

The 157th Tokyo Opera City Subscription Concert
Wed. Oct. 18, 2023, 19:00 at Tokyo Opera City Concert Hall

The 990th Suntory Subscription Concert
Thu. Oct. 19, 2023, 19:00 at Suntory Hall

The 991st Orchard Hall Subscription Concert
Sun. Oct. 22, 2023, 15:00 at Bunkamura Orchard Hall

Chloé Dufresne, conductor

Lina Nakano, violin

Kaoru Kondo, concertmaster

Lili Boulanger:

D'un matin de printemps (Of a Spring Morning) (ca. 6 min)

<The 130th anniversary of Lili Boulanger's birth>

Saint-Saëns:

Violin Concerto No.3 in B minor, Op. 61* (ca. 27 min)

- I. Allegro non troppo
- II. Andantino quasi allegretto
- III. Molto moderato e maestoso – Allegro non troppo

— intermission (ca. 15 min) —

Berlioz: Symphonie Fantastique, Op. 14 (ca. 50 min)

- I. Visions and Passions
- II. A Ball
- III. In the country
- IV. The Procession to the Stake
- V. A witches' sabbath

Presented by Tokyo Philharmonic Orchestra

Subsidized by the Agency for Cultural Affairs Government of Japan |

Japan Arts Council (Oct. 19)

In Association with **Bunkamura** (Oct. 22)



- ♪ All seats are reserved. Late admittance will be refused during the live performance. If you enter or reenter just before the concert or between movements, we may escort you to a seat different from the one to which you were originally assigned.
- ♪ 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.
- ♪ Please refrain from using your cellphone or other electronic devices during performance.
- ♪ Hold applause please. Please cherish the "afterglow" at the end of each piece for a moment before your applause.

Artists Profile



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Chloé Dufresne, conductor

A prize winner at both the 2021 Malko and Besançon Conducting Competitions, Chloé Dufresne was a Conducting Fellow at the 2022 Lucerne Festival and a Dudamel Fellow with the Los Angeles Philharmonic for the 22/23 season, and Gustavo Dudamel subsequently invited her to the Opéra de Paris Académie for 23/24.

Dufresne, a brilliant young conductor at 32, has conducted important orchestras and opera companies in Finland, France, Norway and the United States. Her orchestra engagements include the Helsinki Philharmonic, Orchestre National de France, Orchestre de Chambre de Paris, Orchestre National de Lille, Orchestre de l'Opéra de Montpellier, Norwegian Radio Orchestra, and Los Angeles Philharmonic.

She has conducted opera productions including Mozart's *Don Giovanni*, Bellini's *Norma*, Britten's *Albert Herring*, Offenbach's *Pomme d'Api* for several opera theaters, and a Bayreuth production of Wagner's *Ring* for children at the Helsinki Festival.

Last season she conducted a new production of Donizetti's *L'elisir d'amore* for Angers Nantes Opéra, Gounod's *Faust* for Opéra de Vichy and Offenbach's *Le Voyage dans la Lune* at opera houses in Massy, Metz, Reims, and Rouen. Highlights of the 2023/24 season include her Japanese debut with the Tokyo Phil, concerts with the Hong Kong Phil, Finnish Radio Symphony, and Munich Phil.

Dufresne studied viola, singing, and choral conducting before completing her Masters in conducting from the Sibelius Academy in Helsinki in 2020 where her teachers included Atso Almila, Sakari Oramo, and Alain Altinoglu. She attended masterclasses with Mikko Franck, Paavo Järvi, Hannu Lintu, David Zinman, Thomas Adès, and Susanna Mälkki, and has assisted Sakari Oramo, Gustavo Dudamel, Michael Tilson Thomas, and Esa-Pekka Salonen, completing Conducting Fellows programs at the Lucerne Festival and the Los Angeles Philharmonic.

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Lina Nakano,
violin

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NAKANO Lina was born in Tokyo in 2004. She started playing the violin at the age of 3, and studied under Ms. MORIKAWA Chihiro at the Music School for Children affiliated with the Toho Gakuen College Music Department. Since 2015, Lina has been playing the violin under Prof. Paul ROCZEK's tutelage at the Mozarteum International Summer Academy in Salzburg on a regular basis. She is currently enrolled in the soloist diploma course at Toho Gakuen School of Music, and studies under Prof. TATSUMI Akiko. She is also studying with Professor Dalibor Karvay at the Music and Arts University of the City of Vienna. In addition, she is a 2023 ROHM Music Foundation scholarship student.

