

The 998th Orchard Hall Subscription Concert
Sun. Mar. 10, 2024, 15:00 at Bunkamura Orchard Hall

The 161st Tokyo Opera City Subscription Concert
Wed. Mar. 13, 2024, 19:00 at Tokyo Opera City Concert Hall

The 999th Suntory Subscription Concert
Fri. Mar. 15, 2024, 19:00 at Suntory Hall

Andrea Battistoni, conductor

Vittoriana De Amicis, soprano* Tadashi Miroku, countertenor*

Michele Patti, baritone*

New National Theatre Chorus (Kyohei Tomihira, chorusmaster)*

Setagaya Junior Chorus, (Midori Kakee, children's chorusmaster)*

Masanobu Yoda, concertmaster

Respighi: Ancient Airs and Dances, Suite No. 2 (ca. 20 min)

- I. Laura soave - baletto con gagliarda, saltarello e canario
 II. Danza rustica III. Campanae parisienses - Aria IV. Bergamasca

— intermission (ca. 15 min) —

Orff: Carmina Burana* (ca. 65 min)

Fortuna Imperatrix Mundi
 O Fortuna
 Fortune plango vulnere

PART I Primo Vere
 Veris leta facies
 Omnia Sol temperat
 Ecce gratum

Uf dem Anger
 Tanz
 Floret silva
 Chramer, gip die varwe mir

Reie
 Were diu werlt alle min

PART II In Taberna
 Estuans interius
 Olim lacus colueram
 Ego sum abbas
 In taberna quando sumus

PART III Cour d'amours
 Amor volat undique
 Dies, nox et omnia
 Stetit puella

Circa mea pectora
 Si puer cum puellula
 Veni, veni, venias
 In trutina mentis dubia
 Tempus est iocundum
 Dulcissime

Blanziflor et Helena
 Ave formosissima

Fortuna Imperatrix Mundi
 O Fortuna

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Presented by Tokyo Philharmonic Orchestra
 Subsidized by the Agency for Cultural Affairs Government of Japan |
 Japan Arts Council (Mar. 15)
 In Association with **Bunkamura** (Mar. 10)



- ♪ 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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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 e musica per vecchi* was published by Rizzoli 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/>

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Vittoriana De Amicis, soprano

Born in L'Aquila, she won several competitions as the VI *Concorso Internazionale Renata Tebaldi* in San Marino and from 2018 to 2020 was trained in the *Centre de Perfeccionament Plácido Domingo* at Palau de les Arts Reina Sofia in Valencia. Among her engagements: *Le nozze di Figaro* in Wien and in Valencia; *Rigoletto* in Teramo; *Un ballo in maschera*, *Il barbiere di Siviglia* and *Carmen* in Tianjin and Harbin; *Die Zauberflöte* (Königin der Nacht) in Jerez de la Frontera, Cordoba and at Arena di Verona. Martyn y Soler's *Il tutore burlato* in Valencia; Teatro San Carlo in *Il Trovatore*; *Dido and Aeneas* at Teatro Massimo in Palermo; *Adriana Lecouvreur* in Parma. On the concert platform she appeared in: a Concert for the 10th anniversary of Luciano Pavarotti's death at Arena di Verona.



Tadashi Miroku, countertenor

Tadashi Miroku graduated from Chiba University and got a master's in pedagogy from the same university. Graduated from the Department of Vocal Music, Tokyo University of the Arts. He has appeared in domestic and international opera concerts, TV and radio programs. Awarded the 2012 (63rd) Art Encouragement Minister of Education, Culture, Sports, Science and Technology Newcomer's Award (music category). Visiting professor at Kunitachi College of Music and lecturer at Nihon University College of Art. Ambassador of Ferrara Renaissance culture to Japan. A member of Nikikai.



Michele Patti, baritone

Born in Genova, he has won several international competitions and he has been then selected by Scuola dell'Opera Italiana of Teatro Comunale in Bologna. Among his recent engagements: *L'elisir d'amore*, *Don Giovanni*, *La traviata* at Teatro Verdi in Busseto in collaboration with Teatro Comunale in Bologna and Teatro Regio di Parma for the opening of the Verdi Festival; *Un giorno di regno* at Festival Verdi in Parma; *Don Pasquale*, *La bohème*, *Die lustige Witwe* and *Pagliacci* at Teatro Carlo Felice in Genova; the title role in *Guglielmo Tell* in Como; *L'elisir d'amore* at Teatro Petruzzelli in Bari; *La traviata* at Teatro Massimo Bellini in Catania; *Carmen* at Teatro San Carlo in Naples and at Terme di Caracalla; *Die Zauberflöte* at Teatro Filarmonico in Verona.

