

The 1032nd Suntory Subscription Concert
Thu. June 18, 2026, 19:00 at Suntory Hall

The 1033rd Orchard Hall Subscription Concert
Sun. June 21, 2026, 15:00 at Bunkamura Orchard Hall

Pinchas Zukerman, conductor & violin*

Akihiro Miura, concertmaster

Mozart:

Overture to the opera

“Le nozze di Figaro”, K. 492 (ca. 5 min)

Mozart:

Violin Concerto No. 3 in G major, K. 216* (ca. 25 min)

- I. Allegro
- II. Adagio
- III. Rondeau: Allegro

— intermission (ca. 15 min) —

Mozart:

Symphony No. 40 in G minor, K. 550 (ca. 28 min)

- I. Molto allegro
- II. Andante
- III. Menuetto: Allegretto - Trio
- IV. Finale: Allegro assai

Presented by Tokyo Philharmonic
 Subsidized by the Agency for Cultural Affairs Government of Japan |
 Japan Arts Council
 In Association with **Bunkamura** (June 21)



- ♪ 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.
- ♪ 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

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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, performances with the Vienna Philharmonic under Zubin Mehta, Israel Philharmonic led by Lahav Shani, Colorado Symphony, Orchestra of Valencia, Gulbenkian Orchestra, the Tokyo Philharmonic, Zurich Chamber Orchestra, and a Spanish tour with Sinfonia Varsovia. Chamber concerts including the recitals with pianist Shai Vosner, concerts with the Zukerman trio, and performance with Lahav Shani and Amanda Forsyth at Carnegie's Zankel Hall.

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

Mozart: Overture to the opera "Le nozze di Figaro", K. 492

"Is there any music in all the world as fresh as the Overture to *The Marriage of Figaro*?" asks Edward Downes in his New York Philharmonic annotation. From the first quiet murmur of the cellos and double basses to the last brilliant fanfare of horns, trumpets and drums, the *Figaro* overture represents the kind of music of which Salieri, aghast in wonderment, spoke in the film *Amadeus*: "Displace one note and there would be diminishment; displace one phrase and the structure would fail!"

The Marriage of Figaro received its premiere at Vienna's Burgtheater on May 1, 1786 to a mixed reception, but it was Prague that truly took this comedy of manners to its heart. Mozart attended a performance there less than a year after its Viennese premiere and reported: "I looked on with the greatest pleasure while all these people flew about in sheer delight to the music of my *Figaro* ... they talk of nothing but *Figaro*. Nothing is played, sung or whistled but *Figaro*. No opera is drawing audiences like *Figaro*." Introducing this great work of mirth and truth is a four-minute overture of scintillating brilliance, irrepressible charm and formal perfection.

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

Work composed: 1785-86 World premiere: May 1, 1786 at the Burgtheater in Vienna, conducted by the composer

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings

Mozart: Violin Concerto No. 3 in G major, K. 216

Mozart, at the age of nineteen, spent most of the year 1775 in the service of Count Colloredo, Archbishop of Salzburg. Here, within the period of eight months, he wrote four of his five authentic violin concertos (No. 1 was

composed probably in 1773; two additional spurious ones exist). We are not certain whether they were initially intended for Mozart's own use as a soloist or not, though he certainly performed them all at one time or another.

In style, these works grow out of the Italian violin tradition, as found in Tartini, Geminiani, Nardini and Boccherini. The music is steeped in the qualities of the *style galant* – grace, elegance, charm and gentle sentiments. The third, completed on September 12, 1775, just three months after the second, represents an enormous advance over the mere rococo prettiness of the first two concertos.

The Mozart biographer and scholar Alfred Einstein comments as follows: “What had happened in the three months that separate the second concerto from the third? We do not know. Suddenly there is a new depth and richness to Mozart's whole language. ... Suddenly the whole orchestra begins to speak, and to enter into a new, intimate relation with the solo part. Nothing is more miraculous in Mozart's work than the appearance of this concerto at this stage in his development.”

The first movement opens with the expected orchestral *ritornello* exposing the principal themes. The movement is written in the classic sonata-allegro form. In fact, everything about the movement is classic – in its perfectly balanced phrases, sense of symmetry, effortless flow and poise.

