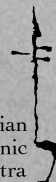


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**E-CONCERT PROGRAMME**

Malaysian  
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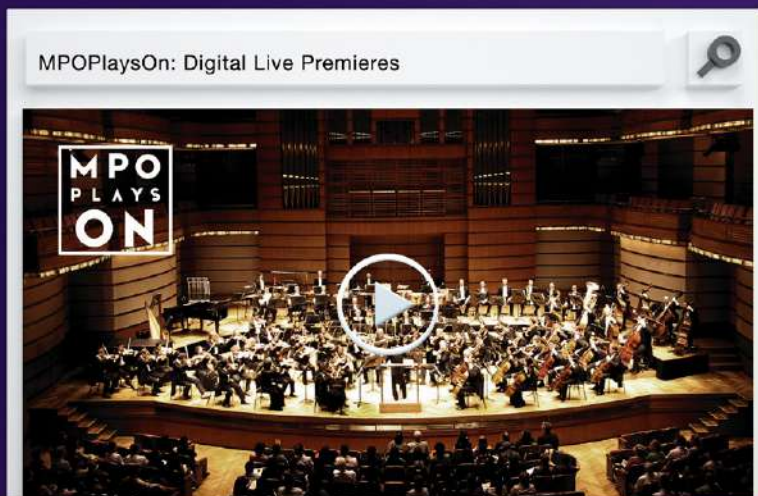
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## MALAYSIAN PHILHARMONIC ORCHESTRA

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 musicians from Malaysia and 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 mesmerised 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 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.



# Brahms Violin Concerto

Sat 20 May 2023, 8:30pm

03 Malaysian Philharmonic Orchestra  
05 Stanislav Kochanovsky, conductor  
07 Peter Daniš, violin

## PROGRAMME

### BRAHMS

Violin Concerto in D major *40 mins*

*20-mins intermission*

### MOZART

Symphony No.41 in C major - 'Jupiter' *26 mins*

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*conductor*

Stanislav  
Kochanovsky



Stanislav Kochanovsky's refined artistic personality led him to be considered one of the brightest conductors of nowadays.

In these recent years he has successfully debuted with, among others, the Royal Concertgebouw Orchestra, the Wiener Symphoniker, the Israel Philharmonic, collaborating with soloists such as L. Kavakos, M. Pletnev, M. Vengerov, D. Matsuev, A. Volodin, K. Gerstein, S. Khachatryan, V. Frang, T. Mork, P. Ferrandez, M. Goerne. In the 2022/23 season he will also make his debut in the USA conducting the National Symphony Orchestra in Washington and the Cleveland Orchestra.

With his in-depth 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, the NDR Elbphilharmonie and Radio Philharmonie, the Dresden Philharmonie, the Netherlands Philharmonic, the Orchestre Philharmonique de Monte-Carlo, as well as the main Russian orchestras such as the St. Petersburg Philharmonic, Russian National Orchestra, National Philharmonic Orchestra of Russia and the Moscow Philharmonic Orchestra.

With more than thirty operas in his repertoire, recent opera engagements have included *The 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, P. Mattei. As a guest conductor, he regularly performs at the Mariinsky Theatre. Since 2017 Kochanovsky is also guest of the prestigious Verbier Festival where he conducts an opera in concert form every year: from *Eugene Onegin* in 2017, passing for *Rigoletto* and a symphonic program with soloists Lucas Debargue and Mikhail Pletnev in 2018, to *Die Zauberflöte* in 2019 and *Hansel and Gretel* in 2022.

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, Vasks.

Stanislav 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 is deeply grateful for these formative years in Russia: he was Chief Conductor of the State Safonov Philharmonic Orchestra and in 2007 he started his collaboration with the Mikhailovsky Theatre where, from the age of 25, he was given the great opportunity to conduct more than sixty opera and ballet performances.





*violin*

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# Peter Daniš

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Peter Daniš is Concertmaster of the Malaysian Philharmonic Orchestra (MPO). He has performed as Guest Concertmaster with the Qatar Philharmonic Orchestra and the Orchestra Filarmonica de Minas Gerais, Guest Associate Concertmaster with the West Australian Symphony Orchestra and guest artist with the renowned Pavel Haas Quartet. He has also been recorded and broadcast as a soloist for Slovak Radio and the BBC.

