

The 1006th Suntory Subscription Concert
Thu. Oct. 17, 2024, 19:00 at Suntory Hall

The 165th Tokyo Opera City Subscription Concert
Fri. Oct. 18, 2024, 19:00 at Tokyo Opera City Concert Hall

The 1007th Orchard Hall Subscription Concert
Sun. Oct. 20, 2024, 15:00 at Bunkamura Orchard Hall

Daichi Deguchi, conductor

Moné Hattori, violin*

Akihiro Miura, concertmaster

Khachaturian:

"The Valencian Widow" suite (excerpts) (ca. 11 min)

I. Introduction III. Song VI. Dance

Say:

Violin Concerto, Op. 25 "1001 Nights in the Harem"* (ca. 25 min)

I. Allegro II. Allegro assai III. Andantino

IV. [without tempo indication] — Coda (Andantino)

— intermission (ca. 15 min) —

Kodály: Dances of Galánta (ca. 15 min)

Kodály:

Variations on a Hungarian Folksong "The Peacock" (ca. 25 min)

Theme	Moderato	Variation 9
Variation 1	Con Brio	Variation 10 Molto vivo
Variation 2		Variation 11 Andante espressivo
Variation 3	Piu mosso	Variation 12 Adagio
Variation 4	Poco calmato	Variation 13 Tempo di marcia funebre
Variation 5	Appassionato	Variation 14 Andante, poco rubato
Variation 6	Tempo (Calmato)	Variation 15 Allegro giocoso
Variation 7	Vivo	Variation 16 Maestoso
Variation 8	Piu vivo	Finale Vivace

Presented by the Tokyo Philharmonic Orchestra

Co-presented by Tokyo Opera City Cultural Foundation (Oct. 18)

Subsidized by the Agency for Cultural Affairs Government of Japan |
 Japan Arts Council

In Association with **Bunkamura** (Oct. 20)



- ♪ 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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Daichi Deguchi,
conductor

Daichi Deguchi is the 1st-prize winner of the Khachaturian International Competition 2021(Conducting) and was awarded the 2nd prize (no 1st prize was given) at the Kussewitzky International Conducting Competition, also winning the Orchestra Special Prize. Currently Deguchi is serving as Assistant Conductor of Orchestre Philharmonique royal de Liège (2024/25 season)

Born in Osaka, Japan, Deguchi learned piano and horn since childhood. After graduating from the faculty of law at the Kwansei Gakuin University, He studied conducting at the Tokyo College of Music and at die Hochschule für Musik Hanns Eisler Berlin graduated in 2023. Deguchi has studied under Junichi Hirokami, Tatsuya Shimono, Christian Ehwald, Hans-Dieter Baum and others.

Deguchi works with numerous orchestras in Europe, such as Brandenburgisches Staatsorchester Frankfurt, Danube Symphony Orchestra, George Enescu Philharmonic Orchestra, Symphoniker Hamburg, Orchestra Magna Grecia, State Academic Orchestra of the Republic Kazakhstan, and Tallinn Chamber Orchestra among others.

In Japan, Deguchi made his professional orchestra debut at subscription concert of Tokyo Philharmonic Orchestra in July,2022 that led him continuous debut to Japanese orchestras such as City of Kyoto Symphony Orchestra,Yomiuri Nippon Symphony Orchestra, Japan Century Symphony Orchestra among others.

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Moné Hattori, violin

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Born in 1999, Moné Hattori first performed with an orchestra at the age of eight. Since the age of ten, she began performing both domestically and internationally, starting with recitals in Italy, winning first and grand prizes in various international competitions. She has toured Switzerland and Italy with Vladimir Ashkenazy and participated in the Khachaturian Music Festival and the Trans-Siberian Art Festival, among others.

In 2020, she toured Germany with the Franz Liszt Chamber Orchestra but returned to Japan due to the COVID-19 pandemic. In Japan, she has performed with the NHK Symphony Orchestra, Tokyo Metropolitan Symphony Orchestra, Tokyo Philharmonic Orchestra, Japan Philharmonic Orchestra, Yomiuri Nippon Symphony Orchestra, New Japan Philharmonic Orchestra, and with many other renowned ensembles and conductors. Her concerts with the NHK Symphony Orchestra and Paavo Järvi in 2021, and with the Deutsche Kammerphilharmonie Bremen the following year, were highly acclaimed.

In 2022, Moné Hattori launched her own concert series, "STORIA." In 2024, she performed both of Shostakovich's violin concertos in one night with the NHK Symphony Orchestra and Michiyoshi Inoue, a remarkable achievement that was acclaimed for its great success. She has also actively worked to promote rarely performed masterpieces in Japan, including the Japanese premiere of Fazil Say's Sonata. She plays a Guarneri del Gesù violin on special loan from Nippon Violin.

