



120 YEARS DEUTSCHE GRAMMOPHON  
**THE TOKYO GALA CONCERT**

SEIJI OZAWA • ANNE-SOPHIE MUTTER • DIEGO MATHEUZ  
SAITO KINEN ORCHESTRA



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## Deutsche Grammophon Gala Concert - A Night To Celebrate

On the night of Dec. 5, 2018, Tokyo's Suntory Hall was given a rather different "look" to its usual looks. It probably had to do with the yellow flowers found throughout the hall. To celebrate the 120 years of Deutsche Grammophon whose trademark is the yellow tulip, 15 kinds of flowers in all shades of yellow - including tulip - a total of 30,000 were adorning the hall. The stage in front of the audience, spacious and familiar, looked more like a vast field of flowers. The idea of all these flowers blooming just for this one night...is quite breathtaking.

"With this many flowers around, don't you get pollinosis?" I asked. "No worries," I was told. "We have carefully picked the flowers which will not trigger pollinosis." Sure, they did. No matter how beautiful it is like a landscape, if the orchestra on stage started sneezing or blow their noses during the performance, it's not musical. What a mind-blowing job it must have been to make arrangements on this level!

I have a very fond memory about Deutsche Grammophon's yellow tulip. In my early high school days, I became a fervent student of classical music. Deutsche Grammophon albums were among the records I was listening to. In particular, Svjatoslav Richter: "Italian Recital 1962" and "Rachmaninov: Rhapsody on a Theme of Paganini" by Margrit Weber and Ferenc Fricsay were the two single records I repeatedly played until the vinyl is worn down (literally). Richter's performance of Debussy's "Estampes" and Chopin's "Ballad No.4" was especially inspiring, so vivid in my memory that I can almost see the yellow label logo garlanded with little tulips in my mind even to this day when I listen. Ms. Weber's interpretation of Rachmaninov was as inspiring. I look to it now and still get awe-struck by the timeless and fertile quality of the performance, standing the test of time.

Such were the things I remembered from more than half a century ago, as I listened to the ever-charming performance of Ms. Anne-Sophie Mutter with Saito Kinen Orchestra. (Needless to say, Ms. Mutter's emerald green gown blended in so beautifully with the gala flowers on stage.) A particular moment came towards the end of the night, as maestro Seiji Ozawa appeared on stage with Ms. Mutter for this great collaboration which I soaked up. How beautiful their Saint-Saens was!

To me, dynamic, warm and tasteful conducting style of Mr. Seiji Ozawa — hard to believe it comes from a body so slender—created a climax of its own. In an attempt to highlight the soloist in an ensemble, especially in a piece like "Rondo Capriccioso" written to demonstrate the virtuosity of the violinist, Seiji Ozawa shows his calm yet steady leadership. It was the moment of truth where the genius of Seiji Ozawa as a conductor manifested. I know I'm not the first one to say this, but to him, even the smallest details are worth respecting as well as the big outlines of music, both of which he takes under his total command. And he never let the emotional climax be left up to mere chance.

Once maestro takes the podium, everything becomes tense. From the face of players in the orchestra to the tone of each instrument to the overall air surrounding the hall, everything. As if he had cast a magic spell on them all.

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Eight years ago, Mr. Ozawa underwent cancer surgery and since fell into a series of health problems that have forced him to restrict his performance schedule, but he never gave up and continued to focus on his rehabilitation. Fatigue and pain may have tormented him at times, but he rarely showed that or spoke about it. Every time I saw him, he would happily talk about music.

The driving force for Mr. Ozawa's tireless stamina must come from his strong will to "continue to play music as long as I can." Through my conversation with him over the years, I have come to realize how pure and honest his love of music is, almost like that of a child. And I always can't help but be impressed by how great it is that one can love your job so unconditionally. I'm a writer, and I love to write, of course, but I may not be able to commit myself as purely and wholeheartedly. It is one of many beautiful testaments as to why Mr. Ozawa never ceases to impress me in everything he does at all time.

Several months are leading up to here, Mr. Ozawa was very much looking forward to "sharing the stage with Anne-Sophie Mutter at Suntory Hall," as he puts it. "When I first met her, Maestro Karajan introduced us; she was only 15 or so..." From the tone of his voice, it was apparent he was excited about the reunion. And he seemed determined to carefully look after himself so that he will be in his perfect shape.

