

The 163rd Tokyo Opera City Subscription Concert  
**Wed. July 24, 2024, 19:00 at Tokyo Opera City Concert Hall**

The 1002nd Orchard Hall Subscription Concert  
**Sun. July 28, 2024, 15:00 at Bunkamura Orchard Hall**

The 1003rd Suntory Subscription Concert  
**Mon. July 29, 2024, 19:00 at Suntory Hall**

Dan Ettinger, conductor

Tomoki Sakata, piano\*

Akihiro Miura, concertmaster

Mozart:

Piano Concerto No. 20 in D Minor, K. 466\* (ca. 30 min)

- I. Allegro
- II. Romance
- III. Rondo: Allegro assai

— intermission (ca. 15 min) —

Bruckner:

Symphony No. 4 in E-flat Major, WAB 104,  
 “Romantic” (1878/80 Nowak 2nd Edition) (ca. 65 min)

- I. Bewegt, nicht zu schnell
- II. Andante quasi allegretto
- III. Scherzo: Bewegt
- IV. Finale: Bewegt, doch nicht zu schnell

Presented by Tokyo Philharmonic Orchestra  
 Subsidized by the Agency for Cultural Affairs Government of Japan |  
 Japan Arts Council  
 In Association with **Bunkamura** (July 28)



- ♪ 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



©Froehlingsdorf

### Dan Ettinger, conductor

Conductor Laureate of  
the Tokyo Philharmonic Orchestra

Dan Ettinger had been Chief Conductor of the Tokyo Philharmonic Orchestra, starting April 2010, and has been Conductor Laureate of the Tokyo Phil, since April 2015.

He is the General Music Director of Stuttgart Philharmonic, Music Director of the Israel Symphony Orchestra and Israel Opera, Teatro San Carlo of Napoli, and served as General Music Director of Nationaltheater Mannheim.

Maestro Ettinger is a regular guest with the Royal Opera Covent Garden, Opera National de Paris, State Opera of Vienna and Munich and the Metropolitan Opera. He also appeared in Salzburger festival in 2015.

He was Kapellmeister and Assistant to Daniel Barenboim at the Berlin Staatsoper from 2003 to 2008. Mr. Ettinger made a highly successful debut, opening 2009/2010 season of the Metropolitan Opera. He made his impressive debuts at Covent Garden in 2010 and at Opera Bastille Paris in 2011. Since his debut at the New National Theatre Tokyo (NNTT) conducting Falstaff in 2004, Mr. Ettinger was re-invited many times by NNTT, including a new production of Mozart's Idomeneo in 2006 and Wagner's Ring Cycle in 2009 and 2010, all with Tokyo Phil to great acclaim. He has been invited to the Tokyo Phil's subscription series a number of seasons since April 2005, making a strong impression with his creative conducting.

24  
July

28  
July

29  
July



©Ayustet

Tomoki Sakata,  
piano

24 July

28 July

29 July

Tomoki Sakata won the 1st Prize along with 6 special prizes at the Franz Liszt International Piano Competition 2016 in Budapest by a unanimous vote, and the 4th prize at the Queen Elisabeth Competition 2021.

In 2013, Sakata was the youngest finalist at the Van Cliburn International Piano Competition. He won the Grand Prix, Audience Prize and five other special prizes at the PTNA Piano Competition; the Mozart Special Prize at the Cleveland International Piano Competition; and 1st Prize in the 2019 Kissinger KlavierOlymp.

Sakata has made recital, chamber and concerto appearances in Japan and abroad, and has been invited to numerous international music festivals.

Also active as a composer and arranger, Mr. Sakata's works have been performed at major concert halls in Japan by leading artists. His piano arrangements and "SONATINE pour saxophone alto et piano" are published by Ongaku no Tomo Edition.

Received Yokohama Cultural Award Cultural and Arts Encouragement Award in 2017, 32nd Idemitsu Music Award and Kanagawa Cultural Prize Future Award in 2023.

# Program Notes

Text by Robert Markow

## Mozart: Piano Concerto No. 20 in D Minor, K. 466

Mozart's D-Minor Piano Concerto is a work remarkable not only for its intrinsic emotional range and expressive depth, but for its world of stark contrasts, dramatic power and even its key. The nineteenth-century Romanticists took this concerto to their hearts as a harbinger of the stormy, tragic world for which they felt so much empathy. The work dates from 1785, and like most of Mozart's piano concertos, was written for the composer himself to perform at a subscription concert. It received its premiere on February 11 in the Mehlgrube (literally, "flour pit"), a fashionable and beautiful Baroque edifice in Vienna's Neumarkt.

The concerto's opening bars are some of the strangest Mozart ever wrote: no foot-tapping tune as the principal theme; in fact, no tune at all—only darkly menacing, throbbing syncopations in the violins and violas with intermittent upward slides from the cellos and basses. This forms the first "subject," but it is no theme, *per se* ("all atmosphere and gesture," musicologist Michael Steinberg calls it). A violent, almost explosive, outburst from the full orchestra hurls forth the "subject" in thunderous tones and flashes of lightning. The second subject, this one a true theme, is announced in the woodwinds—a sweetly lyrical idea that is separated from the angry world of the opening by no more than a brief pause—no transition, just a pause and a fresh start. Similarly, the soloist's entry breaks new ground; indeed, the orchestra never takes up the soloist's initial idea. The element of contrast pervades the movement, not only in thematic ideas but in the heightened dualism between soloist and orchestra, a dualism that reveals itself far more in the nature of real struggle than in the friendly rivalry that the Italian term *concertare* normally suggests.

