ninth Symphony in DFP as well in August 2017 for the 60th Anniversary of the diplomatic relations between Malaysia and Japan with a combined choir consisting of choirs from The Dithyrambic Singers (Kuala Lumpur, Malaysia), The Choir of Gonville and Caius College (Cambridge, the United Kingdom), and The MAX Philharmonic Choir (Tokyo, Japan).

His first conducting tour with the MPO and Malaysian Pianist Tengku Irfan was in Japan at the Tokyo Opera City Concert Hall for the Asia Orchestra Week (AOW) in October 2017, a festival under Japan's Agency for Cultural Affairs. He also conducted the "Side by Side" Orchestra with the MPO and Kansai Philharmonic Orchestra (Osaka Japan) as part of AOW at the Iwaki Performing Arts Center.

He made his debut with the MPYO in the International Youth Orchestra Festivals at the Esplanade (Singapore) in December 2017, Hong Kong Cultural Centre (Hong Kong) in December 2018, and Taman Ismail Marzuki (Jakarta) in September 2019.

Furusawa and the MPO toured to Kota Kinabalu and Kuching in June 2018, Johor Bahru and Melaka in September 2018, and Dalian (China) in November 2019.



Written by Peter Duschenes  
 Stage direction and puppet design:  
 Peter Duschenes and Meredyth Babcock  
 Originally produced by Michael Duschenes

Performers:  
 Gimquat: Danielle Desormeaux Wizard:  
 Peter Duschenes  
 Stage Manager: Wendy Rockburn

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# PLATYPUS

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# THEATRE

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Since 1989, almost one million young audience members have been introduced to classical music through Platypus Theatre. After more than 650 performances with more than 75 orchestras worldwide, Platypus has established itself as one of North America's premiere music education theatre companies. Original and engaging storylines are presented in an intelligent and interactive way, with music always taking the lead role. Children laugh, sing and empathize with the characters while learning musical concepts, styles, and much more. In 2006, one of Platypus' most cherished productions *How the Gimquat Found her Song* was produced for TV and went on to win several awards including Best Children's Program at the prestigious Banff World Television Festival. In 1991, Platypus was the subject of a nationally broadcast documentary on CTV, followed by a PBS full-performance broadcast in 2000. During its 25th anniversary year, Platypus premiered its eighth original production, *Presto, Mambo!*, in partnership with four orchestras across Canada. Other Platypus Productions include *Emily Saves the Orchestra*, *Rhythm in your Rubbish*, *Bach to the Future*, *Charlotte and the Music-Maker*, *Flicker of Light on a Winter's Night*, and *Peter and the Wolf*.

## Peter Duschenes, Artistic Director and Writer

Thousands of young classical music fans have Peter to thank for introducing them to symphonic music. He co-founded the Platypus Theatre touring company in 1989 to make orchestral music accessible for youth, and more than three quarters of a million concert-goers have benefitted from his creativity. As an award-winning playwright, Peter's writing credits include all eight Platypus productions and the television adaptation of *How the Gimquat Found Her Song*. In addition to his roles in Platypus shows, he has also acted and directed with companies across Canada and the United States. When Peter isn't busy helping the Gimquat find her song, he and his wife Sarah are helping their children, Magda and Theo, find their socks.



Peter Duschenes



Samantha Bitonti

## Samantha Bitonti - Actor

Samantha is thrilled to be joining the Platypus team for the 2022-2023 season! Combining her love of clown, puppetry, music, and Theatre for Young Audiences, Samantha is eager to bring to life your favourite characters from *How the Gimquat Found Her Song*, *Presto*, *Mambo!* and *Rhythm in your Rubbish*. Samantha calls Montréal home, and loves to spend her days playing Shakespeare with Repercussion Theatre, and cultivating creativity for kids aged 4 to 99 as a drama teacher with Geordie Theatre School. It's no wonder bringing something classical to the hearts and minds of young people is right up her alley! Asking questions and getting to the heart of a story is what she's all about: believing firmly that curiosity and connection lead to joy and abundance. Samantha loves acting, singing in the car, her friends and family, her cat Tilly, and ice cream. See you at the theatre!





Wendy Rockburn

### Wendy Rockburn - Stage Manager

Want to know who and what goes where and when and how? Wendy's the one who has it well under control. Since 2005, Wendy has expertly juggled all of the details for Platypus Theatre productions, from monster's heads to lighting cues. Not only does she manage the Platypus touring company's stage, but she also works with theatres all over Eastern and Central Canada. And as often as possible, she jets off to far places to photograph the world, most recently in the far reaches of Mongolia. Wendy has also been known to skydive over the desert in Namibia or outrace a gaucho in Argentina. Her favorite part about Platypus shows is watching the kids follow every turn in the story in rapt attention. And the climax of the Gimquat still makes her cry, even after all of these years. No wonder we're wild about Wendy!

