



Conductor

Robert Rýker



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Complete artist information including video, audio and interviews are available at www.pricerubin.com

Robert Rýker – Biography

Robert Rýker serves as Music Director of the Tokyo Sinfonia, and Music Director of the National Philharmonic of India.

He has conducted in Baltimore, Bombay, Boston, Bucharest, Calcutta, Cleveland, Helsinki, Jena, Jacksonville, Kiev, Lima, Montreal, Nagoya, Pittsburgh, Prague, Saint Louis, Saint Petersburg, Shanghai, Singapore, Vilnius, Windsor, Washington, and other cities on four continents.

He has been based for many years in Tokyo, one of the three great world capitals of music.

Maestro Rýker's warm and approachable style to music makes every performance a joyous experience and a highly professional event for audience and orchestra alike.

He brings a special empathy and affection to classical music to touch hearts and minds of his audience, the neophyte as well as the aficionado. A Renaissance Man, he has honed skills to nurture the audience, the repertoire, and the orchestra.

A Pioneer:

A pioneer and an innovator, he has founded orchestras on three continents – the National Philharmonic of India, the North Bay Symphony in Canada, and the Tokyo Sinfonia.

He created a powerfully effective audience development program for symphony orchestras known internationally as Mini-concerts (in Tokyo these are Strings in the Schools).

He has written over 250 musical arrangements, compositions, orchestrations and performing editions to fill the need for repertoire to build sustaining audiences.

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Robert Rýker – Biography

He lectured on Style in Conducting for the Midwest Orchestra Conference in Chicago. He served for a decade as senior music critic of the Japan Times, and developed an international reputation as a discerning writer on music and an accomplished public speaker.

His recordings of works by Bach, Barber, Beethoven, Britten, Dvorak, Gershwin, Grieg, Lalo, Mendelssohn, Mozart, Reed, Schubert and Shostakovich have earned high praise for their balanced sonorities, sensitive pacing and profound expression.

Montreal critic Robert Markow wrote:

“Bravo! a true interpretation, an approach that features firm control of rhythm, accuracy of attacks and releases, good flow and momentum, and an almost classical approach. Refreshing. Excellent orchestra too.”

Donald Rosenberg of the Cleveland Plain Dealer wrote:

The Beethoven Ninth I found extremely taut, fleet and cohesive! Bravo. Born in Indianapolis, Ryker commenced his professional career at the age of 17 as principal tuba of the Fort Wayne Philharmonic.

He served with distinction in a similar post with the Montreal Symphony, where he performed some 2,000 concerts under such luminaries as Abbado, Ancerl, Baudo, Böhm, Decker, Davis, Dohnanyi, Fiedler, Fournier, Frühbeck, Giulini, Goosens, Jansons, Kondrashin, Krips, Martinon, Mehta, Münch, Oistrakh, Ozawa, Prêtre, Rudolf, Sargent, Schippers, Schuller, Shostakovich, Skrowaczewski and Swarowsky.

He credits his long association with Zubin Mehta to have been a seminal influence upon his own formation as an orchestra conductor and interpretive musician.

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Robert Rýker – Biography

Philosophy:

We recently asked Robert Rýker to outline what makes the Tokyo Sinfonia such a “very different little orchestra”.

“Sound is the starting point of music. When I conceived of the Tokyo Sinfonia, I wanted to create an orchestra with the richest sound possible with economy of means. As the Americans say, I wanted to create an orchestra delivering the most bang for the buck. To achieve this, I relied on two well-established concepts of dynamics.”

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Robert Rýker – Concert Performance CDs

When I see you in our audiences and hear your reactions, I know that your support genuinely comes from the heart, and is not merely lip service for the arts.

We are often asked about CDs of the great repertoire we have recorded in performance. It would be my pleasure to have you listen also to our CDs, so you can know that the Tokyo Sinfonia really does sound good, and really does touch your heart.

Prices are ¥1,500 for single disks, ¥2,500 for double*, and we'll pay the postage. Just send an email to us.

The following titles are available:

- Bach Solo Cantatas (Tokyo Sinfonia Players)
- Beethoven Serenade
- Beethoven Symphony for Strings
- Brahms Serenade
- Brahms Symphony for Strings
- Bruckner Serenade
- Bruckner Symphony for Strings
- Mendelssohn Serenade*
- Mendelssohn Symphony for Strings
- Mozart Birthday Serenade 250
- Mozart Birthday Serenade 251*
- Mozart Birthday Serenade 252*
- Mozart Birthday Serenade 253*
- Mozart Haffner Serenade
- Mozart Serenade*
- Mozart Symphony for Strings
- Russian Summer Serenade 1
- Russian Summer Serenade 2*
- Russian Summer Serenade 3*
- Scarlatti Santa Teodosia

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Robert Rýker – Concert Performance CDs

- Tchaikovsky The Seasons
- Chorus & Strings (Tokyo Sinfonia Mens Chorus)
- Guitar & Strings (Paul Bankes)
- Piano & Strings (Alexei Komarov)
- Saxophone & Strings (Otis Murphy)
- Strings & Strings (Tokyo Sinfonia Soloists)

With best wishes from the Tokyo Sinfonia and Robert Ryker

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Robert Rýker – Orchestra Builder

Robert Ryker has demonstrated his skills as a master orchestra builder around the world, forming and successfully running international organizations as Music Director in such diverse locales as Canada, India and Japan. Below are examples of administrative documents which he helped author for the Tokyo Sinfonia which show his organizational abilities and leadership in the key areas of fundraising, audience development, youth outreach, and his approach to enhancing the musicianship of his players and assistant conductors.

Orchestra

The Tokyo Sinfonia is dedicated to presenting programmes to raise the standard of performance, encourage the next generation, and develop new audiences for music.



In 2006, Maestro Rýker established the Tokyo Sinfonia, a string orchestra of highly talented young Japanese musicians. Under his baton, the Tokyo Sinfonia has attracted new, dedicated audiences to such venues as Oji Hall in Ginza, Nagoya's Munetsugu Hall, the Foreign Correspondents Club of Japan, the

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Robert Rýker – Orchestra Builder

Golden Hall of the Tokyo Masonic Centre, and the Great Hall of the Russian Embassy.

Maestro Rýker and the Tokyo Sinfonia plan a full calendar of hallmark concerts. In Ginza's Oji hall, a series of symphonies and concerti for strings features seminal contributions to the repertoire in the masterful arrangements of Robert Rýker. In the foreign correspondents' club in Yurakucho, an attractive and accessible series of dinner-concert serenades combines a nation's great music with its traditional cuisine.



The String Orchestra is a vital, sensitive, gorgeous sounding ensemble. There is a dearth of major compositions for string orchestras around which to build compelling concert programmes. On the other hand, great composers have written major works for quintets and other ensembles of strings.

Conductor/composer Robert Rýker has ingeniously scored a central corpus of magnificent chamber music masterpieces for full string orchestra to fill this void. The results are splendid. A special series of concerts in the elegant ambiance and intimate acoustics of Oji Hall regularly features Robert Rýker conducting the Tokyo Sinfonia in world premieres of these magnificent symphonies for strings.

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Robert Rýker – Orchestra Builder

The concert series featuring symphonies will be supported by a complementary series featuring maestro Rýker’s presentations of concerti. The inaugural concert featured principals of the Tokyo Sinfonia in concerted works for violin, for viola, for violoncello, and for contrabass. The program shows off the excellence of the strings and provides a spotlight on the talented players who lead each section. The series has included a rare programme featuring the singing sound of saxophone with the 19 strings of the Tokyo Sinfonia.

Following each performance, the audience is invited to the lobby to enjoy a glass of champagne and chat with the conductor, soloists and members of the orchestra. It makes for a memorable evening to recharge the emotional batteries and remind yourself that the world is indeed full of genuine beauty. Rýker Associates is proud to present this addition to the musical repertoire for the enjoyment and benefit of the world of music in general, and the musical audience of Tokyo in particular.

Concerts

TOKYO SINFONIA CONCERTS

The Tokyo Sinfonia is not like just any ordinary orchestra. The Sinfonia is unique in Japan, offering enjoyable, accessible classical music for both those new to it, and for experts. It is big enough to make a rich and satisfying sound, and compact enough to be cost-effective and portable.

Our entry-level series is the unique Tokyo Sinfonia dinner-concert series at the Foreign Correspondent’s Club of Japan in Yurakucho. Our dinner-concert Serenades are highly important for attracting an audience of people coming to a classical performance for the first time. The programmes have attracted many repeaters, many groups, and many words of praise such as “That was hugely enjoyable”. We have our Japanese Serenade in August, followed by a Scandinavian Serenade in November and a Spanish Serenade in February of 2011.

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That is not all we do. Tokyo Sinfonia programmes for musical aficionados include two series at Oji Hall in Ginza and elsewhere: Symphonies for Strings, and Sinfonia Plus. These programmes, too, draw many repeaters, many groups, and many words of praise.

Sponsors

In recent years, as sports sponsorship is losing its attraction, supporting cultural activities is becoming more and more compelling, very often meeting the objectives under a company's CSR policies.

The Tokyo Sinfonia offers an affordable yet high profile presence before a well informed and discerning public.

Our sponsors are a distinguished group of business organizations and individuals whose support helps us to present engaging musical programmes in a unique way that raises the standard of performance, develops new audiences for fine music, and contributes beauty to society.

A classical music concert presents the opportunity of promoting your brand to our active, upscale audiences through association with one of the premiere classical music orchestras in Tokyo. We are happy to review your objectives to tailor sponsor benefits to your specific interests. Benefits can focus on advertising and public relations, in-theatre recognition, product displays, entertainment options including VIP tickets and private receptions.

Consider also the benefits of block purchasing concert tickets for for *employees* as one major bank did when they made an advance booking of 200 tickets. These were then distributed under a very *creative* internal 'Employee of the Month' recognition scheme. The bank discovered that this was an excellent incentive campaign that captured the attention and imagination of their employees as evidenced by the appreciation of the many employees who gratefully had the chance to attend our concerts.

In addition, some businesses have found that our concert tickets proved to be an excellent way in which to entertain their clients or to provide rewards under

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Robert Rýker – Orchestra Builder

a customer loyalty programme. Our school concerts educational series also offers an interesting way for promotion to a student/parent demographic.

And finally, sponsorship packages can be tailored for individual concerts, a full concert series and for special corporate events.