The second movement (most unusually, a rondo), gives the impression of a new start, a breath of fresh air and sunshine after the storm. There is no tempo marking, but the title "Romance" (Mozart deliberately used the

24  
July

28  
July

29  
July

French spelling, not the Italian) indicates a leisurely pace and a gracious mood. Some of Mozart's most divinely beautiful melodies, themes of classic simplicity, are found here. Yet into this serene, placid world erupts, without warning, an extended episode in G minor, full of stormy impulses and breathless figurations that characterized the first movement.

The third movement too is a rondo, and like the previous movements, has its share of surprises. We expect to hear the soloist launch the principal theme, but not with a rocket-like explosion breathing fire and such immense energy. Mozart reserves his biggest surprise for the end: following the cadenza comes a massive emotional gearshift that thrusts us into a cheery, good-natured coda in D *major*.

**WOLFGANG AMADEUS MOZART:** Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

**Work composed:** 1785 **World premiere:** February 11, 1785 in Vienna

**Instrumentation:** flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, strings, solo piano

## Bruckner: Symphony No. 4 in E-flat Major, WAB 104 "Romantic" (1878/80 Nowak 2nd Edition)

As a composer of "absolute" (*i.e.*, non-programmatic) music, Bruckner represents the conservative trend in late nineteenth-century symphonic writing. All but the incomplete Ninth are in four movements, movements are in standard order except for Nos. 8 and 9 where the Scherzo is in second place, all but the last three require only an average-sized orchestra, and none but the Fourth has any extra-musical associations.

The Fourth is Bruckner's only symphony with a subtitle. Hence, the quasi-programmatic "romantic" impulse in this symphony calls for comment. We must not interpret this strain of romanticism as passion or love. Rather, Bruckner is evoking the sounds of his Austro-German predecessors – Weber, Schubert and Schumann in particular – who often portrayed in their music a sense of mystery, fantastical mental landscapes and dreamy visions, which in

turn were frequently inspired by literary models.

Nature imagery and knightly tales of yore also fascinated the nineteenth-century Romantics. Bruckner described the opening of his Fourth Symphony as follows: “A citadel of the Middle Ages. Daybreak. Reveille is sounded from the tower. Forest murmurs. Bird songs.” The dark, mysterious German forests, filled with the magical calls and echoes of horns, held a special place in the hearts of German romantic writers, and it is no accident that the tone poetry of Bruckner's *Romantic* Symphony gives special prominence to the horn section: note the opening theme of the first movement, the sweeping lyrical lines in the second, the hunting calls in the third, and in the Finale, again the first main theme, plus reminiscences of the previous three movements. It should be noted that Bruckner added the subtitle “Romantic” only after the work had been completed, but the appellation has served a worthy cause – the composer himself considered the Fourth to be the “most understandable” of his symphonies, an opinion history has supported in this work’s continuing popularity. The first performance took place to great success on February 20, 1881 with the Vienna Philharmonic conducted by Hans Richter.

The Brucknerian sound world is unique: radiant tone colors, vast time scales, far-flung sonic splendor, a leisurely pace, awesome silences, engaging themes of great breadth, and an air of religiosity pervade each of the symphonies. Critic Lawrence Gilman put it perfectly: “Sometimes, rapt and transfigured, Bruckner saw visions and dreamed dreams as colossal, as grandiose, as awful in lonely splendor, as those of William Blake. We know that for Bruckner, too, some ineffable beauty flamed and sank and flamed again across the night.”

The symphony opens with a distant horn call, played over a background of shimmering strings. Woodwinds pick up the theme. The music slowly unfolds in Bruckner's special, majestic manner. This broad opening of remarkable breadth takes fifty bars to reach the first grand climax, which is marked by the composer’s favorite rhythmic pattern: a duplet followed by a triplet. The second theme, in the warm and mellow key of D-flat major, combines a chirping birdlike figure (violins) with a flowing countermelody in the violas. These musical motifs, plus various episodes (notably brass chorales) form the material from which Bruckner erects a vast cathedral

24  
July28  
July29  
July

in sound. Thematic inversions, elongations, fragmentations and sequences (motifs played at successively higher or lower pitch levels), extended crescendos, and all sorts of contrapuntal techniques are employed with great resourcefulness. The movement ends with a thrilling projection of the initial horn call, now heard in unison *fortissimo* by the entire horn section.

The second movement is, characteristically for Bruckner, solemn, slow and meditative. A mood of nostalgic reverie pervades. Echoes of a distant past (horn, woodwinds) punctuate the two principal themes, each heard initially in the somber colors of lower strings (cellos and violas) while violins accompany with a slow, treading figure. A long, broadly-conceived coda brings the movement to a glorious climax, from which it subsides into nothingness.

Shimmering strings return to usher in the Scherzo, which features the horn quartet in its romantic association with the hunt. A second, more relaxed theme is entrusted to the strings. The two themes mix and combine in varied patterns. At its height, the music rushes forward with incredible vigor and motoric energy. A restrained, pastoral Trio section takes the character of a *Ländler* (a gently flowing Austrian country dance in triple meter). The Scherzo is then repeated.

The finale is the longest and most complex movement, summing up all that has gone before, brimming with huge contrasts and presenting Bruckner at his most grandiose.

**ANTON BRUCKNER:** Born in Ansfelden, Austria, September 4, 1824; died in Vienna, October 11, 1896

**Work composed:** 1880 (2nd Version) **World premiere:** February 20, 1881 in Vienna, by Vienna Philharmonic Orchestra conducted by Hans Richter

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, strings

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.