Their reunion in Tokyo ended successfully in an emotional finale. Thirty-five years have already passed since the two recorded Lalo's "Symphonie Espagnole" in 1984 — which was their first recording together. I went back and listened to this old LP record after seeing them perform Saint-Saëns "Introduction et Rondo Capriccioso" live. What amazed me the most was how "they both hadn't forgotten their first enthusiasm." Indeed, the width and the depth of music they create together have become broader and deeper in the accumulated 35 years. Nevertheless, the bright-eyed youthfulness and a firm yet healthy sense of commitment to music the two both had then, has not been lost, not even a bit. That is quite a feat, worthy of appraisal, and I feel incredibly honored to be able to witness that fact with my own eyes.

When all is said and done, it was a wonderful night — surrounded by yellow flowers, an early winter night, a night to celebrate.

*Haruki Murakami*

*Dec. 7, 2018*



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# 120 YEARS DEUTSCHE GRAMMOPHON THE TOKYO GALA CONCERT

PRESENTED BY SEIJI OZAWA AND SAITO KINEN ORCHESTRA

ANNE-SOPHIE MUTTER  
SEIJI OZAWA  
DIEGO MATHEUZ  
SAITO KINEN ORCHESTRA

## SAITO KINEN ORCHESTRA

### MEMBERS FOR 120 YEARS DEUTSCHE GRAMMOPHON THE TOKYO GALA CONCERT

**Violin:** Ribon Aida, Taro Uemura, Rintaro Omiya, Hirono Oka, Keiko Kagesawa, Takumi Kubota, Aiko Goto, Takumi Komoriya, Kyoko Saburi, Shu Shioda, Tomoko Shinohara, Machiko Shimada, Masaya Soshi, Kazutaka Takahashi, Chiharu Taki, Takahiro Tajima, Naoko Tanaka, Yasushi Toyoshima, Chisako Naoe, Chicaco Nakajima, Shizuka Nakamura, Yuka Nishino, Miho Hashizume, Nana Hayashi, Yoko Hiroe, Mayuki Fukuhara, Hiroyuki Yamaguchi, Kiichi Watanabe, Yuzuki Watanabe, Takayoshi Wanami

**Viola:** Ryo Oshima, Yoko Kanamaru, Hideko Kobayashi, Koichi Komine, Ryo Sasaki, Tomomi Shinozaki, Manabu Suzuki, Maiko Takimoto, Mazumi Tanamura, Hiroto Tobisawa, Daisuke Tomita, Shota Yanase

**Cello:** Yoko Ara, Akio Ueki, Hajime Otomo, Yo Kigoshi, Hideki Kitamoto, Rei Tsujimoto, Ichiro Hasebe, Sadao Harada, Nobuo Furukawa, Dai Miyata

**Contrabass:** Hiroshi Ikematsu, Shigeru Ishikara, Nakako Sano, Ryu Sukegawa, Tomoko Tadokoro, Ryutaro Hei, Osamu Yamamoto, Reo Watanabe

**Flute:** Ikue Koike, Sébastien Jacot, Jacques Zoon

**Oboe:** Philippe Tondre, Matthieu Petitjean

**Clarinet:** Ricardo Morales, Masaharu Yamamoto

**Bassoon:** Tomoko Kano, Masaru Yoshida

**Horn:** Maro Abe, Yasushi Katsumata, Yudai Shoji, Masayuki Naoi, Andrew Bain

**Trumpet:** Osamu Takahashi, Takaya Hattori

**Trombone:** Shinichi Go, Michael Buchanan, Randall Hawes

**Tuba:** Yasuhito Sugiyama

**Timpani:** Don Liuzzi

**Director | Conductor:** Seiji Ozawa  
**Conductor:** Diego Matheuz

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**Pyotr Ilyich Tchaikovsky (1840-1893)**

- 1. Eugene Onegin, op.24 -Act III Scene 1 : Polonaise**

**Symphony No.5 in E minor, op.64**

- 2. 1: Andante – Allegro con anima*
- 3. 2: Andante cantabile, con alcuna licenza – Moderato con anima*
- 4. 3: Valse. Allegro moderato*
- 5. 4: Finale. Andante maestoso – Allegro Vivace*

**Ludwig van Beethoven (1770-1827)**

- 6. Romance for Violin and Orchestra No.1 in G major, op.40**

**Camille Saint-Saëns (1835-1921)**

- 7. Introduction and Rondo Capriccioso in A minor, op.28**

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**Anne-Sophie Mutter, violin** (6,7)

**Conductor: Seiji Ozawa** (7)

**Conductor: Diego Matheuz** (1-6)

**Saito Kinen Orchestra**

**Andrew Bain, solo horn** (3)

**Live Recording: Tokyo, Suntory Hall, 5/12/2018**

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**Recording Coordinator: Kaoru Abe**

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