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New National Theatre Chorus

(Kyohei Tomihira, chorusmaster)



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New National Theatre, Tokyo, has opened in October 1997 as the only national theatre for the modern performing arts of Opera, Ballet, Contemporary Dance and Play. Meanwhile, New National Theatre Chorus has started its career and plays a central role in many Opera performances all through the seasons. Their ensemble ability and rich voices achieved acclaim from costarred singers, conductors, directors, stage staff s as well as domestic and foreign media.

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Setagaya Junior Chorus

(Midori Kakee, children's chorusmaster)



The chorus, founded by Midori Kakee in July 1992, celebrated its 30th anniversary in 2022. With a diverse repertoire, including Japanese songs, domestic and international choral works, and sacred pieces, they've performed in operas, orchestral productions, and CD recordings. They actively contribute to community events in Setagaya Ward. Collaborating with Maestro Battistoni and the Tokyo Philharmonic Orchestra, they impressed audiences in productions like *Otello* (2017) and *Mefistofele* (2018). Recent standout performances include *Super Angels* and *Tosca* at the New National Theatre, as well as *Yu-zuru* and *Pagliacci* at the Tokyo Metropolitan Theatre. Their collaboration with Tetsu Taoshita on *St. Matthew Passion* received acclaim, and their highly praised performance in the opening production of the 2023/2024 season at the New National Theatre, *L'enfant et les sortilèges*, is still fondly remembered.

Program Notes

Text by Robert Markow

Respighi: Ancient Airs and Dances, Suite No. 2

The late twentieth century saw a keen interest in the revival of music of the distant past. But this interest in Early Music was nothing new. Early in the century, Ottorino Respighi was already deeply involved in this very same movement. Throughout much of his career he edited music of the Italian Baroque composers, realized operas such as Monteverdi's *Orfeo*, and wrote a number of works evoking music of several centuries earlier, such as the *Concerto gregoriano* and a *Concerto in the Mixolydian Mode* for piano.

Respighi's three Suites of *Ancient Airs and Dances* were based on lute pieces by French and Italian composers published during the 1890s in modern transcriptions from the old tablatures. The lute was a popular instrument in the courts of sixteenth- and seventeenth-century Europe, and was used in a solo capacity as well as for accompaniment to songs and dances. Suite No. 2 was composed in 1923, and, like the others (composed in 1917 and 1932), consists of four short movements of dance or dance-like music. (Indeed, Respighi's wife Elsa organized the three suites into a ballet in 1937.) Bernardino Molinari conducted the Orchestra della Regia Accademia di Santa Cecilia in the first performance of the Second Suite in Rome on February 17, 1924 – exactly a century ago.

The first piece, “Laura soave,” is a miniature ballet in itself, consisting of three dances (*gagliarda*, *saltarello* and *canario*) by the sixteenth-century composer and dancing master Fabrizio Caroso. The “Danza rustica” is derived from a rambunctious country dance known as the *bransle* in France and *brawl* in England. The composer was the sixteenth-century Frenchman Jean-Baptiste Besard, who was also a lutenist, lawyer, doctor, author, historian, and philosopher. The outer portions of “Campanae parisienses” present an anonymous piece based on the song “Les Cloches de Paris,” while the central section is a love song by Antoine Boesset (not an aria by Marin Mersenne, as indicated in the score). The final number, the “Bergamasca” by Bernardo Gianoncelli (fl. c. 1600), is another rustic dance based on tunes from the region around Bergamo in northern Italy.

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OTTORINO RESPIGHI: Born in Bologna, July 9, 1879; died in Rome, April 18, 1936

Work composed: 1923 **World premiere:** February 17, 1924 at Roma, conducted by Bernardino Molinari with Orchestra della Regia Accademia di Santa Cecilia

Instrumentation: piccolo (doubling on flute), 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 3 trombones, timpani, celesta, harp, harpsichord (four-hands), strings

Orff: Carmina Burana

“In a day when intellectual activity is looked upon with suspicion, something that reaches directly to the automatic nervous system and short-circuits the mind is certain to have an immediate response.” These words, written by a Montreal critic some years ago, go to the heart of Orff’s *Carmina Burana*, one of the dozen or so most popular works of twentieth-century classical music. The appeal of *Carmina Burana*, a secular cantata for solo voices, choruses and orchestra, stems from its uncanny ability to reach deeply into our subconscious, to stimulate instinctive elemental urges, and to celebrate the joy of living with unbridled enthusiasm. Through structural simplicity, primitive harmonic manifestations, folklike melodies, avoidance of counterpoint, athletic freshness and above all, primal rhythmic energy, Orff draws listeners into a “oneness with the universe,” as he liked to put it. “The simpler and more reduced to essentials a statement is, the more immediate and profound its effect,” he wrote.