Diamond Sponsor: ¥5 million

Main sponsor for a 4-concert series or exclusive sponsor for a single event

- logo in the brochure
- logo in the website
- newsletter credits
- logo in the chirashi
- position in the chirashi – premium
- logo on the lobby sponsor board
- products/brochures in the lobby
- logo in the concert programme
- full page advert in the concert programme
- VIP tickets – 10
- Other tickets – up to 50
- pre-concert supper with the conductor
- rehearsal privileges
- artist interviews
- Principals perform for sponsor's event
- Sinfonia performs for sponsor's event

Platinum sponsor: ¥2 million

Principal sponsor for a 4-concert series or main sponsor for a single event

- logo in the brochure
- logo in the website
- newsletter credits
- logo in the chirashi
- position in the chirashi – top

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Robert Ryker – Orchestra Builder

- logo on the lobby sponsor board
- products/brochures in the lobby
- logo in the concert programme
- VIP tickets – 4
- Other tickets – up to 20
- pre-concert supper with the conductor
- rehearsal privileges
- artist interviews
- Principals perform for sponsor's event

Gold sponsor: ¥1 million

partial sponsor for a 4-concert series or principal sponsor for a single event

- logo in the brochure
- logo in the website
- newsletter credits
- logo in the chirashi
- position in the chirashi – bottom
- logo on the lobby sponsor board
- logo in the concert programme
- VIP tickets – 2
- Other tickets – up to 10

You can download a [summary of our sponsorship packages](#) in PDF format.

You need the free [Adobe Reader](#) to view this file.

See you at the Sinfonia,

With every good wish from Robert Ryker and the Tokyo Sinfonia

Volunteers and Interns

What can volunteers and interns do?

- help design and distribute publicity materials and distribute advance publicity

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- distribute publicity materials to print and broadcast media
- Assisting with event marketing and promotion
- arrange for interviews and followup; Organize groups (orphans, students, seniors, handicapped) to attend the events, arrange transportation and escort the participants
- help design printed programmes
- print the programmes, and distribute printed programmes to attendees
- videotape performances, edit the videotape, and help us make better use of our music & media assets for promotion and publicity
- Translate materials E -> J and help keep our website and Facebook content up to date



If you feel you can help with any of these activities, either as a volunteer or as an intern then we would love to hear from you.

And as you are reading this web page I am assuming that you have an interest in classical music? However, you don't have to be music expert and as you can see none of the above require you to even know how to read music.

Rewarding your efforts!

All that's needed is your *enthusiasm* and *dedication*. You'll meet a great group of people and as compensation for your labors – you will receive two complimentary tickets for all our regular ***Symphony for Strings*** concert events at Oji Hall.

Enquiries/applications

If you are interested, just get in touch with us as follows:

Letter: Mari Baba, Tokyo Sinfonia, 107-0052 Tokyo-to Minato-ku Akasaka 6-8-16

Email: mari@tokyosinfonia.com or Call: (03) 3588 0738

See you at the Sinfonia,

With best wishes from the Tokyo Sinfonia and Robert Ryker

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Conductors Seminar

During the past year (2013-2014), the Tokyo Sinfonia has been offering a Conductors Seminar under the leadership Music Director Robert Rýker. The programme was offered in conjunction with the Tokyo Sinfonia's regular schedule of concerts and rehearsals.



The eight-month Tokyo Sinfonia Conductors Seminar was a part of the Tokyo Sinfonia's stated mission to raise the standard of performance, encourage the next generation, and develop new audiences for music in Tokyo and elsewhere. Special enabling funding to support the programme was received from an anonymous foundation in Tokyo.

Active participants in the Conductors Seminar were selected from those who had completed musical training beyond the university level, and had had significant professional performing experience. They were provided:

- personal copies of 37 conductors full scores
- access to 37 Tokyo Sinfonia orchestra rehearsals
- access to 8 Tokyo Sinfonia concert performances
- 30 minutes of individual podium time during rehearsals for each programme
- verbal and/or written feedback following each conducting session
- over 30 one- or two-hour review sessions for professional feedback and planning
- observation of personal conducting projects

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Robert Rýker – Orchestra Builder

Two active participants in the programme displayed a particularly high level of professional competence and diligent application in the programme, and were designated as Tokyo Sinfonia Conducting Interns: Takashi Iida, 37, and Takako Yamanouchi, 30.



Takashi Iida on the podium conducting at a special event at Chanel's NeXus Hall in Ginza.

Takashi Iida conducted the Tokyo Sinfonia in concert:

- in Oji Hall for the Saint-Saëns Serenade champagne concert, conducting *Le Rouet d'Omphale* (Saint-Saëns).
- in Oji Hall for the Richard Strauss Serenade champagne concert, conducting *Symphony for Strings in B Minor: Adagio cantabile* (Strauss).
- in Chanel Nexus Hall for the *Équilibre* Leadership lecture-concert, conducting *Les Saisons: Chant d'Automne* (Tchaikovsky).

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Conductors Seminar in session being led by conductor intern Ms. Takako Yamanouchi.

Takako Yamanouchi conducted the Tokyo Sinfonia in concert:

- in the Foreign Correspondents' Club of Japan for the Japanese Serenade dinner-concert, conducting Three Film Scenes (Takemitsu)
- in Oji Hall for the Richard Strauss Serenade champagne concert, conducting Symphony for Strings in B Minor: Presto (Strauss)
- in Chanel Nexus Hall for the Équilibre Leadership lecture-concert, conducting Les Saisons: La Chasse (Tchaikovsky).

The results of the Tokyo Sinfonia Conductors Seminar were carefully considered by the Tokyo Sinfonia's executive board. It was our unanimous decision to add them both to the Tokyo Sinfonia's artistic staff, effective immediately. Takashi Iida was appointed as Assistant Conductor. Takako Yamanouchi was appointed as Assistant to the Music Director.

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Takashi Iida receives his certificate of participation from Robert Rýker on completion of the Conductor's Seminar program (pictured left). Also completing her participation, is Takako Yamanouchi (pictured right).

This Tokyo Sinfonia Conductors Seminar has been made possible by the generous support of a Tokyo based organization that wishes to remain anonymous.

We are most grateful to them for their financial commitment to promoting the arts through education in music.



Music Director Robert Ryker conducting the Tokyo Sinfonia 19-member core string orchestra.

With their unique placement on stage, optimal balance and acoustics are achieved through the use of 6 first violins, 4 second violins, 4 violas, 3 cellos and 2 double basses. Principal players are often invited to perform as soloists with the group, enhancing their musical skills, experience and opportunities.

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Robert Rýker – Programs & Repertoire

Maestro Ryker brings years of musical wisdom and experience to his orchestras as a music director. His knowledge of orchestral repertoire, skills as a composer/arranger and creative approach to programming make for a uniquely satisfying combination of selections that please both his audiences and his musicians. Below are samples of his newsletters and blogs he published describing the season offerings from 2011 to 2013. In addition to his informative insights into the music, he also has incorporated a carefully selected menu of food for his champagne concerts to go along with the musical theme of his serenades. No wonder his audiences flock to the performances, he has cleverly unleashed the power of food and music!

Tokyo Sinfonia in March, 2011

Posted on March 18, 2011 by Robert Rýker in Newsletters.

The Tokyo Sinfonia's **French Serenade** Friday evening drew a full house to the long dining tables of the Foreign Correspondents' Club of Japan for the French cuisine, French concert and friendly ambiance of the evening. "That was simply magnificent," wrote one of our regulars.

In his remarks to the audience, our kindly conductor confessed to being a romantic himself, and commented that the Valentine's week programme had an underlying theme of love and romance. "Philosophers and poets have written profound and eloquent soliloquys to love," he remarked. "I only know a few simple truths."

"You cannot buy love; it can only be given away. The more you give away, the more it may come back to you.

"Love is perennial. We keep falling in love.

"Life is ephemeral. Sometimes the object of our love disappears, only to remain in our hearts and memories.

"Sometimes love makes us cry – but still, to have loved is an enrichment of the spirit."

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After these sentiments had been translated into Japanese, the audience burst into applause.

TOKYO SINFONIA IN MARCH

In March (3月18日), Robert Rýker and the Tokyo Sinfonia welcome you again to the superb acoustics of Oji Hall for a **Tchaikovsky Serenade**. Rounding out the third year of our premier series of **Symphonies for Strings champagne concerts**, the romantic spirit of Tchaikovsky's music is a fit continuation of the unique warmth and indefinable magic of Tokyo Sinfonia performances.

Tchaikovsky adored the music of Mozart. His suite number four, lovingly entitled **Mozartiana**, comprises Tchaikovsky's own settings of three of Mozart's felicitous melodies. The final movement is a virtuosic set of variations on a Russian folksong which Mozart himself had employed in one of the last piano concertos.

Having written several splendid concertos of enormous popularity, Tchaikovsky long considered composing a concerto for the violoncello. Among a number of smaller works he produced featuring the solo 'cello, his most important was a delightful (and difficult) set of **Variations on a Rococo Theme**. As soloists for such concerted works, the Tokyo Sinfonia delights in shining the spotlight on its own talented players. Our soloist will be long-time member and oft-times principal, Teppei Nakata.

The ongoing saga in search of major works to render as symphonies for strings led our maestro to Tchaikovsky's first symphonic essay, opus 13. A lengthy work in G minor subtitled **Winter Daydreams**, it was written when the composer was 26 and newly appointed to the faculty of the Moscow Conservatory. He subtitled movements with poetic allusions — Dreams of a Winter Journey, Land of Desolation, Land of Mists — and based the final movement on an old Russian folksong. The composition was roundly criticized by Nikolai Rubinstein, Tchaikovsky's mentor, who would not countenance its performance. It is

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Robert Rýker – Programs & Repertoire

nevertheless contains much piquant Russian charm, and was Tchaikovsky's first notable symphonic work.

TCHAIKOVSKY SERENADE – Fri. 年3月18日(金) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

4-concert subscription ¥ 20,000 includes VIP benefits & priority seating

All-Tchaikovsky programme

Suite No 4: Mozartiana

Variations on a Rococo Theme – Teppei Nakata, violoncello solo

Symphony for Strings: Winter Daydreams, from Op. 13 – first performance

Post-concert champagne reception with the conductor & orchestra in the lobby

Platinum sponsor Minato-ku

Gold sponsor Apagard

Gold sponsor GPlus Media

Gold sponsor Philippine Airlines

We hope you can join us for Tchaikovsky, for champagne, and for the romantic spirit of the Tokyo Sinfonia.

INSIDE THE TOKYO SINFONIA

Applications for membership in the Tokyo Sinfonia Tomonokai are being now accepted. The Tomonokai confers certain benefits on the members, and is a part of our procedure to register the Tokyo Sinfonia with the government as an NPO. Benefits for regular members (¥3,000) include 5% off the price of tickets. Special members receive 10% off, and an incentive bonus of a free ticket for the next champagne concert. Ask us about joining the Tomonokai. We need you, and we do love you.

