

The 153rd Tokyo Opera City Subscription Concert  
**Thu. Mar. 9, 2023, 19:00 at Tokyo Opera City Concert Hall**

The 982nd Suntory Subscription Concert  
**Fri. Mar. 10, 2023, 19:00 at Suntory Hall**

The 983rd Orchard Hall Subscription Concert  
**Sun. Mar. 12, 2023, 15:00 at Bunkamura Orchard Hall**

Andrea Battistoni, conductor

Yuka Ishimaru, organ

Kaoru Kondo, concertmaster

Hector Berlioz: *Roman Carnival Overture*, Op. 9 (ca. 10 min)

Alfredo Casella:

*Italia*, Rhapsody for Orchestra, Op. 11 (ca. 20 min)

- I. Lento, Grave, Tragico; Con molta fantasia
- II. Lento assai – Lontano
- III. Allegretto grazioso, poco mosso
- IV. Allegro molto vivace. Festoso, con animo

— intermission (ca. 15 min) —

Camille Saint-Saëns:

Symphony No. 3 in C minor, Op. 78 "Organ" (ca. 35 min)

- I. Adagio – Allegro moderato – Poco adagio
- II. Allegro moderato – Presto – Maestoso – Allegro

Presented by Tokyo Philharmonic Orchestra  
 Subsidized by the Agency for Cultural Affairs Government of Japan |  
 Japan Arts Council  
 In Association with **Bunkamura** (Mar. 12)



- Exiting during the performance will be tolerated. If you do not feel well, please exit or enter as you need. However, please mind the other listeners so that they will be minimally disturbed.
- If you enter just before the concert, we may escort you to a seat different from the one to which you were originally assigned.
- Please refrain from using your cellphone or other electronic devices during performance.
- Late admittance will be refused during the live performance.
- Hold applause please. Please cherish the "afterglow" at the end of each piece for a moment before your applause.

## Artist Profile



©Takafumi Ueno

### Andrea Battistoni, conductor

Chief Conductor of  
the Tokyo Philharmonic Orchestra

Born in Verona in 1987, Andrea Battistoni is a rising star with an international reputation as one of the most important conductors of his generation. He was appointed First Guest Conductor at the Teatro Carlo Felice in Genoa in 2013, and Chief Conductor of the Tokyo Philharmonic Orchestra in 2016.

In Tokyo he has proved to be a sensation with his charisma and sensitive musicality, conducting Tokyo Phil in operas such as Nabucco, Rigoletto, Madama Butterfly (Nikikai), and Aida (co-produced grand opera), as well as numerous symphonic works including Roman Trilogy, Pictures at an Exhibition, and Rite of Spring. The concert-style operas he has led - Turandot (2015), Iris (2016), and Mefistofele (2018) have secured his reputation as a leading light with critics and audiences alike. He has been regularly releasing CDs with the Tokyo Phil through Nippon Columbia.

Other noteworthy engagements include: Teatro alla Scala, La Fenice in Venice, Deutsche Oper Berlin, Arena di Verona, Bayerische Staatsoper in Munich, Mariinsky Theater, and world-renowned orchestras such as the Filarmonica della Scala, Accademia di Santa Cecilia, and Israel Philharmonic.

His book, *Non è musica per vecchi* was published by Rizzoli in 2012, and by Ongaku-No-Tomo-Sha in Japan in 2017.

In 2021, Andrea Battistoni, performing with Tokyo Phil, won the OPUS KLASSIK Prize 2021 in the 20th/21st Century symphonic category, one of the most prestigious classical awards in Europe, for their international disc, "Dvorak: Symphony No. 9, 'From the New World' & Works of Akira Ifukube."

Website <http://www.andreabattistoni.it/>

Facebook <https://www.facebook.com/Andrea-Battistoni-159320417463885/>

9  
Mar10  
Mar12  
Mar



©Naoko Nagasawa

## Yuka Ishimaru, organ

Graduated from Tokyo University of Fine Arts and Music, Yuka Ishimaru continued to study at the Royal Danish Academy of Music with the scholarship from the government of Denmark, and further at Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart as a member of Japanese Government Overseas Study Program for Artists. Won the Grand prix and Dane & Polly Bales prize at the 22nd International Organ Competition Grand prix de Chartres. She toured both in Europe and in Japan as well as performed with major orchestras and conductors around the globe. She also actively appears in Japanese television programmes. Yuka Ishimaru is highly acclaimed for her passionate and rich sound, performance technique and dense registration of the instrument. She is teaching at the Musashino Academia Musicae, and from April 2020, she is serving as residential organist at Niigata City Performing Arts Center “RYUTOPIA”.