### Heah Junn, soprano

Heah Junn started her musical journey at the tender age of 4 and joined the Young Choral Academy, USJ, at the age of 6. After an eye-catching performance during a year-end concert, she was invited to audition and was accepted into the Kuala Lumpur Children's Choir (KLCC) based in TTDI. From then on, her weekends were normally spent on vigorous choral singing training at Young Chorus Academy (YCA) to prepare her for performances, competitions & overseas choral exchanges.



Heah Junn

A passionate music lover, Junn graduated from KLCC last year and joined the youth choir, Gaudeamus, YCA where she was tutored by experienced vocal instructors, namely Susanna Saw, Mak Chi Hoe, & Darrel Chan. Since 2019, Junn has been undergoing vocal training with Gyngler Soh, YCA Taipan.

Among her lists of achievements and awards are Silver Award at 2022 World Choir Festival, China (online), winner of the Choir Secondary Level and Choir University Level Excellent Award at the 5th Hong Kong International Music Festival Music Competition (2018), awarded Merit at ABRSM Intermediate Choral Singing (2018), and performed with the Malaysian Philharmonic Orchestra at Upin & Ipin with the MPO concert (2018).

## PROGRAMME NOTES

We all have our own voices, something unique that marks us out for who we really are. The rare Gimquat bird, unfortunately, has no voice of her own. One day, a wizard appears and takes her on a musical tour of the last 1,000 years in search of the perfect song. Here are some of the music you will hear as you join them and the Malaysia Philharmonic Orchestra as the Gimquat looks for her own unique voice.

### BIZET

#### *Carmen* Suite No. 1: Prélude

When Georges Bizet debuted his opera *Carmen* in 1875, it scandalised the audience, who failed to appreciate its depictions of real life. Bizet died just three months later, never realising that the story of the fiery gypsy *Carmen* would go on to become one of the world's most beloved and often performed operas. The *Carmen* Suites are two sets of orchestral music drawn from the opera, compiled by Bizet's friend Ernest Guiraud after his death. Although they are very similar to the opera's music, the suites have slight differences from the opera. The portentous Prelude makes a perfect opening to today's show.



Georges Bizet



Antonio Lucio Vivaldi

### VIVALDI

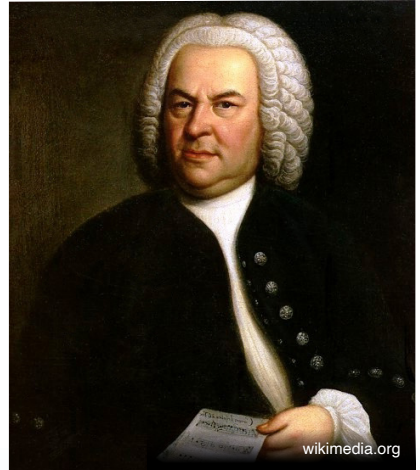
#### *The Four Seasons*: La Primavera (Spring)

Antonio Vivaldi's *The Four Seasons* is not only the Italian composer's best-known work, it is also one of the world's most famous pieces of music. The four sets of violin concertos are vivid musical depictions of the four seasons – Spring, Summer, Autumn and Winter. The first movement of *Spring*, for example, features the sounds of running water, birds calling and even a thunder storm.

## BACH

### Bist Du Bei Mir

This is a song that Johann Sebastian Bach wrote and compiled in the Notebook for Anna Magdalena Bach, two manuscripts that the composer presented to his second wife, Anna Magdalena. The notebook comprises mainly of keyboard music as well as some pieces for voices, and is a fascinating insight into the musical interests of the Bach family. Bach's Bist Du Bei Mir ('If You Are With Me') is written for voice and continuo, and is based on the aria of the same name from the opera Diomedes, composed by Gottfried Heinrich Stölzel.



Johann Sebastian Bach



Wolfgang Amadeus Mozart

## MOZART

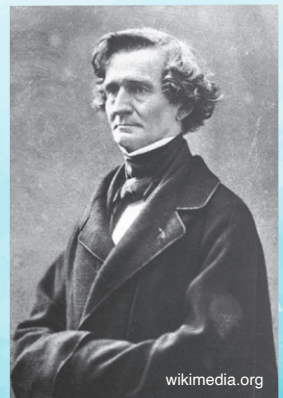
### *The Marriage of Figaro: Overture*

One of the greatest operas ever written, Wolfgang Amadeus Mozart's *The Marriage of Figaro* was completed in 1786. With a libretto (text) by Lorenzo Da Ponte, the operatic comedy tells the story of how servants Figaro and Susanna succeed in getting married, despite the attempts of their employer, Count Almaviva, to foil their plans. The quick and engaging overture, which opens the opera, is often performed as a standalone piece in concerts.