We are delighted to announce the appointment of Toshikatsu Hasegawa as Director, Marketing, Sponsorship and Development. Katz has already brought on board a distinguished senior associate, Nobuaki Hashimoto. The team is

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Robert Rýker – Programs & Repertoire

planning initiatives and taking initial steps to extend our involvement with major sponsors for the benefit of Tokyo Sinfonia audiences and our participating sponsors.

See you at the Sinfonia!

With every good wish from
Robert Ryker and the Tokyo Sinfonia

COMING EVENTS

TOKYO SINFONIA IN MAY

CZECH SERENADE – Fri. 5月13日(金) 18:30

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Group ¥8,445 each; Single ¥9,335

4-concert subscription ¥33,000 includes VIP seating & special benefits

Dances from the Bartered Bride (Smetana)

Concerto for Viola and Strings (Stamitz)

Serenade for Strings (Suk)

3-course traditional Czech dinner

TOKYO SINFONIA IN JUNE

LISZT SERENADE – Fri. 年6月3日(金) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥5,500 each; Single ¥6,000

4-concert subscription ¥20,000 includes VIP seating & special benefits

All-Liszt programme (for the Liszt year)

Jours de Fête

Mephisto Waltz 2

Symphony for Strings: Ce qu'on entend sur la montagne – first performance

Post-concert champagne reception with the conductor & orchestra in the lobby

Gold sponsor Apagard

Gold sponsor GPlus Media

Gold sponsor Philippine Airlines

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Robert Rýker – Programs & Repertoire

Tickets/Information

tickets@tokyosinfonia.com

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www.tokyosinfonia.com

Tokyo Sinfonia in May, 2011

Posted on May 1, 2011 by Robert Rýker in Newsletters.

All of April has been spent organizing Tokyo Sinfonia outreach efforts in the aftermath of the Tohoku disaster. In addition we are making every effort to maintain our regular series concerts. We are now campaigning is to add new sponsors to the wonderful organizations who continue to support the Sinfonia's champagne concerts, FCCJ dinner-concerts, Sinfonia-in-the-Schools programmes, and special events.

TOKYO SINFONIA IN MAY

May 13, Friday evening, the Tokyo Sinfonia will welcome spring with another of the "hugely enjoyable" FCCJ dinner-concerts at the Foreign Correspondents' Club of Japan. This will be our 22nd regular quarterly performance in this setting, and the second time to present a Czech evening.

It should be an enchanting evening for everyone, and a welcome return to normality which we all need. The menu and the music are drawn from the land of Bohemia. From beginning to end, the programme is romantic. We will again be giving the solo spotlight to one of our gifted players. And as we never repeat exactly the same programme twice, we continue anew to expand the Tokyo Sinfonia's uniquely rich musical repertoire.

The musical programme is in three parts, as always, interspersed between three courses of traditional Czech cuisine — Goulash Soup; Caraway Roast Pork with Knedliky Dumplings, Sauerkraut & Carrots, and Czech Potatoes with Bacon & Cottage Cheese, Pork Gravy; Apple Strudel with Whipped Cream. There is a cash bar too, with a tempting selection of wines.

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Robert Rýker – Programs & Repertoire

Our springlike **Czech Serenade** features music by three of the great composers of Bohemia — **Bedrich Smetana, Karl Stamitz, and Josef Suk**. The favourite among the ladies may well be the graceful agility of Stamitz's Concerto for Viola and Strings, set in the sensuous sound of the strings. Smetana's earthy Dances from The Bartered Bride seem to appeal most to the men in our audiences. And Suk's romantic Serenade for Strings offers a musical dessert to soothe the mind and warm the heart.

Donation boxes will be placed at the tables for those who would like to contribute toward the relief of victims of the Tohoku disaster. Friends and fans who attended our Tchaikovsky Serenade last month have already donated nearly ¥100,000. At the conclusion of the Czech Serenade, a presentation of the total funds to date will be made to Refugees International's Jane Best for distribution through their channels in Japan.

CZECH (European Spring) SERENADE

Fri. 5月13日(金) 18:30~

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)
Concert, cuisine & cash bar

Table tickets: Group ¥8,445 each; Single ¥9,335

4-concert subscription ¥33,000 includes VIP seating & special benefits

Goulash Soup

Dances from The Bartered Bride (Smetana)

Caraway Roast Pork with Knedliky Dumplings, Sauerkraut & Carrots, and Czech Potatoes with Bacon & Cottage Cheese, Pork Gravy

Concerto for Viola & Strings (Stamitz) – Takashi Iida, viola solo

Apple Strudel with Whipped Cream

Serenade for Strings (Suk)

Coffee & tea

Located high atop the Yurakucho Denki Building, the Foreign Correspondents' Club of Japan overlooks the gardens of the Imperial Palace. Combining aspects of both a gracious dinner and an entertaining concert, our FCCJ dinner-concerts

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Robert Rýker – Programs & Repertoire

have drawn much praise for their imaginative programming, inviting presentation, and friendly rapport with the audience. Comments from our most recent programme included, “The concert was fabulous! I loved it. And it was really meaningful.”

The all-inclusive cost for concert & cuisine is ¥8,445 in groups; single ¥9,335. We get many groups. 4-concert subscriptions with VIP benefits and priority seating are also available. Other seating is prioritized according to the date of the initial order. Reservations (required) are accepted until one day before the event. Payment may be made by bank transfer to Mitsui-Sumitomo Bank Akasaka Branch Ordinary Account 8549626 東京シンフォニア.

Order online at www.tokyosinfonia.com, email us at tickets@tokyosinfonia.com, fax (03) 3588 0831, or call us at (03) 3588 0738.

TOKYO SINFONIA IN TOHOKU

We have been working on arranging performances in the immediate future for disaster relief centres in Japan. Disaster victims feel especially high stress during holiday periods such as Golden Week. Three charitable organizations coordinated by Dr. David Tharp have arranged to send the Tokyo Sinfonia to perform in evacuation centres in Fukushima, Sendai, and devastated regions along Japan’s eastern coast.

For this, our players have reorganized their professional schedules at short notice as best they could. All 19 wished to go, but some players were not allowed out of existing commitments, so the entire orchestra is available only the first day. After resting our heads on a floor somewhere, Tokyo Sinfonia principals will be continuing a second day to extend our musical outreach to those in far distant centres. We be in a hardship situation just like the disaster victims, and go wherever the organizers send us. We leave on Sunday, May Day.

For this mission, the Tokyo Sinfonia will play music drawn from the Tchaikovsky Serenade programme we performed in downtown Tokyo the week following the earthquake, while aftershocks rippled through Oj Hall. On this occasion however we will be playing in tee-shirts and jeans. The orchestra will be accompanied by

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Robert Ryker – Programs & Repertoire

Austrian Ballet dancer Yuriko Nagai, noted photojournalist Tony McNicol, and Sinfonia senior staff member Mari Baba.

IN THE MEDIA

In BCCJ Acumen (April 2011), the Tokyo Sinfonia was the subject of an article (Serenading CEOs) describing how we are making Tokyo Sinfonia programmes and presentation high in quality, accessible in price, and appealing.

The Japan Times (April 30, 2011), the Tokyo Sinfonia was the feature of an article (Tokyo Sinfonia to serenade evacuation centers) spread across the bottom of the national news on page 2. See article (Tokyo Sinfonia to serenade evacuation centers)

In Eye-Ai Magazine (May 2011), the Tokyo Sinfonia was the subject of a three-page spread (Music for Every Taste) describing the attractions of our FCCJ dinner-concerts series. Eye-Ai (あいあい) 2011年6月号 Magazine article on Tokyo Sinfonia.

INSIDE THE SINFONIA

Takashi Iida has long been a member of the Tokyo Sinfonia, often serving as principal of the viola section. In May, he will appear also as featured soloist with the Sinfonia, performing Karel Stamitz's Concerto for Viola & Strings. In June, he will again be featured, conducting Liszt's Two Episodes from Faust to conclude his appointment as the Tokyo Sinfonia's Assistant Conductor. In July, Iida-san will take up his new professional assignment as a member of the Osaka Symphoniker. We will miss him, and wish him well.

See you at the Sinfonia!

With every good wish from
Robert Ryker and the Tokyo Sinfonia

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... the orchestra of 19!

COMING EVENTS

TOKYO SINFONIA IN JUNE

LISZT SERENADE – Fri. 6月3日(金) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Concert & post-performance champagne

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

4-concert subscription ¥ 20,000 includes VIP seating & special benefits

Jours de Fete

Deux Episodes du Faust – Takashi Iida, conducting

Symphony for Strings: Ce qu'on entend sur la montagne – first performance

Champagne reception

Gold sponsor Apagard

Gold sponsor GPlus Media

Gold sponsor Philippine Airlines

Spring Musings (mid-May)

Posted on May 10, 2011 by Robert Rýker in Blog.

To a few musical friends:

Golden Week is a normally a welcome reprieve from the rigours of life and work in Japan. For victims of the still recent disaster however, the holiday period only exacerbates the stress of those who have seen family members, homes, livelihood and hope all swept away. With this in mind, members of the Tokyo Sinfonia changed schedules and cancelled engagements to enable them to leave Sunday, May Day, for Sendai and points east. Organised by Dr. David Tharp and supported by Baroque Japan Limited, the Sinfonia offered “encourage” performances in evacuation centres in Sendai and in Kesennnuma, a port town in the most devastated area along Japan’s eastern coast.

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The Sinfonia presented a portion of the Tchaikovsky Serenade programme which we had performed recently in Oji Hall as aftershocks were rippling through Tokyo. In the evacuation centre set up in Sendai Rokugo junior high school, Austrian Ballet dancer Yuriko Nagai interpreted the music we were playing in the movement of her dance, in keeping with Dr. Tharp's programme of stress therapy through movement.

Visual images from the two days of performances, long bus rides, and heart-warming people-to-people interchanges were captured by noted photojournalist Tony McNicol, and will be on display during our coming performances in Tokyo, May 13 and June 3.

CZECH (European Spring) SERENADE

May 13, Friday evening, the Tokyo Sinfonia returns again to the friendly ambiance of the the Foreign Correspondents' Club of Japan to welcome Spring with another of our "hugely enjoyable" FCCJ dinner-concerts. Our Czech evening will be a welcome return to normality — something we now surely need to restore proper balance in our lives. From beginning to end, the programme is romantic. Relax with us and savour the colourful music, flavourful cuisine, and sonorous sound of the strings of the Sinfonia.

