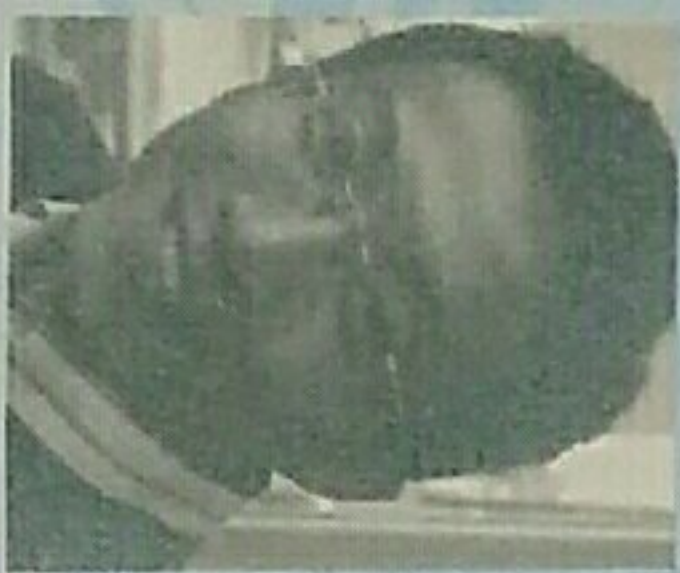


WONG CHEE YEAN

Triptych

- Left
- Divertimento
- Right



THE COMPOSER

Wong Chee Yeon graduated from Indiana University, Bloomington, USA as a piano major in 2009. His former teacher at IU, Emile Naoumoff, himself a student of Nadia Boulanger, has had an enormous influence on his performing skills as well as musical aesthetics. Composing started a few years ago as a leisurely activity of arrangements and transcriptions. Chee Yeon is largely self-taught; he has never taken any composition or orchestration lessons. He is very grateful to find himself in this unusual position of being given the opportunity to hear his music performed by such a wonderful orchestra.

THE COMPOSITION

As the title *Triptych* suggests, the composition is made up of three parts. Typically a Renaissance panel painting of triptych form would have two smaller panels placed on both sides of the larger middle panel resulting in a symmetrical structure. The layout and the structure of the composition are proportioned according to this idea of symmetry too, where two short outer movements for voice and orchestra, simply called "Left" and "Right", are hinged to a longer middle movement for orchestra called "Divertimento".

The poems of the two songs are taken from a collection of poetry called *How the Hills are Distant* (1968) by a Malaysian poet, Wong Phui Nam. The "Divertimento" is an orchestrated and expanded version of an early composition commissioned by Mr. Joost Flach for High Winds Ensemble in 2007. Again, the movement is divisible into three sections: the first section consists of melodic materials in the style of Renaissance dance music, the middle section consists of an aria by a prominent Renaissance figure, Constantijn Huygens, from his collection of songs *Pathodia sacra et profana* (1647), and the final section is a development and working of the thematic ideas presented in the previous sections. The wind ensemble version will be published by a German publisher Floricor in 2010.

Left

The mist drifting across the field
edges up the compound
of my house
along the foot of the
hibiscus hedge,
moving vaguely like fear
among the cane.

I sit up to watch, as I have
on many nights
from my darkness at
the window,
my heart precise within
these walls,
my room with its table and
crumpled bed.

It is imminent: in the
sudden smell
of wet grass and stir
among the frangipani,
in the straight tense
fence-posts in half-light
against the margin of
encroaching sleep,
where I anticipate only
a wakening
to vague remembrance
of a harrowing in my
dream.

Right

Where the blind fringes
of my words
let in the symptoms of
a dawn
breaking its anguish
over the hard indifferent
pavements,
and loneliness in the
bone engenders
this grotesque of faces
under street lamps,
women who pace their
incarceration in empty
streets,

I may be ready for the
torment which infects
a new beginning: to be
my lute's flame
to charm these manic
buildings, the columns
and mindless walls,
withholding monsters,
kindling the lost ease of
swaying boughs
and swifts under a mild
sun, to sue
out of a paranoid darkness
for a forgotten eurymyia.

THE PERFORMER



Born in Kuala Lumpur, Mei Foong started learning piano at 9 and furthered her music education through vocal training. She first received her Bachelor Degree in the National Taiwan Normal University where she learned vocal performance with Prof. Ren Rong and piano performance under Prof. Li Wei-Wei. In 2003, after the graduation from Taiwan and winning the first prize in the vocal competition at the university, she went to Italy and studied at the Conservatorio di Musica Santa Cecilia, Rome, where she learned under Maestra Rebecca Berg. She received a full scholarship to pursue her master study in the University of Melbourne where she studied with Merlyn Quaife.

