The 1018th Orchard Hall Subscription Concert
Sun. June 22, 2025, 15:00 at Bunkamura Orchard Hall

The 1019th Suntory Subscription Concert
Mon. June 23, 2025, 19:00 at Suntory Hall

The 171st Tokyo Opera City Subscription Concert
Tue. June 24, 2025, 19:00 at Tokyo Opera City Concert Hall

Pinchas Zukerman, conductor & violin*

Akihiro Miura, concertmaster

Elgar:
Serenade for Strings in E minor, Op. 20 (ca. 12 min)

I. Allegro piacevole
II. Larghetto
III. Allegretto

Haydn:
Violin Concerto No. 1 in C Major, Hob. VIIa:1* (ca. 20 min)

I. Allegro moderato
II. Adagio
III. Finale: Presto (Cadenza by Marc Neikrug)

— intermission (ca. 15 min) —

Mozart:
Symphony No. 41 in C major, K. 551 (*Jupiter*) (ca. 35 min)

I. Allegro vivace
II. Andante cantabile
III. Menuetto: Allegretto
IV. Molto allegro

Presented by the Tokyo Philharmonic Orchestra
Subsidized by the Agency for Cultural Affairs Government of Japan | Japan Arts Council
In Association with Bunkamura (June 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 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.

Artist Profile

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Pinchas Zukerman,
conductor & violin

With a celebrated career encompassing five decades, Pinchas Zukerman reigns as one of today's most sought after and versatile musicians - violin and viola soloist, conductor, and chamber musician. He is renowned as a virtuoso, admired for the expressive lyricism of his playing, singular beauty of tone, and impeccable musicianship, which can be heard throughout his discography of over 100 albums for which he gained two Grammy® awards and 21 nominations.

Recent highlights include European tour with the Vienna Philharmonic under Zubin Mehta, and appears with the Israel Philharmonic, Barcelona Symphony Orchestra, Sinfonia Varsovia, Orchestre National de Lyon, Orchestra dell'Accademia Nazionale di Santa Cecilia, Tokyo Philharmonic Orchestra and the English Chamber Orchestra. With the Zukerman trio, he visited the Ravinia, Aspen and Amelia Island Chamber Music Festival, among many others.

A devoted teacher and champion of young musicians, he has served as chair of the Pinchas Zukerman Performance Program at the Manhattan School of Music for over 30 years. He has served as the Dallas Symphony Orchestra's Artistic and Principal Education Partner since 2021, collaborating with DSO in partnership with Southern Methodist University's Meadows School of the Arts.

Program Notes

Text by Robert Markow

Elgar:
Serenade for Strings in E minor, Op. 20

Precocity among classical composers is not a rare occurrence; one need think only of Mozart, Schubert, Weber, Mendelssohn and Saint-Saëns to start the list rolling. But Elgar is not a name that springs to mind in this context. His first significant work did not appear until 1889 (the *Froissart* Overture), and real fame did not come until nearly the turn of the century when Elgar was already past forty, an age that Mozart, Schubert, Weber and Mendelssohn never even lived to see. Elgar's boyhood was nevertheless steeped in music – his father, in addition to owning a music shop, tuned pianos and played the organ at church. Edward too learned these instruments, as well as the violin, viola, cello and bassoon. Of all these, it was the violin for which he held a special love. He played in many amateur orchestras, and for a time planned on a solo career. Hence, it is not surprising to find a rather large number of works for violin and for strings dating from his early years as a composer. When Elgar learned that his talents were insufficient in this regard, he resolved instead to become a first-class composer.

The lovely Serenade for Strings, written in his thirty-fifth year (1892), is Elgar's earliest work that remains in the standard repertory, and the first in which he reveals his truly distinctive musical voice. Though small in scale, it is beautifully crafted, is imbued with a gentle melancholy, and exhibits so many of the fingerprints of style we find in the later masterpieces: a fondness for upward sweeps, frequent use of the interval of the falling seventh, the profusion of detailed dynamic markings in the score, an overall nobility of expression (especially in the sublime second movement, which is a true precursor of "Nimrod" in the *Enigma Variations*) and the assured technical skill with which he writes for strings. Ten years later, with such masterpieces as the *Enigma Variations*, the Introduction and Allegro and the *Dream of Gerontius* behind him, Elgar could still say of his Serenade, "I like it as well as anything I have done."

(SIR) EDWARD ELGAR: Born in Broadheath, Worcestershire, June 2, 1857; died in Worcester, February 23, 1934

Work composed: May, 1892 World premiere: (2nd movement) April 7, 1893, in Hereford / (Complete) July 23, 1896 in Antwerp
Instrumentation: strings

Haydn: Violin Concerto No. 1 in C Major, Hob. VIIa:1

The concerto was one of the most popular of all forms of musical expression during the eighteenth century, yet Haydn's contribution to this genre was fairly insignificant. His best known concertos are the one for trumpet, the Cello Concerto in D major and the Harpsichord (or Piano) Concerto in D major. Virtually all concertos written in Haydn's day were tailored for the needs of a specific soloist. Since Haydn was not a virtuoso performer himself on any instrument, he generally wrote such works only when requested or required from others. Thus, early in his service to Prince Esterházy, he found occasion to write several violin concertos for Luigi Tomasini, concertmaster of the Prince's orchestra (the same orchestra that Haydn conducted for many years and for which he wrote most of his 100-plus symphonies).