She also secured first prize at the 72nd Student Music Concours of Japan (Junior high school student section), the 3rd Zhuhai International Mozart Competition for Young Musicians (China) in 2019, and at the 90th Music Competition of Japan in 2021. During this time, several awards were bestowed upon her including the Iwatani Award, the Leucadia Award, the Sumi Award, the Kuroyanagi Award, and the Masuzawa Award. She was also presented with the 7th Arion-Toho Music Award in 2020. At the 8th Sendai International Music Competition in 2022, at age 17, Lina made history by becoming the youngest first prize winner of the event to date, and in addition was awarded the Audience Prize for which she received much media attention.

She plays a 1716 Stradivarius on loan from the ITOH Foundation.

Program Notes

Text by Robert Markow

Lili Boulanger: *D'un matin de printemps* (Of a Spring Morning)

Lili Boulanger was born to a Russian princess and a 77-year-old Parisian father.

Marie-Juliette Olga Boulanger, to give “Lili” her full name, was prodigiously gifted, learning not only composition but also piano, organ, voice, violin, cello, and harp. She was the first woman to win the Prix de Rome composition prize (1913), and one of the most important women composers of the early twentieth century despite her mere 24 years. Lili’s name lives on not only on her own merits but by virtue of association with her older sister Nadia, one of the twentieth-century’s leading teachers of composition. Nadia was also a composer and also a Prix de Rome winner (Second Prize in 1908), but after Lili’s death declined to write anything more, declaring everything she had composed up to that point as “worthless.” Nadia’s life was as long (92 years) as Lili’s was short. In 1927 the asteroid 1181 Lilith was named after her.

D’un matin de printemps (Of a Spring Morning) was Boulanger’s last orchestral work, completed in January 1918 shortly before her death. It originated the year before as a duet for violin and piano, then became a piano trio, then a duet for flute and piano. Each version was slightly different. The six-minute orchestral version was first performed on March 13, 1921 at the Paris Conservatoire with Rhené-Baton conducting the orchestra of the Concerts Padeloup.

The influence of Debussy is immediately apparent in this bright, cheerful composition. Though written for full orchestra, it combines and blends each color field in multifarious subtle hues and textures. Playful moments abound as the music passes through various short episodes of contrasting mood and character. The orchestration throughout is imaginative and highly accomplished, especially for a 24-year-old. Even Debussy was not orchestrating at this level at 24.

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LILI BOULANGER: Born in Paris, August 21, 1893; died in Mézy-sur-Seine (northwest of Paris), March 15, 1918

Work composed: 1918 **World premiere:** March 13, 1921 at the Paris Conservatoire, by the Concerts Padeloup conducted by Rhené-Baton

Instrumentation: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, percussion (snare drum, triangle, suspended cymbal), harp, celesta, and strings

Saint-Saëns: Violin Concerto No.3 in B minor, Op. 61

It is common knowledge that Mozart was a child prodigy, but few people realize that Saint-Saëns was every bit Mozart's equal and then some in this respect. At the age of three he was playing tunes on the piano; at five he was reading full orchestral scores; at ten he gave his piano debut recital. His exceptionally long life stretched across several generations of composers – how many other men could claim to have personally known both Berlioz and Stravinsky? He had perfect pitch and perfect memory, could sightread anything, and wrote lively criticism. In 1908, he became the first famous composer to write music specifically for a film (Charles Pathé's *The Assassination of the Duke of Guise*).

As for his music, if it fails to plumb the emotional depths, it certainly compensates in elegance, charm and grace. The author Romain Rolland commented that “he was the only great composer who was not a genius.” Saint-Saëns excelled in a specific style, and he did it supremely well. A sense of effortlessness and natural facility pervades his music. He composed “as naturally as a tree produces apples,” to quote the man himself. Among his more than 300 compositions are eight for solo violin and orchestra: five brief showpieces (*Havanaise*, *Introduction and Rondo Capriccioso*, etc.) and three concertos.

The virtuoso Pablo de Sarasate gave the first performance of the Third Concerto on October 15, 1880 in Hamburg. Among the more notable of the many felicitous moments in the work, one can point to the opening theme played by the soloist in the violin's low range where its tone is at its richest and most expressive; the spectacular series of arpeggios that close the movement

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and take the soloist ever higher into the stratosphere; the elegant and languid barcarole tune sung by the soloist in the slow movement; the haunting effect at the end of the movement where the solo violin plays slow arpeggios in harmonics two and three octaves above a clarinet in its *chalumeau* (low) register; the dramatic recitative for violin and orchestra that opens the finale; the movement's wide-ranging, catchy, impeccably written principal theme in the gypsy style; and the soloist's varied developments of the chorale-like theme that is first presented by the orchestra's full violin section.