The *Adagio* has inspired numerous commentators to heights of praise. Einstein says that “it seems to have fallen straight from heaven.” John Burk, in his Mozart monograph (1959) wrote that it “attains a new height as, under its *cantilena*, the orchestra – in muted triplets, with pizzicato bass – supersedes the rather straightforward accompaniment of the earlier slow movements.” And Edward Downes calls it music “of such ravishing beauty that one can only bow one's head and be thankful.” The concerto is scored for pairs of oboes and horns plus strings (as are all Mozart's violin concertos), but in this *Adagio* flutes replace oboes, lending a softer, gentler quality to the orchestral sonority. (In Mozart's day, it was really no extravagance to require the flutes for just one movement and oboes for the other two, as both instruments were often played by the same musicians.)

The final movement is a cheerful rondo filled with smiling, insouciant melodies, suave orchestration and suggestions of Austrian and German folksongs.

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Work composed: 1775 World premiere: No date
Instrumentation: 2 flutes, 2 oboes, 2 horns, strings, solo violin

Mozart: Symphony No. 40 in G minor, K. 550

An aura of reverence, mystery and romantic fantasy surrounds Mozart's penultimate symphony. Of its creation we know nothing aside from the fact that it was written, along with Symphonies Nos. 39 and 41, during the incredibly brief period of six weeks in the summer of 1788. Composers in this age composed only to order. Without a performance in sight, music simply wasn't written. It was conceived as a product for immediate consumption, not as, in biographer Alfred Einstein's words, "an appeal to eternity." Yet Mozart's last three symphonies seem to have been written with no prospect of a performance, and, in the case of Nos. 39 and 41, we are quite certain that Mozart never did hear them played. (Perhaps they were written for concerts that never materialized.)

The case of No. 40 is a bit different from the other two. It used to be fashionable to bemoan the fact that none of these last three symphonic masterworks was played in Mozart's lifetime. If such was the case, then why would the composer have bothered to revise the G-Minor Symphony three years after it was written by adding a pair of clarinets and rewriting the oboe parts to accommodate the additional voices? Though incontrovertible evidence is still lacking, scholars today feel fairly certain that Symphony No. 40 was indeed played at least once, at a concert on April 16, 1791, conducted by none other than the (now) much-maligned Antonio Salieri. Lending credence to this speculation is the fact that Mozart's friends, the clarinetists Anton and Johann Stadler, played in this concert. Most performances use the later version with clarinets.

It is virtually impossible to ignore the biographical background against which the symphony was written, which included a rapidly waning career in Vienna and financial woes. Pitts Sanborn notes that "though all of us might not go so far, there is no doubt that this symphony is touched with the ineffable sadness that sometimes crosses like a summer cloud the radiance of Mozart's sun-god temperament."

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To some listeners, these sentiments smack of romantic fantasy. After all, one must remember that the radiant and affirmative Symphonies Nos. 39 and 41 were written concurrently with No. 40. But No. 40 is “romantic” in other ways as well. It is a harbinger of what was to follow in Beethoven and the symphonies of the nineteenth-century, what we call the “Romantic” period of music history. The high level of dissonance in this symphony (there is even a Schoenbergian twelve-tone row embedded in the finale), the pronounced use of counterpoint, the angular lines, the highly personalized visions in which the composer “bares his soul,” the persistence of the minor tonality, and the sheer intensity of emotional outpouring all point to music of the nineteenth century. Even the apparent lack of financial remuneration or the prospect of immediate performance earmark this work for an era when an artist created from divine inspiration or because an inner muse drove him on. The fact that it was created near the end of a tragically short life beset with endless harassments and tribulations has further fueled the romantic attachment to this symphony.

No finer tribute could be paid Mozart’s G-Minor Symphony than to note that it speaks meaningfully and deeply to every listener without need of verbal commentary. Perhaps some insight to its lasting appeal and supreme craftsmanship can be gleaned from the composer’s own words regarding musical expression, written to his father during the composition of the opera *Die Entführung aus dem Serail*: “The passions, whether violent or not, must never be expressed so strongly as to disgust, and music, even in the most frightful situations, must never offend the ear, but is even then to give pleasure.”

Work composed: 1788 **World premiere:** No date

Instrumentation: flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 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.

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