

Back to the Classics



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pentas 1, klpac | 8 – 10 Apr 2022

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Concert Programme

An Outdoor Overture

AARON COPLAND (1900 - 1990)

Children's March

PERCY GRAINGER (1882-1961)

Over the Hills and Far Away

Sanctuary

FRANK TICHELI (B.1958)

Havendance

DAVID HOLSINGER (B. 1945)

Chorale and Alleluia

HOWARD HANSON (1896-1981)

Armenian Dances Part II

ALFRED REED (1921-2005)

I. Hov Arek (The Peasant's Plea)

II. Khoomar (Wedding Dance)

Second Suite in F for Military Band, Op.28, no.2

GUSTAV HOLST (1874-1934)

I. March | II. Song Without Words

III. Song of the Blacksmith

IV. Fantasia on the Dargason



THE KUALA LUMPUR
PERFORMING
ARTS CENTRE
SYMPHONIC
BAND

klpac Symphonic Band

The klpac Symphonic Band was formed in 2009. Like the klpac Orchestra, it is a community-oriented initiative aimed at providing a platform for wind and brass musicians to hone their skills and perform regularly. It was established to fill a gap in the local music scene where many wind and brass players who started playing during their schooling years were left with no avenue to continue after graduating. The band debuted with Friendship in Concert in 2009. It is currently under the leadership of Cheryl Mah.

RESIDENT MUSIC DIRECTOR Cheryl Mah (2011 – Present)



klpacSB



klpac.symphonicband

PICCOLO / FLUTE

**Chew Sze Gee

FLUTE

Chai Qing

Chan Ken Ying

Evyne Lim

Giselle Gan Gi Cheng

Kwek Wai Jem

Pah Chee Choong

OBOE

**Chia Min Shen

OBOE / ENGLISH HORN

#Yong How Keen

E♭/B♭ CLARINET

Coco Kwo

B♭ CLARINET

*Chong Tao Xin

*Jasni Jafferi

#Chew Sin Yi

Hong Ji Ching

Lee Xue Ying

Lydia Ong

Matt Billaud

Stella Sit

Yap Kah Hui

BASS CLARINET

**Lai Pak Kin

ALTO SAX

**Ian Chan

Joshua Ng

Teoh Zhi Shan

Wong E-Jo

TENOR SAX

Renaud Bayle

BARITONE SAX

Aaron Chin

FRENCH HORN

**Jonathan Handley

Casper Foo

Derek Hayes

Marvin Loh

Woon Yee Yin

TRUMPET

**Yeow Boon Sim

#Kevin Christensen

Lim Kah Loke

Tai Han Jian

Tan Kai Xiang

TROMBONE

**Mustaqim Abdullah

Lau Jing Gang

Low Wei Xiang

Yap Jun Wei

BASS TROMBONE

Alven Heng

Kestle Low

EUPHONIUM

**Chris Wong

Chrissie Kuan

Low Kim Hoe

Tan Juen Loon

TUBA

Effey Halim

Pang Hung Yi

DOUBLE BASS

Joey Chew

KEYBOARD

#Mabel Choong

See May

PERCUSSION

**Bryan Cheah

**Lee Si Yuan

Alvin Ong

Ant Chua

Candis Lim

#Chia Cheng Kok

Chris Lai

#Yap Siu Yan

*CONCERTMASTER
**PRINCIPAL | #GUEST



Dato' Dr. Faridah Merican EXECUTIVE PRODUCER

Known as the First Lady of Malaysian Theatre, Faridah's early acting credits include such plays as 'Lela Mayang', 'Tok Perak', 'Uda dan Dara' and 'Alang Rentak Seribu', works that defined the Malaysian theatre in the 60s and 70s, and determined the direction that theatre would take in the next few decades.

In the early 60s, she joined Radio and TV Malaysia. Simultaneously, she was involved in the formative years of Malaysian Advertising, and served on the Board of Ogilvy & Mather for several years. She also sits on the board of several other institutions.

In 1989, Faridah co-founded The Actors Studio with her husband Joe Hasham OAM. In June of 2003, floods destroyed the entire complex of The Actors Studio in Plaza Putra, Dataran Merdeka. Out of that devastation, Faridah's 'nothing is impossible' attitude generated yet another ground-breaking event – the birth of The Kuala Lumpur Performing Arts Centre, set up by the YTL Group, Yayasan Budi Penyayang and The Actors Studio.