Fri. 5月13日(金) 18:30~

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Concert, cuisine & cash bar

Table tickets: Group ¥8,445 each; Single ¥9,335

4-concert subscription ¥33,000 includes VIP seating & special benefits

Goulash Soup

Dances from The Bartered Bride (Smetana)

Caraway Roast Pork with Knedliky Dumplings, Sauerkraut & Carrots, and Czech Potatoes with Bacon & Cottage Cheese, Pork Gravy

Concerto for Viola & Strings (Stamitz) – Takashi Iida, viola solo

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Robert Rýker – Programs & Repertoire

Apple Strudel with Whipped Cream
Serenade for Strings (Suk)

Coffee & tea

We surely need this. Balance avoids burnout. We also need to remember others in our world. Photos will be on display and key people will be on hand to help us remember those less fortunate in Japan. Donation boxes will be there too; indeed, for the foreseeable future, donation boxes will be on hand for all Tokyo Sinfonia events. At the conclusion of the Czech Serenade, a presentation of the total funds donated to date will be made to Refugees International for distribution in Japan.

Reservations (required) are accepted until one day before the event. Payment may be made by bank transfer to Mitsui-Sumitomo Bank Akasaka Branch Ordinary Account 8549626 東京シンフォニア. Order online at www.tokyosinfonia.com, email us at tickets@tokyosinfonia.com, fax (03) 3588 0831, or call us at (03) 3588 0738.

Tokyo Sinfonia in June, 2011

Posted on June 1, 2011 by Robert Rýker in Newsletters.

May has been an eventful month for the Tokyo Sinfonia. With the support of Dr. David Tharp and Baroque Japan Limited, the Sinfonia adventurously travelled for hours to the eastern seaboard of Japan during Golden Week to present solace performances for disaster victims at evacuation centres in Sendai and the desolated coastal town of Kesenuma. For this, sensibly, we performed in teeshirts and bluejeans. It was very moving to feel how the people there received us and responded so warmly to our music. Photojournalist Tony McNicol's camera captured much of what is impossible to put into words.

We shall never forget the little tot, not yet able to walk, who time and time again crawled determinedly toward the stage in Kesenuma to hear the music better. Eventually, I reassured the family and took over guard-duty personally, carefully watching over the tiny child while she crawled all the way to the front,

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Robert Rýker – Programs & Repertoire

up the steps to the stage, and onto the level where the musicians were playing. Then I picked her up in my arms. That's music education at its best.

Friday, we were back in Tokyo at the Foreign Correspondents' Club of Japan for a welcome return to normality. Many people said the refreshing mood of the evening was just what was needed. Planned long before, the singing/dancing music of the Czech Serenade proved delightful. We had many high compliments about the menu as well as the music and the magic of the evening.

Marketing director Katz Hasegawa recommended that we number all Tokyo Sinfonia regular series events. The **Czech Serenade** was the 22nd consecutive quarterly programme in our popular FCCJ dinner-concert series. Groups at the tables seem to be getting larger, by the way. One corporate group was 10, another group 9; naturally they were seated at central tables.

Members of the orchestra made a post-performance presentation to Refugees International Japan of funds donated during our last Oji Hall concert for disaster relief in Japan.

TOKYO SINFONIA IN JUNE

In June (6月3日), the Tokyo Sinfonia invites you again to the superb acoustics of Oji Hall for the opening of the fourth season of Symphonies for Strings, our premier series of champagne concerts. Marking the bicentennial of the birth of Ferenc Liszt, our **Liszt Serenade** is both timely and tantalizing.

Born in 1811, Liszt was a larger-than-life figure who significantly changed the musical landscape of his time. Classically handsome and articulate, he became one of the most striking figures of the entire romantic epoch. The greatest living virtuoso of the keyboard, Liszt created a piano technique of transcendental difficulty and brilliance.

He was active and influential as a teacher, giving lessons without charge. He was active and influential as a conductor, patronizing and producing the works of many other composers. He was a ladies man. He was a man of the cloth. He composed prodigiously. In his music, he introduced harmonies which

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anticipated the chromatic complexities of Wagner. He attached descriptive titles to his works. He pioneered the development of the symphonic poem, works written to portray a dramatic programme.

In 1848, the 37-year-old composer had newly taken up the post of Court Kapellmeister in Weimar when he wrote his Bergsymphonie, originally for piano. Bearing the subtitle “What was heard on the mountain,” this was actually not a symphony, but the first and longest of his 13 symphonic poems. Five years later, deeply engrossed in conducting, composing and teaching, he produced the seventh of these programmatic works, **Jours de Fete**, portraying the sounds and spirits of a village festival.

In 1861, now 50, Liszt left Weimar for Rome, eventually to take minor orders. **Two Episodes from Faust**, written that year, were among the final remnants of an incredibly fecund period of composition, after which he devoted most of the rest of his life to religious contemplation. This work will be conducted by Assistant Conductor Takashi Iida.

You will be amazed at the sounds you will hear from the Sinfonia — the sound of Liszt.

LISZT SERENADE – Fri. 年6月3日(金) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

4-concert subscription ¥ 20,000 includes VIP benefits & priority seating

All-Liszt programme

Jours de Fete

2 Episodes from Faust – Takashi Iida, conducting

Symphony for Strings: Ce qu'on entend sur la montagne – first performance

Post-concert champagne reception with the conductors and orchestra in the lobby

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Join us for Liszt and champagne, and join in the adventurous spirit of the Tokyo Sinfonia. Photos taken by photojournalist Tony McNicol during the Sinfonia's solace performances at evacuation centres in the Tohoku area will be on display in the Oji Hall lobby. Donation boxes will again be placed in the lobby too for those who would like to continue to contribute toward the relief of victims of the disaster. You may order tickets online at www.tokyosinfonia.com, email us at tickets@tokyosinfonia.com, fax (03) 3588 0831, or call us at (03) 3588 0738.

See you at the Sinfonia!

With every good wish from
Robert Ryker and the Tokyo Sinfonia

INSIDE THE TOKYO SINFONIA

Assistant Conductor Takashi Iida will conduct Liszt's Two Episodes from Faust. He has long been a member of the Tokyo Sinfonia, often serving as principal of the viola section and a featured soloist with the orchestra. Last year, as an active participant in the Tokyo Sinfonia Conducting Seminar, he was selected to be a Tokyo Sinfonia Conducting Intern. Following the conclusion of the nine-month Seminar, he was appointed the Tokyo Sinfonia's Assistant Conductor. In July, Iida-san will take up his new professional assignment as a member of the Osaka Century Orchestra. We wish him well in his new post.

IN THE MEDIA

In the Rias no Kaze, the Kahoku Shimpo newspaper published in Kesenuma, Miyagi Prefecture, (May 7, 2011), the Tokyo Sinfonia was the subject of an article (Healing String Sound) describing the solace performances we presented for disaster victims in Kesenuma's evacuation relief centres.

COMING EVENTS

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Robert Rýker – Programs & Repertoire

TOKYO SINFONIA IN AUGUST

SPANISH SERENADE – Fri. 8月5日(金) 18:30

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Group ¥ 8,445 each; Single ¥ 9,335

4-concert subscription ¥ 33,000 includes VIP seating & special benefits

Pieces Espagnoles (Falla)

Cantos de Espana (Albeniz)

Danzas Espanolas (Granados)

3-course traditional Spanish dinner

TOKYO SINFONIA IN SEPTEMBER

BEETHOVEN SERENADE – Fri. 年9月16日(金) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

4-concert subscription ¥ 20,000 includes VIP seating & special benefits

All-Beethoven programme

Symphony for Strings in E-flat Major, from Op. 4 – first performance

Symphony for Strings in C Major, from Op. 104 – first performance

Post-concert champagne reception with the conductor & orchestra in the lobby

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Tickets/Information

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Summer Musings (mid-August)

Posted on August 10, 2011 by Robert Rýker in Blog.

To a few musical friends:

Our **Spanish Serenade** is now in the archives, and the Tokyo Sinfonia and I are savouring our successes and preparing for a flurry of special events. I thought

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Robert Rýker – Programs & Repertoire

this a good opportunity to share with you some relatively random tidbits which don't properly fit into the bimonthly announcements and reminders of our regular series programmes.

A GREAT COMPLIMENT

After a recent symphonies for strings champagne concert in Oji Hall, I was speaking with a lovely young mother who was accompanied by two nice young gentlemen of roughly elementary school age. She was gracious about the performance, which of course pleased me.

I wondered about the reaction of the boys, so I asked them "What did you like best?" The ten-year-old spoke for the two of them and said, "I liked the way the music passed around the orchestra." That told me that he really was listening, and that he picked up exactly on one of the distinguishing features of the special arrangements we perform for you. It was a great answer.

TCHAIKOVSKY PODCAST

We had previously announced that our **Tchaikovsky Serenade** was about to be podcasted, if that's a word, by Classical Music Discoveries. Producer Ken Hedgecock wrote us a fortnight ago, "Your Tchaikovsky concert was an AMAZING hit with our listeners! I hope you can send us other of your concerts to broadcast as well!"

We responded, and he wrote again, "Great! We would be happy to broadcast any concert you can send. Attached is a global map showing where your Tchaikovsky concert is being listened to as I write this email." Now that was interesting. The number in Saint Petersburg, for example, was 89 — possibly because I have conducted (and studied) in that musical city. Apparently, Classical Music Discoveries podcasts are broadcasted to some 30 million listeners worldwide.

SINFONIA CDs

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Robert Rýker – Programs & Repertoire

CDs of all our live concert performances are on display at the Tokyo Sinfonia reception desk during all regular series performances. We are frequently asked about recordings from our dinner-concert programmes such as the Spanish Serenade, which are certainly interesting and attractive programmes. We do record, you may have noticed, but as these recordings are made to the accompaniment of a percussion of happy diners' knives and forks, these recordings go only into our archives.