As an active recitalist, Mei Foong has given several well received solo recitals in Kuala Lumpur, Taiwan, Rome and Melbourne, where she performed Robert Schumann's *Frauenliebe und Leben*, Gabriel Faure's *La Bonne Chanson*, Richard Strauss' *Four Last Songs* and many chamber music and operatic repertoire. Today, she is a music lecturer at the Malaysian Institute of Art.

Malaysian Philharmonic Orchestra

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Claus Peter Flor

CONDUCTOR

LAUREATE

ASSOCIATE CONDUCTOR

Kevin Field

FIRST VIOLIN

Concertmaster
Markus Gundermann

CO-CONCERTMASTER

Liu Jian

PRINCIPAL

Peter Daniš

ASSISTANT PRINCIPAL

Ming Goh

SUB-PRINCIPAL

Vira Myzhenstseva

RUNA BAAGÖE

Mahno Daniš

ENGYEN KAPLAN

Yuko Kawami

EYGS KONI

Brian Larson

MARTIJN NOOMEN

Sherwin Thia

LILLIAN WANG

Yanbo Zhao

SECOND VIOLIN

Section Principal
Daniela Rodnité

CO-PRINCIPAL

Alexandru Radu

ASSISTANT PRINCIPAL

Luisa Hyams

CATALINA ALVAREZ

Miroslav Daniš

CHIA-NAN HUNG

Anastasia Kiseleva

STEFAN KACIS

Zhenzhen Liang

IONUT MAZAREANU

Tan Poh Kim

CHRISTINE YU

*Justin Gopal

VIOLA

Acting Co-Principal
Jin Zhen Hong

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Gabor Mokány

SUB-PRINCIPAL

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BORIS BERMAN

Furniko Dobrinov

LINDA GARRETT

Toko Inomoto

ONG LIN KEM

Carol Pendlebury

SUN YUAN

*Peter Koczán

CELLO

Co-Principal
Csaba Kőrös

Assistant Principal
Steven Retallick

Sub-Principal
Simon Cobcroft

Gerald Davis

Julie Dessureault

Laurentiu Gherman

Zsolt Kovács

Krisztina Krol Kovacs

Ornuif Lillejorika

Allison Smith O'Connell

Tan Poh Joo

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Wolfgang Stelke

Co-Principal
Christopher Brandt

Assistant Principal
Joseph Pruessner

Raffael Bietenhader

Jun-Hee Chae

Naohisa Furusawa

Peter Graf

John Kennedy

FLUTE

Section Principal
Hristo Dobrinov

Co-Principal
Yukako Yamamoto

Sub-Principal
Rachel Jenkyns

PICCOLO

Principal
Sonia Croucher

OBOE

Section Principal
Simon Emes

Co-Principal
Joost Flach

COR ANGLAIS

Principal
Denis Simonnet

CLARINET

Gues Principals
*James Shields

Co-Principal
Marcel Luxen

Sub-Principal / E Flut
Matthew Larsen

*Catherine Cahill

BASS CLARINET

Principal
Chris Bosco

BASSOON

Section Principal
Alexandar Lenkov

Sub-Principal
Vladimir Stoyanov

CONTRA BASSOON

Principal
Zsolt Harsányi

HORN

Section Principal
Lin Liang

Co-Principal
James Schumacher

Assistant Principal
Sim Chee Ghee

Guest Sub-Principal
*Laurence Davies

TRUMPET

Section Principal
Jon Dante

Co-Principal
William Theis

Sub-Principal
William Day

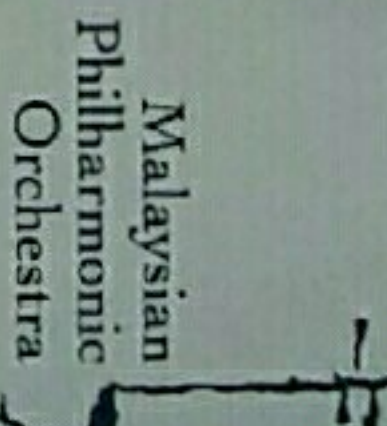
Assistant Principal
John Bourque

HARP

Co-Principal
Tan Keng Hong

KEYBOARD

Section Principal
Akiko Daniš



Notes: Sectional string players are listed alphabetically and rotate within their sections. *Substitutes