Over the years, Faridah has been awarded the Ahli Mangku Negara in 1973, the Darjah Johan Negeri in 2001, the Johan Setia Mahkota in 2004, the BOH Cameronian Lifetime Achievement Award. In 2005, Faridah was conferred the 'Darjah Dato' Paduka Tuanku Ja'afar by the Yang Di-Pertuan Besar of Negeri Sembilan on the occasion of His Highness' 83rd Birthday. The following year, she received an Honorary Master of Letters at University Sains Malaysia's 35th Convocation. Finally in 2014, Faridah received the Outstanding Achievement award under the Arts, Culture and Entertainment category from the Inaugural Malaysian Women of Excellence Awards. In 2011, she co-founded the Performing Arts Centre of Penang (penangpac) which operated until 2022. Faridah now sits on The Laureate Advisory Board.

She was awarded an Honorary Doctorate in the Arts by Taylor's University in 2018. Faridah is currently the Adjunct Professor & Programme Development Director of TUTAS, Malaysia's first performing arts conservatory degree programme by The Actors Studio and Taylor's University.



Joe Hasham OAM ARTISTIC DIRECTOR

Joe was born in Tripoli, Lebanon, did his schooling in Sydney, Australia, moved to Malaysia in 1984 and is now a proud permanent resident of his adopted country. Joe is Artistic Director of The Actors Studio, which he set up with his wife Faridah in 1989, and also Artistic Director of The Kuala Lumpur Performing Arts Centre (klpac). In 2011, he co-founded the Performing Arts Centre of Penang (penangpac) which operated until 2022. Joe is a graduate of NIDA (National Institute of Dramatic Art) at the University of NSW, Sydney, Australia. Before he made the decision to come to Malaysia, he was one of the most sought after actors in Australia. Joe is a multi award winning film director, actor, writer and recording artist.

Joe was awarded the Medal of the Order of Australia (OAM), within the Australian Honours System "For Service to the performing arts through The Actors Studio (Malaysia) and The Kuala Lumpur Performing Arts Centre; and, as an actor, writer, producer and director". Joe is currently the Adjunct Professor & Programme Artistic Director of TUTAS, Malaysia's first performing arts conservatory degree programme by The Actors Studio and Taylor's University.

PHOTO BY EDDIE TAN



Cheryl Mah

MUSIC DIRECTOR & RESIDENT CONDUCTOR
klpac SYMPHONIC BAND

Graduated from Elder Conservatorium of Music (Australia) with concurrent majors in Piano Performance and Music Education, Cheryl Mah completed Performance-based Master Degree in Conducting and Directorship from Salford University (England, UK) under tutelages of Professor Dr. David King and the late Dr. Roy Newsome, specializing in Brass Band Conducting.

An active music educator, Cheryl conducts UCSI University Orchestra (Malaysia) in regular concert performances, and has been the creative director and resident conductor of the award-winning ensemble Kuala Lumpur Performing Arts Centre (klpac) Symphonic Band since 2011.

Apart from directing various ensembles, Cheryl co-founded the Birdian Saxophone Quartet in 2000, based in Kuala Lumpur, where she plays the baritone saxophone. The quartet initiated the "Chamber Wind Project" since 2012, featuring distinguished chamber wind ensembles from the region. An up-to-date of five instalments have since received significant recognition in promoting the growth of wind chamber playing to the wider community.

Programme Notes

An Outdoor Overture

AARON COPLAND (1900 - 1990)

Customarily cited as "The Dean of American Composers", Aaron Copland staped in the core idea of creating "American music for American youth", and composed *"An Outdoor Overture"* for the orchestra of High School of Music and Art in New York City, 1938. The work was then transcribed for band ten years later by the composer himself. During the mid-1930, Copland was in the midst of experimenting with some stylistic changes in his writing, and this particular work effectively displayed the essence of simplicity which made it accessible to a broader public. The "outdoor" in the title stems from the style of spacious chordal writing, implying that very high and very low sonorities are present throughout.

Children's March

PERCY GRAINGER (1882-1961)

Over the Hills and Far Away

An Australian pianist and composer, Percy Grainger spent most of his adolescent years in England, and emigrated to the United States after the outbreak of World War 1 where he was enlisted as an Army bandsman. His work *"Children's March - Over the Hills and Far Away"* was originally composed for piano in between the year 1916 and 1919. The band version was then premiered by the Goldman Band at Columbia University in 1919. One of the highlights of his unparalleled orchestrating skills demonstrated in this work is the use of the piano, where it integrates into the wind band orchestration as "part of the team" rather than a solo instrument. Another innovation in this score calls for certain members of the band to sing or "vocalise" in two passages where they are not employed with their own instruments. His unconventional approach to writing for band marks a significant contribution to the concert band's literature. His devoted love for folk materials can easily be traced, though the tune is entirely of his own original.