Carmina Burana was Orff’s first and greatest success. Up to the time he wrote it (1934-37), he had been working in and around his native Munich as an opera coach, conductor, teacher and composer of music in the late romantic tradition. In *Carmina Burana*, Orff adopted what was for him a totally new style, a realization of his newly-acquired goal for “the resuscitation of the musical theater by freeing it from all the exaggerated means of expression at which opera had arrived at the beginning of the twentieth century, and by reducing it to the elementary components from which it was first created.”

The reference to opera may appear puzzling, as *Carmina Burana* is certainly not of this genre. It has a theme, the celebration of earthly pleasures, but no plot, consisting as it does of 25 autonomous short numbers.

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Yet it is eminently a theatrical experience, and nearly cries out for costumes, sets, lighting and physical gesture. Indeed, it has been choreographed on numerous occasions. *Carmina Burana* was first heard at the Frankfurt Opera House on June 8, 1937, conducted by Bertil Wetzelsberger.

Orff's *Carmina Burana* takes its name, and inspiration, from a collection of Medieval poetry discovered in 1803 in the abbey of Benediktbeuern, located in the Bavarian Alps about thirty miles south of Munich. The manuscript was published in Germany in 1847 under the title *Carmina Burana* (Songs of Beuern). This codex contains about 200 secular poems written by the goliards, and as such offers a remarkably vivid and earthy portrait of life in thirteenth-century Europe.

Goliards were itinerant, unfrocked churchmen and students who earned their keep by entertaining their hosts with songs and dances, mostly of an irreverent, witty and even rebellious nature. The texts of their poems generally expressed lusty paeans to love, satires on church rituals, the joys of uninhibited consumption of food and drink, and the like. Even the term “goliard,” according to scholar George Whicher, is derived from the Old French word for “lutton.” Most of the lyrics are in Latin, but a few are in the vernacular Low German as well.

As rhythm plays the most important and elemental role in *Carmina Burana*, Orff has incorporated an exceptionally large array of percussion instruments into his otherwise standard orchestra. Eight players are required to handle a battery consisting of 3 glockenspiels, 2 pianos, celesta, chimes, xylophone, castanets, wood blocks, small bells, 6 timpani, tambourines, 2 side drums, bass drum, triangle and tam-tam. Three vocal soloists (soprano, tenor, baritone) and a large mixed chorus from which additional small solo roles are drawn complete the forces required for this grandly entertaining musical monument to carnality and the joy of living.

The work opens with the musical equivalent of a blow to the gut – a deep, powerful blast of sound from the tuba, timpani and two pianos in their lowest octaves. A two-part introduction (“O fortuna”/“Fortune plango vulnera”) depicts the merciless, cruel work of the Wheel of Fortune. Monolithic, chant-like writing for the chorus perfectly captures the workings of Fate, represented by the turning of the great wheel. Part I (“Springtime”) features the brighter sounds and translucent textures of the orchestra in accordance

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with the optimism and happiness associated with this time of the year.

Part II takes place in a tavern where we find, appropriately enough, only the male voices of the chorus. The second number here is the famous “roasted swan” song sung by a high tenor (“Olim lacus colueram”). This stunning piece of vocal virtuosity is followed by a recitative sung by a blustering, inebriated abbot. Part II concludes with the big drinking song (“In taberna quando sumus”), one of *Carmina Burana*’s most viscerally exciting passages with its catalogue of lusty pleasures sung to a stirring tune.

Part III, “The Court of Love,” takes us to another plane of sensual delights. We leave the rough and tumble world of low tavern life for the refined and delicate realm of amorous flirtations among teenagers. The first few songs suggest a love affair of purity and innocence, but gradually the music takes on earthier tones, while the texts leave less and less to the imagination (“Sweetest boy, ah, I give my all to you!”). A great paean of praise from the full chorus (“Ave formosissima”) nearly brings *Carmina Burana* to its conclusion. But the final word goes to Fortune, whose wheel has made another complete turn, bringing us full circle to where *Carmina Burana* began an hour ago.

CARL ORFF: Born in Munich, July 10, 1895; died in Munich, March 29, 1982

Work composed: 1934-37 **World premiere:** June 8, 1937 at the Municipal Theater in Frankfurt am Main, Oskar Wälterlin (Production) and Bertil Wetzelsberger (Musical direction, Conducting)

Instrumentation: 3 flutes (2 doubling piccolos), 3 oboes (3rd doubling on English horn), 3 clarinets (one doubling on E-flat clarinet, one doubling on bass clarinet), 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (tambourine, snare drum, bass drum, triangle, 3 antique cymbals, crash cymbals, suspended cymbal, crotal, tam-tam, 3 bells, tubular bells, glockenspiel, castanet, ratchet, xylophone), celesta, 2 pianos, strings, solo soprano, solo countertenor, solo baritone, mixed chorus, and children’s chorus

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.