Born in Slovakia, Daniš commenced his musical education with his mother, and at an early age, won several prizes in national competitions. He went on to win award at the Kocian International Violin Competition and the International Music Competition in Ueda, Japan. His main musical influences were Professor Jozef Kopelman at the Academy of Music in Bratislava and Dr. Eduard Schmieder at SMU in Dallas, where he later became a teaching assistant. He also completed his study with Igor Bezrodny, Victor Lieberman, Eric Friedman and Herman Krebbers.

Early on in his musical life, Daniš developed a keen interest in chamber music and chamber orchestras, touring with the Bratislava Chamber Soloists, Capella Istropolitana, European Soloists Luxembourg and I Palpiti Chamber Orchestra, USA. With the Daniš String Quartet and a chamber orchestra, he has performed frequently in the MPO Chamber Music Series. He has also toured throughout Malaysia, China and Japan with the MPO.

## PROGRAMME NOTES

The two works on this programme offer an interesting exercise of “variety within unity.” Both last in the 35-40-minute range; both are scored for similar, modest-sized orchestras (the only differences are one flute rather than two in the Mozart symphony, a pair of clarinets plus a second pair of horns in the Brahms concerto); and both stand at the very pinnacle as examples of their kind. They were composed nearly a century apart (Mozart’s symphony in 1788, Brahms’s concerto in 1878), yet the one (Mozart) strains at the seams of classical restraint, looking forward to the Romantic era in music, while the other looks backward to the Classical era of Haydn and Mozart in terms of formal considerations, harmonic underlay, melodic outlines, and use of the orchestra. Both composers spent their final years in Vienna, and, purely by coincidence, both composers’ first names contain eight letters and their last names six.

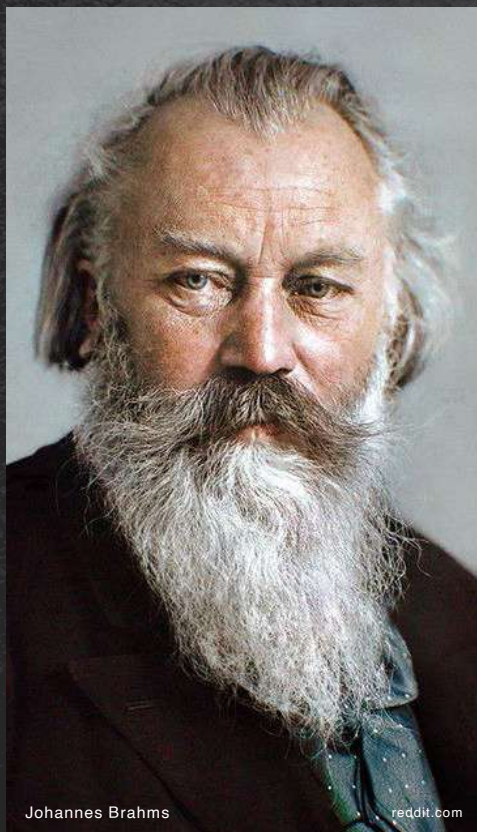
### JOHANNES BRAHMS (1833-1897)

Violin Concerto in D major, op. 77 (1878)

- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo vivace

### THE BACKGROUND

Brahms spent the summer of 1878 at Pörschach on Lake Wörth in southern Austria. It was a region, he once said, where melodies were so abundant that one had to be careful not to step on them. Here Brahms began work on his only violin concerto, completing it by early fall. As was his custom, Brahms conferred with the eminent violinist Joseph Joachim on technical and musical matters. Biographers disagree on the extent to which Brahms heeded Joachim’s advice (many difficult, awkward passages for the soloist remain), yet, as was only to be expected, he dedicated the score and entrusted the premiere to Joachim, his friend and adviser of 25 years. The first performance took place on New Year’s Day, 1879, with Brahms conducting the Leipzig Gewandhaus Orchestra.





The concerto's technical difficulties did not encourage further performances, nor did audiences respond kindly. As with many of Brahms's large-scale works, it was considered dry and pedantic; even the critic and long-time Brahms supporter Eduard Hanslick didn't appreciate it. But that is all history now. Brahms's concerto is ranked today alongside Beethoven's (also in D major) as one of the two greatest ever written.

## THE MUSIC

The concerto opens with a relaxed theme in the violas, cellos, strings, bassoons and horns - a characteristically warm, Brahmsian scoring. It takes only a few moments to realize that this is going to be a concerto on a grand scale. After presentation of several more thematic ideas, the soloist enters with a flourish, which develops into a long, quasi-cadenza before eventually settling down to repeat the themes first heard in the long orchestral exposition. Additionally, the violin first presents a new theme, rapturously flowing and waltz-like. Brahms left the cadenza to the discretion of the soloist. Many have been written since the original one by Joachim.