Sanctuary

FRANK TICHELI (B.1958)

"Sanctuary" was composed by American composer Frank Ticheli for H. Robert Reynolds as a symbol of enduring friendship. The work was commissioned in his honour and received its premiere performance by the University of Michigan Symphony Band, an ensemble that was under his baton for 26 years. Labelled as one of the most interesting and attractive composers on today's scene, Ticheli chose horn, which functions as the "main musical messenger" in this work because Reynolds was also a horn player. The opening set of pitches is derived from the letters of Mr. Reynolds's first name - Harrah. The impressive craftsmanship that features striking instrumental colours and timbres with huge energetic impetus is of strong evidence throughout the piece.

Havendance

DAVID HOLSINGER (B. 1945)

"Havendance" was the first piece in a series of "children's dances" by the American composer, conductor and educator David Holsinger. It was written for an anniversary concert of a North Central Missouri honour band in 1985. It is an overture, with his daughter, Haven, as the subject of this dance piece. She was eight-year-old back then, constantly leaping and dancing about the house. He tried to capture those moments of her dancing about in the house in this piece. This outstanding selection for both concert and contest has made a strong step toward becoming an established part of the band repertoire. Built on an unrelenting rhythmic ostinato and variations, it is a work of merit that should not be overlooked!

Chorale and Alleluia

HOWARD HANSON (1896-1981)

An ardent Advocate of American Music, "*Chorale and Alleluia*" was written by distinguished composer Howard Hanson. It was commissioned by Edwin Franko Goldman for the American Bandmasters Association in 1954, and the premiere performance was given in the same year. It was the composer's first work for a symphonic band. The piece opens with a fine flowing chorale. It is traditionally tonal and fulfills harmonic expectations. Soon the joyous "Alleluia" theme appears and is evident throughout. A bold statement of a new melody makes its appearance in the lower brasses in combination with the previous themes. The effect is one of the cathedral bell ringing, religious exaltation, solemnity, and dignity.

Armenian Dances Part II

ALFRED REED (1921-2005)

I. Hov Arek (The Peasant's Plea)

II. Khoomar (Wedding Dance)

A versatile American composer, conductor and educator, Alfred Reed had numerous musical works that branched out into several paths, notably for orchestra, band and chamber work. "*Armenian Dances Part II*" was one of his important works, though a less-performed work compared to Part I. Staped along with Part I, Part II is the final three movements of the complete suite, each based on an authentic Armenian folk song. It was dedicated to Dr. Harry Begian who premiered and conducted the University of Illinois Symphonic Band in 1976. First movement opens with a mysterious tune by the woodwind section, followed by a lyrical melody played by an English horn. This lyrical movement describes a young man asking the mountain to send him a breeze to get rid of his difficulty. The second movement is an energetic, joyous melody depicting how a young couple met and got married. It describes the joyful scene of the wedding scene in an Armenian village. The band will be performing the first two movements of Part II.

Second Suite in F for Military Band, Op.28, no.2

GUSTAV HOLST (1874-1934)

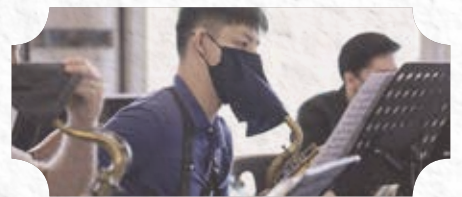
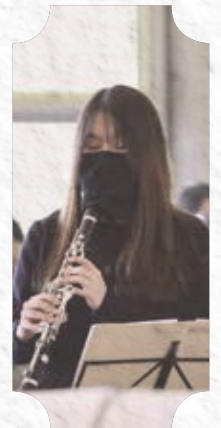
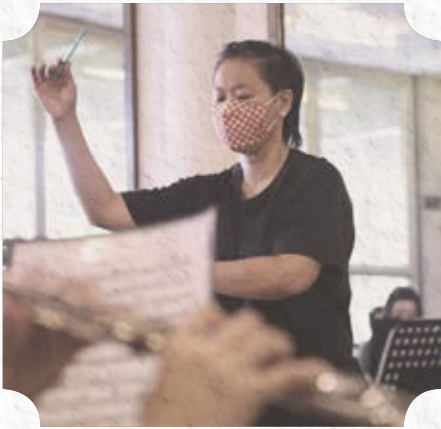
I. March | II. Song Without Words

