

The 1010th Orchard Hall Subscription Concert

Mon/Holiday. Feb. 24, 2025, 15:00 Bunkamura Orchard Hall

The 1011th Suntory Subscription Concert

Tue. Feb. 25, 2025, 19:00 at Suntory Hall

The 167th Tokyo Opera City Subscription Concert

Wed. Feb. 26, 2025, 19:00 at Tokyo Opera City Concert Hall

Myung-Whun Chung, conductor & piano

Hina Maeda: violin*

Jaemin Han: cello*

Akihiro Miura, concertmaster

Beethoven:

Concerto for Violin, Cello and Piano in C major, op. 56*
 ("Triple" Concerto) (ca. 38 min)

I. Allegro

II. Largo

III. Rondo alla polacca

— intermission (ca. 15 min) —

Beethoven:

Symphony No. 3 in E-flat major, op. 55, *Eroica* (ca. 50 min)

I. Allegro con brio

II. Marcia funebre: Adagio assai

III. Scherzo: Allegro vivace

IV. Finale: Allegro molto

Presented by the Tokyo Philharmonic Orchestra

Subsidized by the Agency for Cultural Affairs Government of Japan |

Japan Arts Council

In Association with **Bunkamura** (Feb. 24)



- ♪ 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.

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Artists Profile



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Myung-Whun Chung, conductor

Honorary Music Director of
the Tokyo Philharmonic Orchestra

Born in Seoul, Myung-Whun Chung won the silver medal at the Tchaikovsky International Piano Competition in 1974. After completing conducting studies at the Juilliard School, he served as assistant and subsequently associate conductor to Carlo Maria Giulini at the Los Angeles Philharmonic. Since his appointment as Music Director of the Paris Opera (L'Opéra Bastille) in 1989, Maestro Chung has conducted many prominent orchestras, including the Vienna Philharmonic, the Berlin Philharmonic, and la Filarmonica della Scala. He served as the Music Director of l'Orchestre Philharmonique de Radio France (2000- 2015), the Seoul Philharmonic Orchestra (2006-2015) and the Asia Philharmonic Orchestra, which he founded in 1997. Since 2012, he has been Principal Guest Conductor of the Staatskapelle Dresden. In June 2022, he received the title of Grand Officer of the Order of Merit of the Republic of Italy for his contributions to Italian cultural development over the years. In March 2023, he became the first-ever Conductor Emeritus of the Filarmonica della Scala in Milan.

For the TPO, Maestro Chung was Special Artistic Advisor (2001- 2010), its Honorary Conductor Laureate (2010-2016). Starting September 2016, he was appointed as Honorary Music Director. He is active in education for the younger generations and in promotion of peace especially in Asia through a variety of musical activities and serving as UNICEF Ambassador.

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Hina Maeda, violin

Hina Maeda is the winner of first prize at the 16th edition of the International Henryk Wieniawski Violin Competition 2022. She completed her studies at the Tokyo College of Music High School and continued on to the Tokyo College of Music with Artist Diploma Course. She is currently studying under Machie Oguri, Koichiro Harada, and Mayuko Kamio. In 2023 Maeda had performances in over 20 countries, 60 different locations. She is the 48th scholarship recipient of the Ezoe Memorial Recruit Foundation. In 2024, she received the 25th Hotel Okura Music award and the 33rd Idemitsu Music award. She plays on the Stradivarius 1700 Violin “Dragonetti” on loan from Nippon Music Foundation.



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Jaemin Han, cello

Born in 2006 in Wonju, South Korea, cellist Jaemin Han gained international recognition in 2021 when he became the youngest prize winner of the George Enescu International Competition. He has since performed with esteemed orchestras such as the Rotterdam and Luxembourg Philharmonic Orchestras. In 2024 Han gave debuts with the Frankfurt Radio Symphony and City of Birmingham Symphony Orchestras, and featured as soloist at “BBC Proms in Korea”. Han studies at Kronberg Academy, Germany under Wolfgang-Emanuel Schmidt and plays a Giovanni Grancino cello on loan from the Samsung Foundation of Culture.

Program Notes

Text by Robert Markow

Beethoven:

Concerto for Violin, Cello and Piano in C major,
op. 56 ("Triple" Concerto)

Beethoven wrote this work in 1803-04, a period that brought forth many of his most famous masterpieces: the *Eroica* Symphony (also on this TPO program), the *Waldstein* and *Appassionata* Sonatas, the first *Razumovsky* Quartet, and *Fidelio*. Yet the "Triple Concerto," as it has become known, remains something of a black sheep among Beethoven's large-scale works. It nevertheless *is* an attractive, well-constructed work, and offers a master's solution to a highly interesting and unusual problem: how to incorporate a chamber ensemble, the piano trio (for which much repertory already existed, including by Beethoven – his first published works were a set of three such trios), into the context of a symphonic concerto. Among the difficulties to be overcome were how to give each soloist enough thematic material to play without expanding the formal layout to absurd lengths, and how to keep the dark, low voice of the cello from becoming submerged in the overall sonority.

Beethoven solved the latter problem by writing most of the cello's part in the upper register of the instrument, and by giving it "first shot" at most of the themes. The problem of overall scale was one that previous composers had tackled (Bach in his Fourth Brandenburg Concerto, for instance), but never before for this combination of instruments.