9  
Mar10  
Mar12  
Mar

# Program Notes

Text by Robert Markow

## Hector Berlioz: *Roman Carnival Overture*, Op. 9

On September 10, 1838, Berlioz saw his first opera, *Benvenuto Cellini*, receive its premiere in Paris. The opera failed miserably, due partly to a faulty libretto, partly to a disastrously ineffective Cellini, partly to the unsympathetic conductor, and partly to an audience expecting a stage spectacle of Meyerbeerian proportions. After three more poorly-attended performances it was dropped and not heard again in France until 1913; even today this magnificent work is rarely presented. The only popular excerpts from this opera are its overture and the additional music written in 1843 to serve as either the Introduction to Act II or as an independent concert work. This music is known today as the *Roman Carnival Overture*. Its first performance as an independent work was given at the Salle Herz in Paris on February 3, 1844, conducted by the composer.

The frenetic bustle of Carnival season (just before Lent, a period of about six weeks in the Christian liturgical calendar leading up to Easter) has been depicted on numerous occasions in music. The best-known expressions in orchestral terms are probably Tchaikovsky's *Capriccio italien*, Dvořák's *Carnival Overture* and Berlioz' *Roman Carnival Overture*. Much of the musical substance derives from the opera itself, especially from the Carnival scene, portrayed by the joyous, exhilarating *saltarello* theme. The long, expressive English horn solo, which occurs just after the brief introductory flourish, is one of the most famous in the repertory for that instrument. The melody comes from the first-act duet between Cellini and Teresa, and later becomes the subject of a *fugato* section. This leads into the *Allegro*, the famous *saltarello* (an Italian dance whose rhythm is characterized by rapidly pulsing triplets grouped into pairs). The impetuous verve, orchestral brilliance, and rhythmic energy of this music combine to make the *Roman Carnival Overture* one of the most famous and enduring works in the entire repertory.

9  
Mar

10  
Mar

12  
Mar

**HECTOR BERLIOZ:** Born in La Côte-Saint-André, near Grenoble, December 11, 1803; died in Paris, March 8, 1869

**Work composed:** 1843 **World premiere:** February 3, 1844 in Paris at the Salle Herz, conducted by the composer

**Instrumentation:** 2 flutes (2nd doubling on piccolo), 2 oboes (2nd doubling on English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, timpani, percussion (tambourine, triangle, cymbals), strings

## Alfredo Casella: *Italia*, Rhapsody for Orchestra, Op. 11

Italy has long been a rich source of inspiration for composers: Mendelssohn's *Italian Symphony*, Strauss's *Aus Italien*, Tchaikovsky's *Capriccio italien*, Berlioz' *Harold in Italy*, and Wolf's *Italian Serenade*, just for starters. Casella's twenty-minute rhapsody *Italia* too belongs in this company.

Casella came from a family of cellists. His grandfather (a friend of Paganini), his father, and his two brothers were all cellists; his mother was a pianist. In 1896, at the age of thirteen, he went to Paris to continue his training at the Conservatoire, where he studied composition with Fauré alongside other students including Enescu and Ravel. In Paris he also met Debussy, Stravinsky, and de Falla, and had passing acquaintance with Mahler and Strauss as well. All of these to some extent had an effect on Casella's music. He was an avid promoter of modern music, and had a distinguished career as a teacher, concert pianist, and conductor as well. In 1921 he made an American tour, leading the orchestras of Philadelphia, Cincinnati, Detroit, Chicago and other major cities. From 1927 to 1929 he was conductor of the Boston Pops, immediately preceding Arthur Fiedler's long reign at the post.

*Italia* was only Casella's second orchestral work, following a symphony (Op. 5, 1905-06). Nevertheless, Mahler thought highly enough of it that he persuaded the prestigious firm of Universal in Vienna to publish the score. In 1941, Casella wrote in his memoir, *Music in My*

9  
Mar10  
Mar12  
Mar

*Time*, “. . . I began two important orchestral works in which I intended to face for the first time the problem of creating a style at once Italian in spirit and contemporary in its sonorous language. One of these was the Suite in C major...The other was a much greater undertaking and still resists the weight of the years; it is the rhapsody *Italia*.”

Bearing in mind that Casella had been living outside his native Italy from a young age, “it was quite difficult,” he wrote, “to create the style [I] imagined and sought to realize in that work in the environment in which [I] lived.” What gave Casella particular satisfaction was that despite “living in the midst of a musical culture overwhelmingly dominated by Impressionism, [*Italia*] turned out to be anti-Impressionistic. Nothing is more remote from Debussyism than this linear and monumental architecture.” As for the use of Italian folk songs, Casella asserted that “it was natural that when I wished to create a national music I should look for a basis in the national folklore. Many others still do this today, with less ingenuousness than mine.”