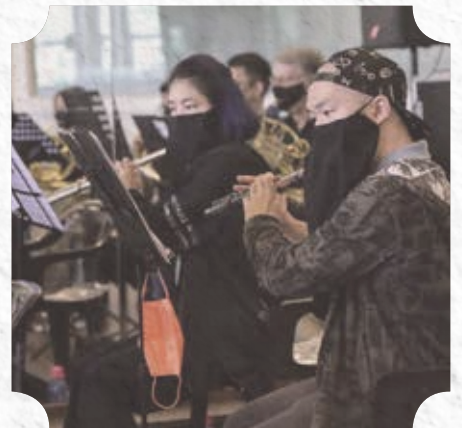
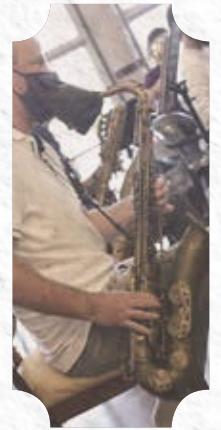
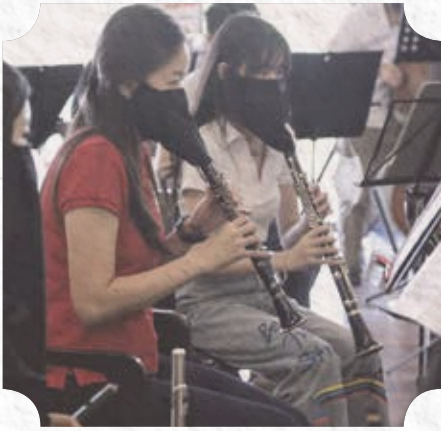
III. Song of the Blacksmith

IV. Fantasia on the Dargason

Regarded as revolutionary for its time in the beginning of the twentieth century, Second Suite in F for Military Band was exclusively written for the medium instead of a transcription from previous composed orchestral work. The suite was composed by British composer and teacher Gustav Holst in 1911, where some revisions were made later in December 1921. The premiere took place in the following year at the Royal Albert Hall, London. It consists of four movements and each is based upon a specific English folk song.

The first movement, "*March: Morris Dance, Swansea Town, Claudy Banks*", begins with a simple five-note motif between the low and high instruments of the band, then followed by a euphonium solo on a lyrical tune in the middle section. There is an unconventional shift of tonality to subdominant minor in compound time at the following section. The second movement, "*Song Without Words, I'll Love my Love*" is contrastingly slow with sorrowful melody led by oboe. The third movement, "*Song of the Blacksmith*" opens with an upbeat and energetic brass section that brings out the sound of a blacksmith tempering metal with an anvil. The frequent change of time signature is one feature that you can find in this movement. The final movement "*Fantasia on the Dargason*", opens with the folk tune Dargason by alto sax. The fantasia continues through several variations encompassing the full capabilities of the band. The second folk tune "Greensleeves" is woven into the fantasia by the use of hemiola, with "Dargason" being in 6/8, and "Greensleeves" being in 2/4.





Creative & Production Team

klpac Symphonic Band Committee for Year 2022

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Joe Hasham OAM

RESIDENT CONDUCTOR / MUSIC DIRECTOR / PRESIDENT

Cheryl Mah

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TRUMPET Yeow Boon Sim

TROMBONE Mustaqim Abdullah

EUPHONIUM & TUBA Chris Wong Ken Lun

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Bryan Cheah Zi Hau, Lee Si Yuan

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ASSISTANT GENERAL MANAGER
(THEATRE & TECHNICAL MANAGEMENT)

Lawrence Selvaraj

ASSISTANT GENERAL MANAGER

(ADMIN, FINANCE & PRODUCTION) Easee Gan

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TECHNICIAN Mohd Helmi Md Khairi

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Acknowledgements

GUEST PLAYERS

Chew Sin Yi, Chia Cheng Kok,
Kevin Christensen, Mabel Choong See May,
Yap Siu Yan, Yong How Keen

MEDIA

Eksentrika, Kakiseni
Oriental Daily, YTL Infoscreen

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Goh Bong Hiang, Chew Seng Cheong
leggoshoot

*We would love to extend a big thank you
to members of the media, volunteers,
photographers, crew and to all who
have helped this production!*

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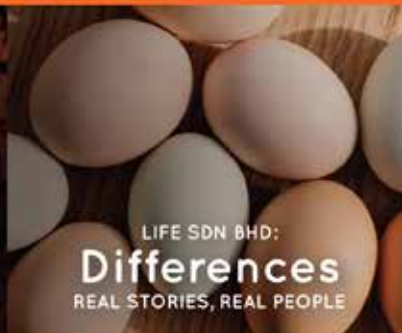
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Joe Hasham OAM &
Dato' Dr. Faridah Merican



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13 - 17 APR



23 APR



28 APR - 1 MAY

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klpac & TAS' losses due to Covid-19 have exceeded RM2 million and its venue has been deprived of audiences for 377 days. It requires a minimum of RM130,000 per month to stay afloat. Each ticket sold goes toward this immediate cause.


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