Some Sinfonia fans have been collecting the entire set of Tokyo Sinfonia CDs. For the record, here is what is available:

A Beethoven Serenade, A Brahms Serenade, A Bruckner Serenade, A Choral Serenade (2 CD set), A Dvorak Serenade, An Equilibre Leadership Serenade, A Liszt Serenade (2 CD set), A Mendelssohn Serenade, A Beethoven Serenade, A Mozart Serenade, Mozart Birthday Serenade 1, Mozart Birthday Serenade 2 (2 CD set), Mozart Birthday Serenade 3 (2 CD set), Mozart Birthday Serenade 4 (2 CD set), Mozart Birthday Serenade 5 (2 CD set), An Organ Serenade (2 CD set), A Rachmaninov Serenade, Russian Summer Serenade 1, Russian Summer Serenade 2 (2 CD set), Russian Summer Serenade 3 (2 CD set), A Saint-Saens Serenade, A Schubert Serenade (2 CD set), A Schumann Serenade, A Sibelius Serenade, A Strauss Serenade (2 CD set), A Tchaikovsky Serenade (2 CD set), Sinfonia + Chorus (Sinfonia Mens Chorus), Sinfonia + Guitar (Paul Bankes), Sinfonia + Piano (Alexey Komarov), Sinfonia + Saxophone (Otis Murphy), Sinfonia + Strings (Sinfonia Principals).

VIOLIN COMPETITION

We have formalized details for the Tokyo Sinfonia's Young Artists Competition, to be held in Tokyo Oct. 23. Each candidate will have 15 minutes to perform a portion of a violin concerto or sonata of their choice, with piano accompaniment, for the Music Director and Principals of the Tokyo Sinfonia. The competition is open to any young violinist of any age. Yes. "Young" is a relative term, and we have decided that we're not going to try to pre-define it.

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Robert Rýker – Programs & Repertoire

Two grand prize-winners will be selected to appear in Tokyo next January as featured soloists performing Mozart's Concerto for 2 Violins and Orchestra in C Major in concert with the Tokyo Sinfonia. Announcements will be distributed to all of the major music schools. Applications are available now from the Tokyo Sinfonia.

REGISTERED TRADEMARK

More than 25 years ago, I formed professional chamber orchestra, the Japan Sinfonia, to perform a twice-monthly series of concerts in one of Tokyo's premier concert halls. The Japan Sinfonia Planning Office was established to support it, letterhead printed, bank accounts opened in the orchestra's name, and so on. But I never thought to take the prudent step of legally registering the name as a trade name. Some years later, one of my former friends decided to use that name for his new orchestra, registered it officially, and sent a registered letter advising us that we could no longer make use of the name Japan Sinfonia.

That is how the name of the Tokyo Sinfonia originated. And I learned a lesson from the experience. I am pleased to announce that, thanks to the diligent application of senior staff members Sakae Sugai and Mari Baba, we have now received formal notification from the Japanese Patent Office of the official registration of the trade name and trade mark of the Tokyo Sinfonia.

FIREWORKS SERENADE

I know that some of you are still hoping to free up your schedules — and your pocketbooks — so you can attend the gorgeous Fireworks Serenade dinner-concert at the InterContinental Grand overlooking Yokohama Bay Aug. 17. This event is a part of the InterContinental Grand's 20th anniversary celebrations, and we have learned that it is already a runaway success.

A capacity audience of 270 people have already signed up for the evening. Sorry, folks, but there just isn't any more room in the grand ballroom this time. I suggest that you contact the InterContinental Grand Yokohama (0120 677 6571)

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Robert Rýker – Programs & Repertoire

and ask to have your name put on the waiting list for the next time we perform. We'll surely be back again.

BEETHOVEN SERENADE

In a short while you will receive our mid-month newsletter informing you about the Tokyo Sinfonia's main regular series champagne concert in September, a Beethoven Serenade. Beethoven is extremely popular in Japan, and in fact we are already receiving requests for tickets. You can order your tickets now, you know. You don't have to wait. See you at the Sinfonia!

With every good wish from

Robert Ryker

Music Director
Tokyo Sinfonia

<http://www.tokyosinfonia.com>

... the orchestra of 19!

Tokyo Sinfonia in August, 2011

Posted on August 1, 2011 by Robert Rýker in Newsletters.

Our **Liszt Serenade** last month marked the bicentennial of the birth of Ferenc Liszt, and coincidentally opened the fourth season of the Tokyo Sinfonia's premier series of symphonies for strings champagne concerts. Oji Hall was well over half-filled. The audience numbered comfortably more than the hardy souls who attended the previous performance in that series the Friday immediately following the triple disaster in March, when it was only half full. For that series, however, we have long been accustomed to seeing Oji Hall beautifully filled to the brim.

When the Tokyo Sinfonia traveled to Sendai and Kesenuma during Golden Week to perform solace concerts for disaster victims in relief evacuation

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Robert Rýker – Programs & Repertoire

centres, we received all the confirmation anyone could wish that our music provides a concrete touch of beauty to counterbalance the rigours of life. It was very moving to feel how the people there received us and responded so warmly to our music. Many people said the refreshing mood of the evening was just what was needed.

Many times recently I have been asked, “When is the next Sinfonia concert?” Please we aware that we have been responding to requests for special events, two of which (**Fireworks** and **Mozart**) are coming soon. Our regular series of dinner-concerts and champagne concerts continue, of course, and these too (**Spanish** and **Beethoven**) are coming, as you can see below.

The Tokyo Sinfonia is very much a part of Encourage Japan.

TOKYO SINFONIA IN AUGUST

SPANISH SERENADE

Aug. 5 (Fri.) 18:30

FCCJ dinner-concert

Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Single ¥ 9,335, Group ¥ 8,445 each

4-event subscription ¥ 33,000 includes priority seating & VIP benefits

Pieces Espagnoles (Falla)

Cantos de Espana (Albeniz)

Danzas Espanolas (Granados)

3-course traditional Spanish dinner

Cash bar

Join us for an unforgettable Spanish meal & music, and join in the adventurous spirit of the Tokyo Sinfonia. You may order tickets online at www.tokyosinfonia.com, email us at tickets@tokyosinfonia.com, fax (03) 3588 0831, or call us at (03) 3588 0738.

Donation boxes will again be placed in the lobby too for those who would like to continue to contribute toward the relief of victims of the Tohoku disaster.

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FIREWORKS SERENADE

Aug. 17 (Mon.) 17:00

20th Anniversary Festival dinner-concert

InterContinental Yokohama Grand (Minato-Mirai)

Table tickets: Single ¥ 18,000

Couple (special) ¥ 32,000 includes overnight stay

Music for the Royal Fireworks (Handel)

Triptyque for Strings (Akutakawa)

Summertime (Gershwin)

The Pink Panther (Mancini)

Radetzky March (Strauss)

4-course festival French dinner

Open bar

Fireworks on the terrace overlooking Yokohama Bay

This is a special event of the InterContinental Yokohama Grand, kicking off the year-long celebration of the 20th anniversary of its opening. Dramatically constructed like a gigantic sail, the 33-story hotel is perched at the tip of Yokohama Bay, directly overlooking the scene of the Yokohama annual fireworks scheduled to follow that evening.

Diners will be welcomed on arrival with an aperitif in hand and a lobby serenade by principals of the Tokyo Sinfonia. The several courses of the delicious French menu and delightful Fireworks music will be interspersed in the unique style innovated by the Tokyo Sinfonia. Following the dessert course and audience-participation music, diners will be escorted to the special viewing area for after-dinner drinks and the spectacular evening fireworks over Yokohama Bay.

Couples may take further advantage of the overnight stay at the InterContinental Grand as a part of the special anniversary package offer. You may order tickets online at www.intercontinental.com, email the InterContinental Yokohama Grand at yoko.komaki@icintercontinental.com, fax (045) 223 2306, or call 0120 677 6571.

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... the orchestra of 19!

VIOLIN COMPETITION

A young artists competition is planned to select soloists for the Sinfonia's 2012 performance of **Mozart's Concerto for 2 Violins and Orchestra in C Major, K. 190**. Mozart composed some 40 concerted works for solo instruments and orchestra, beginning with this remarkable concerto, his first essay in concerted form. 18-year-old Mozart was then back in Salzburg to up again his duties as Concertmaster of the Prince-Archbishop's Court Orchestra. No doubt mindful of his father's still pervasive presence in his life, he scored this work for two violin soloists and orchestra. His only concerto written for this combination, it remains largely unknown and unperformed today. The competition will be held in Tokyo Sunday, Oct. 23, 2011. The performance will be presented in Tokyo Saturday, Jan. 28, 2012, the day following Mozart's 256th birthday.

IN THE MEDIA

In the Tohoku Journal Update published by the Nippon Foundation May 24, 2011, the Tokyo Sinfonia was the subject of an article (Classic Music Serenades

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in Tohoku Emergency Shelters) describing the solace performances we presented for disaster victims in evacuation relief centres in Sendai and Kesenuma. This “relief concert” is also profiled by the Foreign Correspondents Club of Japan in their newsletter (FCCJ Newsletter – June 2011 – see page 12.)

COMING EVENTS

BEETHOVEN SERENADE

Sep. 16 (Fri.) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

Symphony for Strings in E-flat Major, from Op. 4 – first performance

Symphony for Strings in C Minor, from Op. 104 – first performance

Post-concert champagne reception with the artists in the lobby

MOZART SERENADE

Oct. 17 (Mon.) 19:00

Tokyo International University special event, Kioi Hall (Kioi-cho)

Tickets: by invitation from Tokyo International University

Symphony for Strings in D Major, from K. 593

Concerto for 2 Violins & Strings, K. 190 – first performance

Eine kleine Nachtmusik, K. 525

ENGLISH SERENADE

Nov. 11 (Fri.) 18:30

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Single ¥ 9,335, Group ¥ 8,445 each

Serenade for Strings (Elgar)

Concerto for 2 Violins & Strings (Holst)

Fantasia (Vaughan Williams)

3-course traditional English dinner

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RIMSKY-KORSAKOV SERENADE

Dec. 22 (Thu.) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

Symphony for Strings: Antar, from Op. 9 – first performance

Fantasy on Russian Themes

Sinfonietta on Russian Themes

Post-concert champagne reception with the artists in the lobby

Tickets/Information

tickets@tokyosinfonia.com

(03) 3588 0738

www.tokyosinfonia.com

Tokyo Sinfonia in September, 2011

Posted on September 1, 2011 by Robert Rýker in Newsletters.

Among the Tokyo Sinfonia's recent special events, the **Fireworks Serenade** launching the InterContinental Grand Yokohama's 20th anniversary year celebrations was a highly memorable evening. There were 270 happy diners at the tables in the grand ballroom, all that the space could accommodate, and the audience enjoyment was palpable. The courses of the French menu and Fireworks music were interspersed in the distinctive style innovated by the Tokyo Sinfonia. A member of the audience who had not heard us before lingered to purchase our CDs and tell Sinfonia staff that the food was delicious and the music delightful. Even if there had been no fireworks, he said, the evening was well worth it!

The Yokohama audience is high on our list of priorities, and we are planning to return again for them on a regular schedule.