Much of the appeal of the Triple Concerto results from the various interactions and juxtapositions of a) three different solo instruments, b) three different possibilities for duets, and c) the full trio, all with and without orchestral support. Yet, Beethoven aside, no other famous composer has written a work like it.

Beethoven may have conceived the concerto for his sixteen-year-old piano student the Archduke Rudolph, the violinist Carl August Seidler, and the cellist Anton Kraft (history is sketchy on this point). The latter two were

distinguished musicians, but Rudolph's limitations are reflected in the piano writing, which often sounds brilliant yet is for the most part not technically difficult. There may have been a private performance in Vienna shortly after the concerto was completed, but the first public performance did not take place until 1808, with soloists who played badly. The event discouraged further performances, and the work was not given again in Beethoven's lifetime. Strangely enough, the dedication is not to Rudolph, who remained a lifelong friend and patron of the composer, but to another patron, Prince Lobkowitz.

LUDWIG VAN BEETHOVEN

Born in Bonn, December 16, 1770; died in Vienna, March 26, 1827

Work composed: 1803-04 **World premiere:** February 18, 1808 in the Leipzig Gewandhaus

Instrumentation: flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings, solo piano, solo violin, solo cello

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Beethoven: Symphony No. 3 in E-flat major, op. 55, *Eroica*

Critics are wont to pronounce judgments that are subsequently overturned by history, none more so than the assertion by a British writer in 1829 that Beethoven's *Eroica* Symphony was "infinitely lengthy ... If this symphony is not by some means abridged, it will soon fall into disuse." This opinion was not rashly offered in the heat of emotion following the first performance; it came nearly a quarter-century later. Yet few symphonies have acquired as secure a place in the repertory as the *Eroica*. Beethoven himself proclaimed it to be the favorite of his symphonies (though this was before he had written the Ninth). As for its length (50-55 minutes), it was by far the longest symphony written to date, yet it is inconceivable that a conductor today would make even the slightest cut in performance, so integral to the structure is every note of this score.

Beethoven wrote most of the symphony in late 1803 (sketches had been made the previous year), and completed it in early 1804. Following several private performances, the first public performance was given in Vienna's

Theater an der Wien on April 7, 1805 with the composer conducting. Originally the work was dedicated to the First Consul of France, Napoleon Bonaparte. Napoleon represented to Beethoven all that was noble and glorious in the human race – a daring young man who had risen through the ranks on his own initiative and powers, who had liberated men from tyranny, who had defied oppressive governments, and who was espousing the battle cry of the French Revolution: “*Liberté, Égalité, Fraternité!*” But when Beethoven learned that Napoleon had proclaimed himself Emperor (May, 1804), he flew into a rage, rushed to the table on which the *Eroica* lay, ripped off the dedicatory title page and cried, “Is he then too nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant.” Sometime later, when the orchestral parts were published in 1806, Beethoven inscribed the title “Sinfonia Eroica, Composed to Celebrate the Memory of a Great Man.” The score was eventually dedicated to one of Beethoven’s patrons, Prince Lobkowitz (the same man to whom the Triple Concerto was also dedicated).

This “great man” might have been an ideal, non-existent hero, but more likely, it was the spirit of heroism itself that interested Beethoven. Paul Bekker perceptively notes that Beethoven was interested in men like Napoleon “not as persons but as types of the strength of man’s will, of death’s majesty, of creative power; on these great abstractions of all that humanity can be and do, he built his tone poem.”

The *Eroica* is important musically as well as historically. In size and breadth, it far surpassed anything of its kind previously written. Its harmonic language was highly advanced for its age. The intensely strong rhythms and the plethora of jarring dissonances disturbed more than one listener at early performances. In the first movement, the dimensions of sonata-allegro form were greatly expanded. Rather than clear-cut first and second themes, Beethoven employed no fewer than eight motivic building blocks. The cornerstone of these is the triadic theme in the cellos, first heard immediately after the two shouts that open the work. Other formal features of the movement include an unusually long development section that includes a completely new theme for oboes in the remote key of E minor, a trigger-happy horn entry in the “wrong” key just before the recapitulation,

and a long coda which functions as a second development section.

The second movement, entitled “Funeral March,” is one of the blackest, most intense expressions of grief ever written, grief on a heroic scale. The middle *fugato* section suggests the grandeur of a classic Greek tragedy. But towards whom or what is this grief directed? Napoleon the man? Napoleon the liberator? Man’s indomitable spirit?

After this long, profoundly weighty movement, Beethoven recognized the need for something more than the standard graceful minuet to lift the spirits again. Instead, we find a scherzo of driving rhythmic energy and inexorable momentum. Its central trio section is remarkable too, not only in its virtuosic use of horns spanning three octaves, but for the way in which it moves seamlessly back to the scherzo.

The finale – a theme with ten variations – uses for its theme the same one Beethoven had used earlier in his *Prometheus* ballet music (though not in the frequently played Overture), as if to symbolize the creative vitality of heroism – Prometheus defying the gods and bringing fire to humanity. Beethoven had also used the theme previously in a contredanse and in the *Eroica* Variations, op. 35 for piano. The theme makes its first appearance in the oboe and is repeated immediately by the violins. This happens not at the very outset of the movement, but several minutes later, when what originally seemed like the theme becomes merely the accompaniment for the true theme.

Work composed: 1803-04 **World premiere:** April 7, 1805 at Theater an der Wien in Vienna, conducted by the composer

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 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.