The four connected sections, each four-to-seven minutes in length, are easily identifiable. The second begins with a long solo for the English horn in a quiet pastoral setting. The third, introduced by the solo bassoon to harp accompaniment, projects a jaunty tone, and the fourth features one of the best-known Italian songs, “Funiculì, Funiculà.” The song was so ubiquitous that many people assumed it belonged to antiquity. Not so. It was written by a contemporary of Casella, Luigi Denza (1846-1922). When Strauss incorporated the tune into his *Aus Italien* in 1886 he was apparently unaware that it was under copyright, and was sued by Denza for royalties. Rimsky-Korsakov made the same assumption in his orchestral arrangement entitled *Neapolitan Song* (Op. 63). In Casella’s case, however, Denza liked Casella’s treatment so much that he waived copyright fees. Critic Phillip Scott called the music “nothing less than a monumental celebratory fantasia on the tune, bringing to the final section of *Italia* an almost orgiastic impact.”

Casella conducted the premiere on April 23, 1910 in the Salle Gaveau in Paris. Italy waited until 1924 to hear the work.

9  
Mar10  
Mar12  
Mar

**ALFREDO CASELLA:** Born in Turin, July 25, 1883; died in Rome, March 5, 1947

**Work composed:** 1909 **World premiere:** April 23, 1910 in Paris at the Salle Gaveau, conducted by the composer

**Instrumentation:** 3 flutes (3rd doubling on piccolo), 3 oboes (3rd doubling on English horn: 1st on score, but customarily 3rd), Eb clarinet, 2 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, percussion (tambourine, snare drum, bass drum, triangle, cymbals, bell, tam-tam, glockenspiel), 2 harps, strings

## Camille Saint-Saëns: Symphony No. 3 in C minor, Op. 78 "Organ"

For grandeur, majesty and sheer tonal opulence, few symphonies can stand beside the Third of Saint-Saëns. The prominent contribution from the organ, the “King of Instruments,” provides an additional measure of imposing sonority to the work. Yet, there is little in Saint-Saëns’ other music to prepare us for this symphony’s monumentality and its undisguised attempts to “wow” the audience. Saint-Saëns generally conformed to the stylistic traits of much French music – charm, elegance, restraint, plus the transparent scoring, clean outlines and consummate craftsmanship of a basically classical orientation. The *Organ* Symphony has all of this, but it has more as well – much more. Michael Steinberg has dubbed Saint-Saëns the “master of the immense and effortless *fortissimo*.”

The Third Symphony was written in early 1886 as the result of a commission from the Royal Philharmonic Society of London. The first performance took place in St. James’s Hall in London on May 19 of that year. It was a gala event of course, with the Prince and Princess of Wales (Edward VII and Queen Alexandra) in attendance. Saint-Saëns conducted his symphony after having already appeared as soloist in Beethoven’s Fourth Piano Concerto in the same concert. The public loved the symphony, and critical reception was generally favorable, though some critics grumbled about its unorthodox design.

9  
Mar10  
Mar12  
Mar

The entire symphony is based on the principle of continual transformation of a “motto” theme. This theme makes its first full appearance in the restless series of short detached notes in the violins, following the slow, mysterious introduction. The attentive ear will pick out this theme in its rhythmic and coloristic metamorphoses throughout the symphony – at varying times flowing and lyrical, detached and fragmented, broad and noble, or agitated and restless. The melodic line is also sometimes altered as well.

Although ostensibly in two large parts, the work conforms basically to a standard four-movement symphony. The first movement contains a contrasting second theme – a gently swaying line in the violins which serves as a contrast to the first – but it is the first theme (the “motto”) that is mostly developed. The *Adagio* movement is ushered in by soft pedal points in the organ, and unfolds leisurely in a mood of elevated and lofty contemplation. After a full, extended pause comes the agitated scherzo-like movement, one of extraordinary energy and drive. Into its nervous principal theme are worked fragments of original “motto” material (lightning flashes of woodwinds). The most exultant moments are reserved for the concluding section, announced by an enormous C-major chord from the organ. Sonic thrills pile up to ever greater heights, and the symphony ends in a magnificent blaze of C major.

**CAMILLE SAINT-SAËNS:** Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

**Work composed:** 1886 **World premiere:** May 19, 1886 in London at St. James’s Hall, conducted by the composer

**Instrumentation:** 3 flutes (3rd doubling on piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, triangle, cymbals), piano (four hands), organ, strings

Formerly a horn player in the Montreal Symphony, **Robert Markow** now writes program notes for orchestras as well as for numerous other musical organizations in North America and Asia. He taught at Montreal’s McGill University for many years, has led music tours to several countries, and writes for numerous leading classical music journals.

9  
Mar10  
Mar12  
Mar