TOKYO SINFONIA IN SEPTEMBER

People who attend Tokyo Sinfonia dinner-concerts often remark that, now that they know the Sinfonia, they would like to hear us again when we play great music in a great concert hall, when we can genuinely be heard at our best. The

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splendid ambiance and acoustics of Oji Hall (Ginza) fit the Tokyo Sinfonia like a finely-tailored suit, and Beethoven is the composer whose symphonic music is most popular in Japan.

Our Beethoven Serenade in Oji Hall Sep. 16 will no doubt bring out a large and enthusiastic musical audience.

Beethoven's compositions are incredibly well crafted. He worked arduously to recast and fine-tune his musical themes and structures time and time again before ultimately becoming satisfied with the result. The process from initial conception to final form sometimes took many years. His music exemplifies the superb craftsmanship and meticulous attention to fine detail so greatly admired in German industry.

Beethoven frequently recast his completed works too in completely different forms, arranging the music for an ensemble of another kind.

The original form of what he published as his opus 4 quintet in E-flat major was an early composition written for an octet of 8 wind instruments, a popular form generally employed for table music and outdoor serenades. Scoring the same music for strings introduced a few minor changes, but more importantly it brought a greater depth of character to the entire work. The original form of what he turned into his opus 104 quintet in C minor was from his first published composition in Vienna, a trio for violin, violoncello and piano. Once again, Beethoven served as an arranger of his own music and recreated it as a work of greater richness and depth.

This programme features arrangements of Beethoven's own arrangements of two of his early compositions. Here they are recast yet again, scored for the 19 strings of the Tokyo Sinfonia, turning these works now into symphonies for strings. This too has introduced a few minor changes, but more importantly it has enabled greater complexities of layering and texturing in the sonorities, and a more highly interactive participation of the players.

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Why 19 strings, by the way? Because it is the smallest number, perfectly proportioned, which can produce a really rich, resonant string orchestra sound. The Tokyo Sinfonia sound. Hear it and you'll understand.

BEETHOVEN SERENADE

Sep. 16 (Fri.) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

4-event subscription ¥ 20,000 includes priority seating & VIP benefits

Symphony for Strings in E-flat Major, from Op. 4 – first performance
Symphony for Strings in C Minor, from Op. 104 – first performance

Post-concert champagne reception with the Tokyo Sinfonia players and conductor in the lobby

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All things considered, the Beethoven Serenade should be an artistic high point. Do join us. And bring a friend. Better yet, bring a few friends. Music should be shared.

See you at the Sinfonia!

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Robert Ryker and the Tokyo Sinfonia

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IN THE MEDIA

In Japan Today, published by GPlus Media Aug. 9, 2011, the Tokyo Sinfonia was the subject of an article (Tokyo Sinfonia Fireworks Serenade) recommending this special event opening the 20th anniversary year celebrations of the InterContinental Grand Yokohama.

<http://www.japantoday.com/category/events/view/tokyo-sinfonias-fireworks-serenade>

VIOLIN COMPETITION

The date of the Tokyo Sinfonia's young artists competition has been moved a month later to Nov. 27, 2011 (Sun.), to allow candidates more time to apply and prepare their audition repertoire.

COMING EVENTS

MOZART SERENADE

Oct. 17 (Mon.) 19:00

Tokyo International University special event, Kioi Hall (Kioi-cho)

Tickets: by invitation from Tokyo International University

Symphony for Strings in D Major, from K. 593

Concerto for 2 Violins & Strings, K. 190 – first performance

Eine kleine Nachtmusik, K. 525

ENGLISH SERENADE

Nov. 11 (Fri.) 18:30

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Single ¥ 9,335, Group ¥ 8,445 each

Serenade for Strings (Elgar)

Concerto for 2 Violins & Strings (Holst)

Fantasia (Vaughan Williams)

3-course traditional English dinner

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RIMSKY-KORSAKOV SERENADE

Dec. 22 (Thu.) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

Symphony for Strings: Antar, from Op. 9 – first performance

Fantasy on Russian Themes

Sinfonietta on Russian Themes

Post-concert champagne reception with the artists in the lobby

Tickets/Information

tickets@tokyosinfonia.com

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Tokyo Sinfonia in October, 2011

Posted on October 1, 2011 by Robert Rýker in Newsletters.

The Tokyo Sinfonia's **champagne concert series** of composer serenades took a second look last month at one of history's greatest symphonic composers, **Ludwig van Beethoven**. This was the first time in the series for us to revisit the works of a composer previously featured, and the first time for us to present on one programme not one but two symphonies for strings. It was an impressive way to salute the 150th year of cultural relations between Japan and Germany.

Uniquely in the case of Beethoven, we have now cached in our repertoire three **symphonies for strings — in E-flat major (from Op. 4), C major (from Op. 29), and C minor (from Op. 104)**. All three are major works, each well over 30 minutes in length, all magnificent additions to the string orchestra repertoire. I tried to consider, which one do I like best? It proved an impossible task, like asking a mother which is her favourite child. They are all wonderful works of art.

TOKYO SINFONIA IN OCTOBER

Tokyo International University recently appointed our kindly conductor as a Guest Professor, reporting directly to the Chancellor of the University, in

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company with a number of Ambassadors and other international dignitaries. Honorary guest professors are typically tasked to deliver speeches dealing with the general topic of international relations. TIU Chancellor Nobuyasu Kurata assigned Professor Ryker the delightful task of conducting the Tokyo Sinfonia in a Mozart evening for a distinguished invited audience at Kioi Hall. This was a perceptive choice for a university stressing international relations. Music is a universal language, and the composer most often performed around the world is Mozart. For this audience, our concert programme will combine the familiar with the novel, the (somewhat) adventurous, and the delightful.

Tokyo Sinfonia programmes tend to avoid works which are performed so ubiquitously as *Eine kleine Nachtmusik*. This occasion however calls for just such a work, which the Sinfonia will treat in its distinctive, sparkingly interactive manner. Mozart's first instrumental concerto was a work for two solo violins and orchestra composed in his 18th year. At that time, young Wolfgang was Concertmaster of the Prince-Archbishop's Court Orchestra. His father, Leopold, a highly active and eminent violin teacher, was Deputy Kappelmeister. This concerto was undoubtably written to feature together the talents of father and son, both superb violinists. Two Tokyo Sinfonia regular principals, Keiko Kawamata and Natsuko Haga, will step out from the ranks to perform the solo parts.

At the age of 34, in 1790, Mozart had hoped for some preferment at the court of the new Emperor, Leopold II. None was forthcoming, nor was he invited to take part in the coronation festivities in Frankfurt. He journeyed there nevertheless to revel in the reputation he had acquired with his operas *Figaro*, *Don Giovanni* and *Così fan Tutte*, and to give a grand concert. Back in his new apartment in central Vienna, he planned to petition the Vienna city council for appointment to the important and remunerative post of Kapellmeister of Saint Stephen's Cathedral, a post he was to receive but never to fill. The last but one of six string quintets dedicated to Haydn was a work of a newer depth and maturity bearing the stamp of Mozart's last period, influenced by Johann Sebastian Bach. In its reorchestration as a *Symphony for Strings*, the work was first performed on the Tokyo Sinfonia's champagne concert series in Tokyo on June 13, 2008.

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MOZART SERENADE

Oct. 17 (Mon.) 19:00

Tokyo International University special event, Kioi Hall (Kioi-cho)

Serenade No. 13 in D Major (Eine kleine Nachtmusik), K. 525

Concerto for 2 Violins & Strings, K. 190 – Keiko Kawamata, Violin solo •

Natsuko Haga, Violin solo

Symphony for Strings in D Major, from K. 593

Tickets: by invitation from Tokyo International University. If you wish to join us (and bring a friend), please enquire about tickets from Tokyo International University at 049 232 1111.

See you at the Sinfonia!

With every good wish from
Robert Ryker and the Tokyo Sinfonia

VOLUNTEERS

The Tokyo Sinfonia welcomes those who would like to support the Sinfonia with a bit of their spare time as volunteers. For example, we would dearly love to have a computer-savvy person, male or female, take our website in hand and help keep it up to date. Simply posting our bi-weekly newsletters and chirashi on the website would be an enormous help to the Sinfonia. There is always need for help too around performance time for pre-concert preparation, and for post-concert reparation. Interested? You may email us at mari@tokyosinfonia.com, or, perhaps better, phone us at (03) 3588 0738 and speak with Mari Baba directly.

IN THE MEDIA

It has long been my wish to see announcements of our performances on posters in trains and subways, where they may be seen by the general public. That wish has become a reality. If you are riding one of the train lines from Ikebukuro, you may notice the strikingly designed posters, graced by a dignified photo of our

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kindly conductor, announcing open campus dates of Tokyo International University and the date of the Tokyo Sinfonia's TIU-sponsored Mozart Serenade.

VIOLIN COMPETITION

Application forms will soon be sent to music stores and music schools announcing details of the Tokyo Sinfonia Young Artists Competition Nov. 27. Principals and the Music Director of the Tokyo Sinfonia will adjudicate the auditions. We wish to offer the nation's talent the opportunity to be heard, and to offer the best of the best the chance to be presented as soloists with the orchestra. Those who wish to receive copies of the application form may do so by emailing us at info@tokyosinfonia.com, or phoning us at (03) 3588 0738.

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COMING EVENTS

ENGLISH SERENADE

Nov. 11 (Fri.) 18:30

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Group ¥8,445 each, Single ¥9,335

Serenade for Strings (Elgar)

Concerto for 2 Violins & Strings (Holst)

Fantasia (Vaughan Williams)

3-course traditional English dinner

RIMSKY-KORSAKOV SERENADE

Dec. 22 (Thu.) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥5,500 each, Single ¥6,000

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Symphony for Strings: Antar, from Op. 9 – first performance

Fantasy on Russian Themes

Sinfonietta on Russian Themes

Post-concert champagne reception with the artists in the lobby

Tickets/Information

tickets@tokyosinfonia.com

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Tokyo Sinfonia in November, 2011

Posted on November 1, 2011 by Robert Rýker in Newsletters.

The Tokyo Sinfonia's recent Mozart-no-Yube was a special event for Tokyo International University. Actually it was special in a number of ways. It is always a pleasure to perform a programme of the music of Mozart. It was a double pleasure to present something new to most of us from his seemingly inexhaustible bounty of creativity. The Tokyo Sinfonia's repertoire of works performed currently comprises a little over 200 titles by 94 different composers. The number of composers represented is ample testimony that we do not specialize in a period, style or composer, but present a wide range of programmes to attract, entertain and build our audience. That being said, Mozart's works alone account for the single largest share, some 30 of those 200 titles to date.