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

Work composed: 1879-80 **World premiere:** October 15, 1880 in Hamburg, with Pablo de Sarasate as the soloist

Instrumentation: 2 flutes (2nd doubling on piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, strings, solo violin

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Berlioz: Symphonie Fantastique, Op. 14

Berlioz' *Symphonie fantastique* stands at the very pinnacle of the genre known as the "program symphony." By the composer's own admission, Goethe's *Faust* contributed to the inspiration that produced the *Symphonie fantastique*. The power and originality of Beethoven's symphonies, especially the *Eroica*, and the depth of vision embodied in Shakespeare plays also fed Berlioz' emotional and psychic appetite. But by far the strongest and most direct influence on the composition of the symphony was a young Shakespearean actress, Harriet Smithson, who appeared in Paris as Ophelia and Juliet in productions by a touring company from England.

When Berlioz first saw Harriet on stage on September 11, 1827, he was so overwhelmed and consumed with passion for her that he became like a man possessed. His physical and mental turmoil are extravagantly expressed in numerous letters, from which the following excerpt is characteristic: "I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. ... I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! Oh unhappy one!"

All this, three years after he had first laid eyes on Harriet, and Berlioz still hadn't met her face to face!

In a heroic gesture designed to attract her attention to his burning love, this most romantic of Romantics wrote his *Fantastic Symphony: Episode in the Life of an Artist* to prove to her that he too was a dramatic artist. The performance took place on December 5, 1830, though Harriett apparently was unaware of the event. Two years later, Berlioz revised the symphony and created a long sequel, *Lélio, or The Return to Life*, preceded by an extended spoken monologue. He mounted a production of this triple bill, contriving through friends to have Harriet in attendance this time. This event took place on December 9, 1832. The ruse worked: Berlioz eventually met Harriet and married her a few months later, but it was not a happy union, and they separated after a decade, by which time Berlioz already had a mistress.

The most prominent autobiographical element of the score is the use of the *idée fixe*, a melody that recurs throughout each of the five movements in varying guises – fervent, beatific, distant, restless, diabolical, etc., depending on the changing scene. This *idée fixe* (a term borrowed not from music but from the then-new science of psychology) actually operates on two levels, for it can also be regarded as a quasi-psychological fixation which possesses the music as it possesses the thoughts of the artist of the program.

The drug-induced fantasy world of the symphony is only one of its unusual and original aspects. Not just the content, but the degree of detail Berlioz provided paved the way for the tone poems of Liszt and Strauss. Another novelty was the use of the orchestra as a giant virtuoso instrument for the conductor to play upon. (The concept of conducting as a role apart from instrumental participation was still in its infancy.) But above all, it is the myriad examples of orchestral effects and tonal colors that make this work so endlessly fascinating: the otherworldly wisps of sound high in the violins in the slow introduction; the distant, plaintive oboe and English horn calls, and the threatening thunderstorm heard on four differently-tuned timpani in the third movement; the terrifying brass and drum effects in the March; the grisly scrapings and twitterings in the introduction of the last movement, followed by the diabolical parody of the *idée fixe* in the high E-flat clarinet accompanied by a galloping figure on four bassoons; then comes the *Dies irae* theme in the tubas, accompanied by deep bells. The list could go on and on ...

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

Work composed: 1830 **World premiere:** December 5, 1830 in Paris, conducted by François Antoine Habeneck

Instrumentation: 2 flutes (2nd doubling on piccolo), 2 oboes (2nd doubling on English horn), 2 clarinets (2nd doubling on E \flat -clarinet), 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 tubas, 2 timpani, percussion (snare drum, bass drum, cymbals, tubular bells), 2 harps, strings / offstage: oboe

Formerly a horn player in the Montreal Symphony, **Robert Markow** now writes program notes for numerous orchestras and 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.

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Next Subscription Concert

November

Single tickets available

conductor: **Andrea Battistoni**, chief conductor **cello:** **Haruma Sato**

Fri, Nov 10, 19:00
at Suntory Hall

Tchaikovsky:

The Tempest

Sun, Nov 12, 15:00
at Bunkamura Orchard Hall

Variations on a Rococo Theme

Hamlet

Thu, Nov 16, 19:00
at Tokyo Opera City Concert Hall

Romeo and Juliet Fantasy Overture

<The 130th anniversary of Tchaikovsky's death>

Inquiries about tickets.

Tokyo Phil Ticket Service tel: **03-5353-9522** (weekdays 10:00-18:00,
closed on weekends and holidays)

Tokyo Phil WEB Ticket Service <https://www.tpo.or.jp/en/>