## BERLIOZ

### *Symphonie Fantastique – V. Songe d'une nuit du sabbat*

Hector Berlioz's *Symphonie Fantastique* was a groundbreaking work, a precursor of the Romantic music period. Completed in 1830, this fantastical symphony features passages of dream-like and even hallucinatory music. This seems especially so in the symphony's fifth and final movement, *Songe d'une nuit du sabbat* (Dream of a witches' Sabbath). A soft ominous opening leads to a grotesque dance before the chiming of a bell heralds the funeral chant of the *Dies Irae*. The music ends in a frenzy as we get a glimpse of the infernal.



Hector Berlioz





Johannes Brahms

## BRAHMS

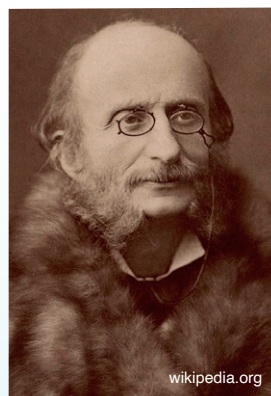
### Wiegenlied

Johannes Brahms' 1868 Wiegenlied (Lullaby) is certainly one of his most famous compositions. Written for voice and piano, the simple piece is a lied – poetry set to classical music. First published in 1868, the original setting featured lyrics are from Des Knaben Wunderhorn, a collection of German folk poems. Brahms later added a second verse, adopting lyrics from a poem by Georg Scherer.

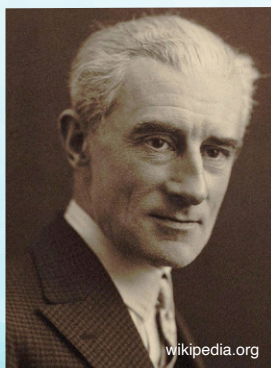
## OFFENBACH

### Can Can

Jacques Offenbach's comic opera, *Orphée aux enfers* (Orpheus in the Underworld), was first performed in 1858 and was an immediate success. A comical take on the Greek legend of how Orpheus, motivated by his enduring love, journeyed into the underworld to seek his wife Eurydice. The opera continues to be performed today and is also famed for its Galop infernal, which was later adopted by the Parisian cabarets, Moulin Rouge and Folies Bergère, to accompany stage performances of the can can, a high-energy and very physical dance.



Jacques Offenbach



Maurice Ravel

## RAVEL

### *Mother Goose Suite: Pavane de la Belle & Le jardin féérique*

Maurice Ravel originally wrote *Mother Goose Suite* as a piano duet in 1910. A year later, the French composer orchestrated the five-movement work, which is the most frequently performed version today. With the exception of *Le jardin féérique* (The Fairy Garden), the movements are based on well-known fairy tales, including the opening *Pavane de la Belle* (Pavane of Sleeping Beauty). *Le jardin féérique* is the final piece of the suite.



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**RESIDENT****CONDUCTOR**

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Naohisa Furusawa

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*Co-Concertmaster*

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*Principal*

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\*Lee Yan Xing

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Sim Chee Ghee

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Matthew Dempsey

*Sub-Principals*

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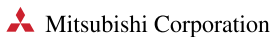
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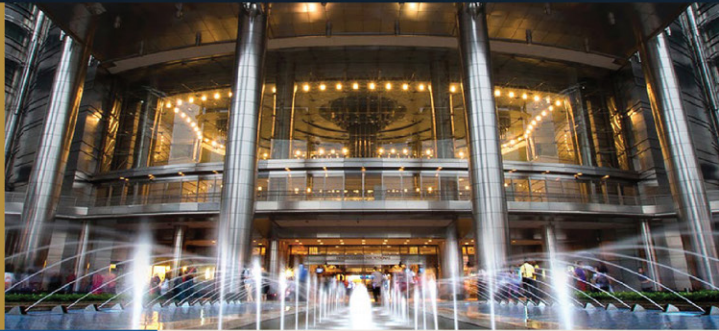
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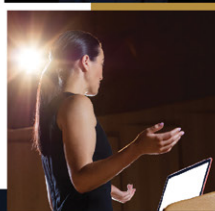
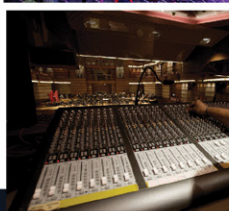
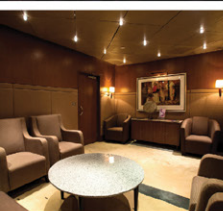
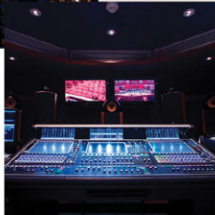
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