We have no doubt that the concerto was for Tomasini, for in Haydn's own thematic catalogue we find the comment *fatto per il Luigi* (made for Luigi) next to the entry for the concerto. After the première it is unlikely that more than a few additional performances followed; the score was not even published until 1909. The date of composition is uncertain, though we know it to be somewhere between 1761 and 1765.

Haydn had just become established in the Esterházy court, and his long and illustrious career still lay before him. Even so, this work bears more stylistic reference to the Baroque than to the Classical period: the orchestra consists only of strings, there is frequent use of sequences, and stock Italianate Baroque phrases abound. The concerto is in the standard three-movement format of fast-slow-fast. The outer movements allow the soloist to display his technical prowess, while beauty of tone and lyrical expression form the focus of the central *Adagio*.

FRANZ JOSEPH HAYDN: Born in Rohrau, Austria, March 31, 1732; died in Vienna, May 31, 1809

Work composed: 1761-65 World premiere: No date
Instrumentation: strings, harpsichord, solo violin

Mozart: Symphony No. 41 in C major, K. 551 (*Jupiter*)

Mozart's valedictory effort as a symphonist has, in its two-hundred-plus years of existence, never been out of favor. It represents the supreme height of symphonic craftsmanship welded to artistic inspiration, inviting the most eloquent praise and poetic expression from those who experience its beauties and perfection. It was composed, along with Symphonies Nos. 39 and 40, during a six-week period in the summer of 1788, a particularly bleak year for Mozart. His financial situation had never been secure or fortunate, but the last few years in Vienna saw him reduced to desperate circumstances. His financial situation had deteriorated to the point where he was sending that infamous series of pathetic letters to his friend Puchberg, begging for one loan after another. In addition, there were family tragedies, the depressing decline of support for his subscription concerts, and the frustration of perpetually postponed performances of his music. Obviously, the *Jupiter* Symphony's radiant joy, abundant optimism and confidence had no part in Mozart's personal life at the time.

Mozart did not assign the nickname "Jupiter" (it came years after his death from the impresario Salomon, Haydn's London sponsor), but it seems absolutely appropriate for music that evokes images of Olympian pomp, nobility, grandeur and perfect mastery of construction. Klaus G. Roy sees in this music a "classic divinity … Nowhere else in his entire output does Mozart convey so directly the atmosphere of mastery, imperiousness, even omnipotence. There is a sense of total command over the materials chosen … it is in this music that he defeated the cruel, thoughtless world in which he lived; he celebrated a conquest in the spiritual sphere that has proved over the centuries to have been decisive. It was, in this medium, the final thunderbolt

of the chief of the musical gods."

The first movement contains three distinct themes, each a perfectly balanced entity in itself. The first consists of a brusque, imperious call to attention followed by a graceful, lilting figure. The second also reveals within itself contrasts and balances: of ascending and descending scale-like fragments, of strings alone and then combined with woodwind coloration, as well as being an overall contrast to the first theme. The third theme has a mischievous and capricious quality to it. Mozart borrowed this closing theme from a comic aria he had written for bass just months before, "Un bacio di mano," K. 541, written as an additional number for an opera by Pasquale Anfossi.

In the second movement Mozart turns from the proud, extroverted mood of the opening movement to one of profound expression, pensive eloquence and restrained elegance. The first theme is one of the longest he ever wrote. The use of muted violins throughout lends a shadowy, introverted character to the music. Trumpets and timpani are silent.

The dignified *Menuetto*, like the first movement, combines contrasts of loud and soft, graceful and imperious, smoothly lyrical and sharply detached in music of exquisitely balanced form. Other features of this movement include a greater degree of chromatic writing than normally found in minuets of the time, and the only instance in a Mozart minuet of separate parts for cellos and basses. In the Trio section Mozart engages in some Haydnesque humor, beginning with a classical cadential figure that sounds more like an ending than a beginning.

The final movement opens with a four-note motif. Several new themes and motifs are presented as well in the course of this sonata-form movement. Mozart builds everything into an effortlessly flowing web of counterpoint involving a veritable catalogue of devices: double and triple counterpoint, thematic inversion, canon, stretto, augmentation and diminution, all fashioned into a dazzling display of tonal architecture. The Olympian coda simultaneously combines all five thematic ideas into an incredible contrapuntal *tour de force*.

If this had to be Mozart's farewell to the symphony, he could have left no finer example. As George Bernard Shaw stated: "Many Mozart

worshippers cannot bear to be told that their hero was not the founder of a dynasty. But in art, the highest success is to be the last of your race, not the first. Anybody, almost, can make a beginning; the difficulty is to make an end – to do what cannot be bettered."

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

Work composed: Completed on August 10, 1788 World premiere: No date
Instrumentation: flute, 2 oboes, 2 bassoons, 2 trumpets, timpani, and 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.