Program Notes

Text by Robert Markow

Khachaturian: "The Valencian Widow" suite (excerpts)

Aram Khachaturian remains one of the most brilliant composers to come out of the former Soviet Union. The Piano Concerto, Violin Concerto, incidental music for the play *Masquerade*, music for the spectacular ballet *Spartacus* and the Sabre Dance from *Gayaneh* ensure his continuing popularity in the concert hall.

The composer described his native Tbilisi as “a city rich in a music tradition of its own. From boyhood I was steeped in an atmosphere of folk music. As far back as I can remember there were always Armenian, Georgian and Azerbaijanian folk tunes played and sung ...The original substance of these impressions, formed in an early childhood in close communion with the people, has always remained the natural soil nourishing my work.” With these words in mind, it is not surprising to find that most of Khachaturian’s music is thoroughly steeped in modal melodies, driving rhythms, exhilarating dance patterns and instrumental combinations reminiscent of folk orchestras of his Armenian heritage. The music for *The Valencian Widow* is no exception. Listeners familiar with the better-known suites from *Masquerade*, *Gayane*, and *Spartacus* will find Khachaturian’s characteristic style traits in *The Valencian Widow* as well.

The six-movement suite, from which we hear three excerpts on this program, is derived from the incidental music Khachaturian wrote for a 1940 production in Moscow of the comedy *La viuda de Valencia* (The Valencian Widow) by the Spanish playwright, poet and novelist Lope de Vega (Félix Lope de Vega y Carpio, to give him his full name; 1562-1635, contemporaneous with Shakespeare). He is widely regarded as second only to Miguel de Cervantes (author of *Don Quixote*) in Spain’s Golden Age of Baroque literature. The Lope de Vega Museum in Madrid describes him as “a rogue and a womanizer,” and that he was “almost as precocious and prolific with his lovers as he was with his studies and his plays.” Hence, it is hardly surprising to find among his thousand or so works a play about

17
Oct

18
Oct

20
Oct

a young lady who claims she wishes to remain unattached following the death of her husband, only to be found entertaining various men by night in her bedchamber and playing “hard to get” to the one she most desires.

ARAM KHACHATURIAN: Born in Tbilisi (Tiflis), Georgia, June 6, 1903; died in Moscow, May 1, 1978

Work composed: 1952 **World premiere (incidental music):** November 14, 1940 in Moscow

Instrumentation: 2 flutes (doubling on piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (snare drum, bass drum, triangle, cymbals, glockenspiel, castanet, woodblock, xylophone), celesta, harp, strings

Say:

Violin Concerto, Op. 25 "1001 Nights in the Harem"

17
Oct

18
Oct

20
Oct

Fazil Say maintains a dual career as both pianist and composer. He wrote his first composition at the age of fourteen – a piano sonata, while a student at the conservatory in his natal city of Ankara. Since then his catalogue has grown into an eclectic body of works that include five symphonies, four piano concertos (which he plays himself), the oratorio *Nazim* based on poems of the famous Turkish poet Nazim Hikmet and premiered in Ankara in the presence of Turkey's President in 2001; and orchestrations and virtuosic adaptations of solo piano works with orchestra. Say also has a passion for jazz and improvisation, a pursuit that led him to found the Worldjazz Quartet with Turkish *ney* performer Kudsi Ergüner.

The Violin Concerto was commissioned by the Lucerne Symphony Orchestra, which gave the world premiere on February 20, 2008 with John Axelrod conducting. The soloist was the concerto's dedicatee, Patricia Kopatchinskaja, who has also been Say's recital partner for nearly twenty years now. The composer describes his concerto in these terms:

“My Violin Concerto consists of four movements whose inspiration is loosely connected with Scheherazade's *Thousand and One Nights*. The first movement is set inside the harem; a variety of women from the harem are introduced, each with her own personality. The second movement is a frenzy of dance – in effect a party night with an abundance of different

types of dance music. The third movement depicts the next morning and consists primarily of variations on a well-known Turkish song. The fourth movement begins dramatically, but develops during the course of the movement more and more into a reminiscence of all the previous events and the work culminates dreamily in a happy mood with sensuous oriental sounds.

“As is appropriate for an oriental soundscape, the orchestra includes a series of Turkish percussion instruments such as a kudüm or bendir, but also glockenspiel, marimba, vibraphone, celesta, and harp. The violin part is highly virtuoso and unites the four movements into an intensely atmospheric whole in which the solo violin soars off into a solo cadenza between each movement, sometimes accompanied by one of the percussion instruments.”