It was a pleasure too for us to perform for the first time in Kioi Hall. It is a fine hall, and we received many comments praising the Sinfonia sound there. A spontaneous observation on the performance afterwards particularly delighted me. A lovely young visitor from abroad commented that she had never before heard the music so clearly moving around the orchestra. There is a reason for that, of course, I told her: the Tokyo Sinfonia's special arrangements, which assign a separate part to each player. The concept of our special arrangements was actually an historical accident, a story that can be told again another time, but it does make Sinfonia programmes a lustrous listening experience.

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TOKYO SINFONIA IN NOVEMBER

In November we return to the amiable ambiance of the Foreign Correspondents' Club of Japan, high atop the Yurakucho Denki Building overlooking the gardens of the Imperial Palace, for another in our "hugely enjoyable" series of FCCJ dinner-concerts. Tokyo Sinfonia dinner-concerts combine aspects of both a gracious dinner and an entertaining concert. This concept too was an historical accident, and it has worked remarkably well for us. The events have continually drawn many first-time listeners to hear the Sinfonia, and brought them back again — and sent many on to our other concerts series' as well. Note too that they also have proved popular (and extremely cost-effective) for corporate use, both for employee recognitions and for client entertainment.

Musical selections by three of Britain's most eminent composers — Sir Edward Elgar, Gustav Holst and Ralph Vaughan Williams — will be performed between courses of cuisine from the traditional English kitchen. The menu of the evening will open with an appetiser of crispy curried shrimp with English herb salad. The Tokyo Sinfonia then will take centre stage for the opening music, Elgar's warmly melodious Serenade and Elegy for Strings. The main dinner course may be easy to guess: Filet of British beef in mushroom sauce, with vegetables of the season. For the main musical course, the orchestra will return to the stage for Holst's sparkingly youthful Concerto for 2 Violins & Strings, featuring Sinfonia talents Nagisa Sakaki and Tamaki Goto as our dueling violin soloists. Fresh fruit with vanilla ice cream follows, after which the Sinfonia returns for its final selection, Vaughan Williams' romantic Fantasia for Strings, a musical dessert to calm the mind and soothe the heart. Coffee and English tea will be served, of course, and a popular cash bar is ever present.

ENGLISH SERENADE

Nov. 11 (Fri.) 18:30

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

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Table tickets: Group ¥8,445 each, Single ¥9,335
4-concert subscriptions (starting anytime): ¥33,000

Crispy curried shrimp with English herb salad

Serenade and Elegy for Strings (Elgar)

Filet of British beef in mushroom sauce, with vegetables of the season

Concerto for 2 Violins & Strings (Holst) – Nagisa Sakaki, violin solo • Tamaki Goto, violin solo

Fresh fruit with vanilla ice cream

Fantasia for Strings (Vaughan Williams)

Coffee & English tea

Cash bar

We are delighted that the **English Serenade** will be performed in the presence of a good friend, His Excellency British Ambassador David Warren, who sent us his reservation months in advance. Do join us.

See you at the Sinfonia!

With every good wish from
Robert Ryker and the Tokyo Sinfonia

INSIDE THE SINFONIA

Remi Miura has been appointed to the Tokyo Sinfonia staff as Assistant to the Music Director, and Junichiro Hayashi as Webmaster.

Like virtually every orchestra in the world, the Tokyo Sinfonia has been a non-profit operation since its inception. Now we have made it a formal thing. A General Meeting of the Tokyo Sinfonia NPO Association was held to approve articles of association, and officers were elected to two-year terms: Mari Baba (Director), Mitsuyo Connelly (Director), William Grimm (Director), Yasuko Idee (Director), Dermot Killoran (Director), Robert Ryker (Chairman), and Sugai Sugai

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(Vice Chairman). Roger Brookin, Yasushi Ishikawa and Naomoto Okayama are Advisors.

IN THE MEDIA

Gold Sponsor Apagard's website currently contains an interview of Tokyo Sinfonia regular contrabass and oft-times principal Jun Nagagawa, whose good-natured smile is easily perceived behind his contrabass, standing centered between the violas and violoncellos at the rear of the orchestra. Interviewer Roslyn Hayman reported that he was a delight to chat with — that is, after he remembered to come to the interview. <http://blog.apagard.com/roslyn.php>

VIOLIN COMPETITION

Nov. 27 is the date when the music director and principals of the Tokyo Sinfonia will hear auditions by violin candidates for our 2012 Young Artists Competition. Talents of any age will each be provided up to 15 minutes to perform any work they wish (Mozart recommended). Top prize-winners will be featured in concert Jan. 28, 2012, in the Golden Hall of the Tokyo Masonic Center. They will appear as soloists for Mozart's Concerto for 2 Violins & Orchestra in C Major, K. 190, with the full Tokyo Sinfonia conducted by Robert Ryker. For information and application forms, phone us at (03) 3588 0738 or email us at info@tokyo-sinfonia.com. The deadline for submission of application forms is Nov. 18.

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RIMSKY-KORSAKOV SERENADE

Dec. 22 (Thu.) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥5,500 each, Single ¥6,000

4-concert subscriptions: ¥20,000

Sinfonietta on Russian Themes

Fantasy on Russian Themes – Tomoko Joho, Violin solo

Symphony for Strings: Antar, from Op. 9 – first performance

Post-concert artists & audience champagne reception in the lobby

MOZART BIRTHDAY SERENADE

Jan. 28 (Sat.) 19:00

Special charity event champagne concert, Tokyo Masonic Center (Shibakoen)

Tickets (donation): Group ¥5,000 each, Single ¥5,500

Overture to The Magic Flute, K. 620

Concerto for 2 Violins & Orchestra in C Major, K. 190 – Competition prize-winners

Symphony No. 40 in G Minor, K. 550

Post-concert artists & audience champagne reception in the green room

LATIN-AMERICAN SERENADE

Feb. 17 (Fri.) 18:30

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Group ¥8,445 each, Single ¥9,335

4-concert subscriptions: ¥33,000

Bachianas Bralieras No. 9 • No. 5 (Villa-Lobos)

The Daughter of Colchis (Chavez)

Tiene que Ser (Cervantes)

Three-course Latin-American dinner; cash bar

NOTE

Performance dates, music and menus are planned well in advance (into 2013 at present), and are occasionally subject to change. We have been considering moving our regular champagne concert days from Fridays to Wednesdays in

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Robert Rýker – Programs & Repertoire

order to better accommodate our audience, and invite your comments and opinions. Would this be better for you?

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Tokyo Sinfonia in December, 2011

Posted on December 1, 2011 by Robert Rýker in Newsletters.

Last month, the Tokyo Sinfonia's **English Serenade** was presented in the presence of British Ambassador David Warren, who graciously remained long after the desert course to relax and chat with members of the audience. In his opening greeting to the audience, Amb. Warren reminisced that in former years he had sung for a Gilbert & Sullivan operetta in the British Embassy Chorus under the baton of our kindly conductor.

The audience accepted with abundant good humour our unabashed explanation concerning the addition of several extra minutes to the charming little Serenade for Strings by Sir Edward Elgar, and our compression of forces for Ralph Vaughan William's spaciously sonorous Fantasia. The applause was deservedly warm too for our two soloists, Nagisa Sakaki and Tamaki Goto, who took on the challenge of Gustav Holst's double concerto, a striking work none of us even knew existed. And to round out the high points of a thoroughly enjoyable evening, the English menu was deemed delicious, and a credit to the kitchen of the FCCJ.

Another friend and colleague of many years was also among the audience enjoying the concert and the cuisine. Robert Markow and Robert Ryker were both members of the brass section of the Montreal Symphony Orchestra more than 40 years ago. Now a distinguished writer and international music critic, Mr. Markow was in Japan reviewing a string of performances by virtually all of the major orchestras of Tokyo, orchestras visiting from abroad, and the Tokyo Sinfonia. By all accounts, he seemed to enjoy the English Serenade.

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TOKYO SINFONIA IN DECEMBER

Next month, the Tokyo Sinfonia will return to the awesome acoustics of Oji Hall for another in our premier series of Symphonies for Strings champagne concerts. Rimsky-Korsakov was the youngest of a group of five romantic Russian composers who espoused strongly nationalistic sentiments and aimed to foster the composition of music of a really Russian character. To this end they made much use of folk melodies, exotic scales and orientalism, and decried the formal study of western harmony, counterpoint, form and orchestration.

Rimsky-Korsakov eventually grew beyond his compatriots musically when he was appointed professor of composition at the Saint-Petersburg conservatory, and later inspector of naval bands. In order to keep a step ahead of his students, he subjected himself to a rigorous self study of — yes — harmony, counterpoint, form and orchestration. Dissatisfied with what he then perceived to be the undisciplined craft of his earlier compositions, he proceeded to revise all of his major works, some of them twice.

Sinfonietta on Russian Themes and Fantasy on Russian Themes were both designed in accordance with the robust Russian philosophy of the mighty five. The two works bridge Rimsky-Korsakov's period of musical maturity however, for the Russian Fantasy, a virtuoso display work for the violin soloist, was the first of his compositions not to be ultimately revised. His next composition was in fact the symphonic suite for which Rimsky-Korsakov remains best known today, Scheherazade. Although he had first considered Antar to be a symphony, it too is a symphonic suite based on exotic fairy-tale legend. After the folk hero Antar saved the life of the fairy princess Gul Nazar, he became the recipient of three joys, each the subject of a subsequent movement.

RIMSKY-KORSAKOV SERENADE – Thu. 12月22日(木) 7 pm

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

4-concert subscription ¥20,000 includes VIP seating & special benefits

Sinfonietta on Russian Themes, Op. 31

Fantasy on Russian Themes, Op. 33 – Tomoko Joho, Violin solo

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Symphony for Strings: Antar, from Op. 9 – first performance

Post-concert artists & audience champagne reception

The music is romantic, robust and really Russian — singing, soulful stuff — and it's very approachable; you'll love it. Snatches of this music will pop into your mind for weeks after you have heard it. All that and champagne too. And us. See you at the Sinfonia!

With every good wish from
Robert Ryker and the Tokyo Sinfonia

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DATES

Tokyo Sinfonia events have been generally scheduled on Fridays in past years, following the thinking that Friday evening would be the most convenient day of the week for most people to attend our performances. Please note that next month's Rimsky-Korsakov Serenade is not on a Friday, and that next-next month's Mozart Birthday Concert is likewise not on a Friday. Occasionally the venue itself preempts the date, requiring us to adroitly reschedule. That's what happened in December, and we took the only date left in the calendar for that month. In January we are simply attempting to make this highly popular event more accessible to a wider family audience.