The sustained, serene oboe solo that begins the second movement is one of the most gorgeous melodies Brahms ever wrote, and serves to remind us that Brahms was one of the great song writers of the nineteenth century. The central portion of the movement shifts to the minor mode, and has been described as soaring into "impassioned melancholia." The final part of the ternary-form (ABA) movement begins with a re-statement of the oboe theme accompanied by new figurations from the violin. The soloist forms a tight bond with the orchestra, yet interestingly enough never plays more than the first three notes of the main theme in unadorned fashion.



The bold and fiery finale, the only movement full of virtuosic display, is a slightly modified rondo structure (ABACBA) whose principal theme is marked by a Hungarian gypsy flavour. Thus Brahms pays fitting tribute to two Hungarian violinists who played significant roles in his life: Joseph Joachim and Eduard Reményi, who "discovered" Brahms and presented him to the European music world.

## WOLFGANG AMADÈ MOZART (1756-1791)

Symphony No. 41 in C major, K. 551, “Jupiter” (1788)

- I. Allegro vivace
- II. Andante cantabile
- III. Menuetto: Allegretto
- IV. Finale: Allegro molto



### THE BACKGROUND

Mozart's valedictory effort as a symphonist has, in its two-hundred-plus years of existence, never been out of favour. It represents the supreme height of symphonic craftsmanship welded to artistic inspiration, inviting the most eloquent praise and poetic expression from those who experience its beauties and perfection. It was composed, along with Symphonies Nos. 39 and 40, during a six-week period in the summer of 1788.

Mozart did not assign the nickname “Jupiter” (it came years after his death from the impresario Salomon, Haydn's London sponsor), but it seems absolutely appropriate for music that evokes images of Olympian pomp, nobility, grandeur and perfect mastery of construction. Musicologist Klaus G. Roy sees in this music a “classic divinity ... Nowhere else in his entire output does Mozart convey so directly the atmosphere of mastery, imperiousness, even omnipotence. There is a sense of total command over the materials chosen ... it is in this music that he defeated the cruel, thoughtless world in which he lived; he celebrated a conquest in the spiritual sphere that has proved over the centuries to have been decisive. It was, in this medium, the final thunderbolt of the chief of the musical gods.”

### THE MUSIC

The first movement contains three distinct themes, each a perfectly balanced entity in itself. The first consists of a brusque, imperious call to attention followed by a graceful, lilting figure. The second also reveals within itself contrasts and balances: of ascending and descending scale-like fragments, of strings alone and then combined with woodwind colouration, as well as being an overall contrast to the first theme. The third theme has a mischievous and capricious quality to it. Mozart borrowed this closing theme from a comic aria he had written for bass just months before, “Un bacio di mano,” K. 541, written as an additional number for an opera by Pasquale Anfossi.

In the second movement Mozart turns from the proud, extroverted mood of the opening movement to one of profound expression, pensive eloquence and restrained elegance. The first theme is one of the longest he ever wrote. The use of muted violins throughout lends a shadowy, introverted character to the music. Trumpets and timpani are silent.

The dignified Menuetto, like the first movement, combines contrasts of loud and soft, graceful and imperious, smoothly lyrical and sharply detached in music of exquisitely balanced form. Other features of this movement include a greater degree of chromatic writing than normally found in minuets of the time, and the only instance in a Mozart minuet of separate parts for cellos and basses. In the Trio section Mozart engages in some Haydnesque humour, beginning with a classical cadential figure that sounds more like an ending than a beginning.



The final movement opens with a four-note motif. Several new themes and motifs are presented as well in the course of this sonata-form movement. Mozart builds everything into an effortlessly flowing web of counterpoint involving a veritable catalogue of devices: double and triple counterpoint, thematic inversion, canon, stretto, augmentation and diminution, all fashioned into a dazzling display of tonal architecture. The Olympian coda simultaneously combines all five thematic ideas into an incredible contrapuntal tour de force.

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## ABOUT THE WRITER

Formely a horn player in the Montreal Symphony, Robert Markow now writes programme notes for that orchestra and for many other musical organizations in North America and Asia. He taught at Montreal's McGill University for many years, has led music tours abroad, and writes for many leading classical music journals, including American Record Guide, Fanfare, Opera, Opera News, The Strad, and Symphony. He travels regularly to Europe, Asia and Australia in search of musical stimulation.



# MALAYSIAN PHILHARMONIC ORCHESTRA



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Naohisa Furusawa

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