FAZIL SAY: Born in Ankara, January 14, 1970; now living in Istanbul
Work composed: 2007 **World premiere:** February 20, 2008 in Lucerne, conducted by John Axelrod with Patricia Kopatchinskaja as the soloist
Instrumentation: piccolo, 2 flutes, oboe, English horn, 2 clarinets, bassoon, contrabassoon, 4 horns 2 trumpets, trombone, tuba, percussion (tambourine, snare drum, bass drum, rototom, wind chime, suspended cymbal, woodblock, vibraphone, marimba, Kudüm, Bendir, Darbuka), celesta, harp, strings

Kodály: Dances of Galánta

“The voice of Kodály in music is the voice of Hungary,” proclaimed the English composer Arthur Bliss. Kodály’s compatriot Béla Bartók said much the same thing: “If I were asked in whose music is the spirit of Hungary most perfectly embodied, I would reply, in Kodály’s. His music is indeed a profession of faith in the spirit of Hungary.”

Kodály shares with Bartók the reputation for being one of the two greatest Hungarian composers of the twentieth century. Born just a year apart, they also shared during their lifetimes a deep common interest in music of their homeland and conducted extensive scholarly research into music of the Hungarian gypsies and peasants in addition to that of surrounding countries. As such, they were among the first important ethnomusicologists. Nearly all of Kodály’s best-known works incorporate folk song and folk dance music from different parts of his country: the

opera *Háry János*, the *Dances of Marosszek*, the *Psalmus Hungaricus*, the *Peacock Variations*, and the *Dances of Galánta*.

Galánta is a small town in what is today Slovakia, located east of Vienna and north of Bratislava. It was here that Kodály received his first strong musical impressions from gypsy bands that frequently passed through. He explained that the musical subjects in his *Dances of Galánta* came from an ancient edition of Hungarian gypsy dances published in Vienna around 1800. The composition consists of a unified set of six dances played without interruption, plus an introduction and a coda. Melodic material of the first dance is repeated throughout to achieve unity. Preceding the first dance is a brief clarinet cadenza, which returns near the end of the work. Surging melodic ideas, strongly rhythmic pulses, and colorful orchestration characterize the music. The melodies are derived from folksong – some nostalgic, some exuberant, most presented initially by woodwind instruments, especially the clarinet.

Kodály wrote the *Dances of Galánta* in 1933 for the eightieth anniversary of the founding of the Budapest Philharmonic Society. His distinguished Hungarian colleague Ernő Dohnányi conducted the premiere on October 23rd of that year.

ZOLTÁN KODÁLY: Born in Kecskemét, Hungary, December 16, 1882; died in Budapest, March 6, 1967

Work composed: 1933 **World premiere:** October 23, 1933, conducted by Ernő Dohnányi

Instrumentation: 2 flutes (2nd doubling on piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, percussion (snare drum, triangle, glockenspiel), strings

Kodály: Variations on a Hungarian Folksong "The Peacock"

The *Variations on a Hungarian Folk Song "The Peacock"*, to give the work its full title, was written in 1938-39 for the fiftieth anniversary of the Concertgebouw Orchestra of Amsterdam. More than a decade earlier, Kodály had made his debut there as a conductor. The first performance was

given on November 23, 1939 with Willem Mengelberg conducting.

As the subject of a 25-minute theme-and-variations set, Kodály chose the best-known of all Hungarian folk songs, “The Peacock.” In the opening bars, Kodály presents the theme in its most simple, elemental form, played softly by cellos and double basses. Kodály thereupon fashions a fascinating musical world out of the original scrap of a tune, casting it in constantly varied moods, rhythmic figurations, melodic elaborations, colors, ranges, textures, tempos and meters. Nearly every instrument gets a chance in the spotlight at one point or another, making it something of a concerto for orchestra as well. Variations 1-10 are all brief and fairly quick in tempo, many of them dancelike in character. A notable exception is Variation 9, in which gently rippling woodwinds accompany the melodic line played alternately in the lower strings and in the sweetly soaring violins. Variations 11-14 form the central group, which is characterized by slower tempos and a somber cast. The elegiac No. 11 features the nostalgic, plaintive sound of the English horn, while No. 12, the emotional heart of the *Peacock Variations*, takes the entire orchestra to a passionate climax from which it recedes back into darkness and mist. No. 13 is marked in the score *Tempo di marcia funebre*, while No. 14, by contrast, seems like a play of light with its languorous tendrils of sound from the flute played against exquisitely delicate streams of harp arpeggios. With Variation 15, we return to the exuberant, folk dance spirit, which continues into the final variation and the long Finale, where Kodály exploits the most brilliant colors of the orchestra and energetic rhythms to bring one of his greatest works to a rousing conclusion.

Work composed: 1939 **World premiere:** November 23, 1939, conducted by Willem Mengelberg

Instrumentation: 3 flutes (3rd doubling on piccolo), 2 oboes (2nd doubling on English horn), 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, percussion (triangle, cymbals, glockenspiel), harp, 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.