INSIDE THE SINFONIA

A panel of four judges from the Tokyo Sinfonia heard auditions by young artists vying for the chance to appear in concert as soloist with the Sinfonia during the coming year. Nagisa Sakaki, Satoshi Suzuki, Kuriko Yokoyama and Music Director Robert Ryker gave careful consideration to candidates' accompanied

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performances of works ranging from Mozart to Sarasate, then discussed their relative merits at length before finally reaching a conclusion. Once the Candidates themselves have been informed, the results will be announced publicly. Stay tuned.

COMING EVENTS

MOZART BIRTHDAY CONCERT – Sat. 2012年1月28日 (土) 19:00

Symphonies for Strings champagne concert, Tokyo Masonic Center (Shibakoen)

Tickets: Group ¥ 5,000 each; Single ¥ 5,500

Proceeds to benefit Masonic charities

Overture to the Magic Flute, K. 620

Concerto for 2 Violins & Orchestra in C Major, K. 190

Symphony No. 40 in G Minor, K. 550

Post-concert artists & audience champagne reception

Sponsor Tokyo Scottish Rite Bodies

LATIN AMERICAN SERENADE – Fri. 2012年2月17日 (金) 18:30

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Group ¥ 8,445 each; Single ¥ 9,335

4-concert subscription ¥33,000 includes VIP seating & special benefits

Bachianas Brasileiras (Villa-Lobos)

La Hija de Colquide (Chavez)

Serenata Cubana (Cervantes)

3-course traditional Latin American dinner

ELGAR SERENADE – Thu. 2012年3月15日 (木) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

4-concert subscription ¥20,000 includes VIP seating & special benefits

Serenade and Elegy for Strings

Introduction and Allegro for Strings

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Symphony for Strings: Falstaff – first performance

Post-concert artists & audience champagne reception

Tickets/Information

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Tokyo Sinfonia in January, 2012-1

Posted on December 15, 2011 by Robert Rýker in Newsletters.

The end of another year is drawing nigh, and we all are is caught up in the swirl of events marking it. Bonenkai parties dot the calendar. As we look back, there is still much to be thankful for, even in the year of the triple disaster. Business is not as profitable as it has been in previous years, but, thankfully, we are still in business. We have to cut back on some of the nice perks we have enjoyed in the past, but, thankfully, we still have a solid roof over our heads, nice clothing on our backs, good food on the table. People here are polite to each other, cities are clean, things run on time. Nobody is shooting at us. Life is good.

And we still have music. The Tokyo Sinfonia is performing Thursday, in fact, and Rimsky-Korsakov's music is absolutely wonderful. If you can free yourself by seven o'clock, do drop everything and come to Oji Hall. Ginza is easy to find. You can buy tickets at the reception desk in the lobby, and we'll get you in. You'll be glad you did.

TOKYO SINFONIA IN JANUARY

Every year since the formation of the orchestra, the Tokyo Sinfonia has performed a special concert celebrating the birthday of Wolfgang Amadeus Mozart, one of the greatest geniuses in the history of mankind. He had a phenomenal memory, an essential attribute of genius. His IQ has been estimated to range above 180. He had an enormous capacity for diligent work. His sense of musical judgment and taste was exquisite. Although he lived to be

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only 35 years old, he produced the largest number of works by any composer which are regularly performed today.

The **Mozart Birthday Concert** will be presented from Jan. 28 (Sat.) from 7 pm in the Golden Hall of the Tokyo Masonic Center. Mozart joined the Freemasons Lodge in Austria at the age of 28, and remained active in his beloved Lodge throughout the seven years remaining in his life. He was deeply moved by the concept of men of all walks of life meeting as equals on the floor of the Lodge, and the tenets of brotherly love, relief and truth which Masonry espouses. His Emperor was a Mason, members of the nobility were Masons, and so were his father, his friends, and some of the musicians he most esteemed.

Our programme will open with the Overture to The Magic Flute. Considered by many aficionados to be the finest comic opera ever written, The Magic Flute was Mozart's irresistible tribute to Freemasonry. Masonic allusions in the music will be described for the audience in our kindly conductor's commentary.

Two young artists will be featured in Mozart's Concertone (which means big concerto) for 2 Violins and Orchestra. Tomo Hirokawa was declared winner of the Tokyo Sinfonia Young Artist auditions held last month in Tokyo. She is the holder of a concert diploma with honours from the Vienna Conservatory. Partnering her as soloist will be the Tokyo Sinfonia's youngest member, violinist Nagisa Sakaki. The Concertone was written when Mozart, 18, was serving as Concertmaster of the Archbishop of Salzburg's orchestra. The Archbishop's Vice-Kapellmeister was Mozart's father, Leopold, an eminent violin teacher in his own right. This work was Mozart's first effort at writing a concerto for an orchestra instrument, and presumably was first performed featuring father and son as the soloists.

The most popular symphony in the entire cannon of Mozart symphonies is his Symphony No. 40 in G Minor. A stunning work, it is enormously complex in compositional detail, yet it remains eminently approachable and supremely enjoyable. It encompasses an enormous depth of emotions, a striking sense of urgency, and harmonic complexities which presage the romantic era which he did not live to see. Interestingly, the work was performed, possibly in Mozart's

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presence, in 1791 (the last year of his life) in Salieri's concerts at the Burgtheatre in Vienna. These concerts were presented as benefit concerts for widows and orphans.

MOZART BIRTHDAY CONCERT – Sat. 2012年1月28日 (土) 19:00

Special charity concert, Tokyo Masonic Center (Shibakoen)

Tickets: Group ¥ 5,000 each; Single ¥ 5,500

Overture to The Magic Flute

Concertone for 2 Violins & Orchestra in C Major – Nagisa Sakaki, Violin solo •

Tomo Hirokawa, Violin solo

Symphony No. 40 in G Minor

Post-concert artists & audience champagne reception

Sponsor Tokyo Scottish Rite Bodies

Proceeds from the event will benefit Masonic charities.

Do join us.

See you at the Sinfonia!

With every good wish from
Robert Ryker and the Tokyo Sinfonia

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DATES

Please bear in mind that this programme will be performed on a Saturday.

CHILDREN

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May we remind you that we feel youngsters between the ages of roughly 8 and 14 are at an ideal age to enjoy Tokyo Sinfonia performances. We heartily welcome them. The Mozart Birthday Concert in particular is an ideal programme for family enjoyment.

COMING EVENTS

TOKYO SINFONIA IN FEBRUARY

LATIN-AMERICAN SERENADE – Fri. 2月17日 (金) 18:30

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Group ¥8,445 each; Single ¥9,335

4-concert subscription ¥33,000 includes VIP seating & special benefits

Bachianas Brasileiras (Villa-Lobos)

The Daughter of Colchis (Chavez)

Serenata Cubana (Cervantes)

3-course traditional Latin-American dinner

TOKYO SINFONIA IN MARCH

ELGAR SERENADE – Wed. 3月15日 (水) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets; Group ¥5,500 each; Single ¥6,000

4-concert subscription ¥20,000 includes VIP seating & special benefits

Serenade and Elegy

Introduction and Allegro for Strings

Symphony for Strings: Falstaff – first performance

Post-concert artists & audience champagne reception

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Tokyo Sinfonia in January, 2012-2

Posted on January 1, 2012 by Robert Rýker in Newsletters.

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We return to the friendly ambiance of the Foreign Correspondents' Club of Japan each season for another of the Tokyo Sinfonia's perennially popular FCCJ dinner-concerts. Overlooking the gardens of the Imperial Palace from high atop the Yurakucho Denki building, these distinctive, memorable evenings combine aspects of both a gracious dinner and an entertaining concert.

Friday evening, Feb. 17, will be the 25th event in this series, and the first time for the Sinfonia to offer a **Latin American** programme – Latin American menu, Latin American music. A group of exuberant ladies from those countries seem determined to make it a memorable night, by the way. It should be lively.

The musical programme will be performed in three sections, interspersed between courses from the kitchens of Latin America. The menu will include Coctel de Mariscos Ceviche, Piernas de Pollo a la Sidra, and Pudín de Calabaza, with the usual dinner graces. A cash bar will cater to your taste in wines to tempt the pallet.

The music will feature selections by **Heitor Villa-Lobos**, **Carlos Chávez** and **Ignacio Cervantes**. The favourite among the ladies may well be Villa-Lobos' hauntingly melodious **Bachianas Brasileiras**, set in the sensuous sound of the strings. Chávez's dramatic suite, **La Hija de Colquide**, may appeal most to the men in our audiences. And Cervantes' romantic **Serenata Cubana** evokes the relaxation of balmy tropical evenings in the Caribbean.

We will guide you through the progress of the evening too with a user-friendly commentary in both English and Japanese.

LATIN AMERICAN SERENADE

Fri. 2月17日 (金) 18:30 ~

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Group ¥8,445 each; Single ¥9,335

4-concert subscription ¥33,000 includes VIP seating & special benefits

Menu – Coctel de Mariscos Ceviche

Music – **Bachianas Brasileiras (Villa-Lobos)**

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Menu – Piernas de Pollo a la Sidra

Music – The Daughter of Colchis (Chavez)

Menu – Pudín de Calabaza

Music – Serenata Cubana (Cervantes)

3-course traditional Latin-American dinner

Cash bar

Here are some comments from recent audiences. ~ Your concert was beautiful, a piece of heaven! – JC ~ Wonderful concert. It was water for the soul. – JD ~ Great selection of music. Exciting. Fabulous concert. – RH ~ A magical evening of music. – TM ~ Thank you for providing that beautiful sound! – JR ~ Loved it. You choose perfect selections each time. – KR ~ Superb event. – WR ~ Great evening, fantastic experience. – AS ~ We loved not only the fantastic music, but also the lovely communication. – TT ~ I think the Tokyo Sinfonia is the most interesting orchestra in Japan. – NV ~ Terrific! – IW ~ A musical feast. I very much enjoyed every second of it. – CY ~ It was a great concert. Thank you. – NY ~ The concert was fabulous! I loved it. And it was really meaningful. – TY

Do join us. See you at the Sinfonia!

With every good wish from
Robert Ryker and the Tokyo Sinfonia

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TOMONOKAI • FRIENDS OF THE SINFONIA • BUSINESS & PROFESSIONALS' CIRCLE

Annual fees for the Tomonokai, Friends of the Sinfonia, and Business & Professionals' Circle are now due, and new members are of course warmly

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welcomed. The heartfelt support of these precious people who feel especially close to the Tokyo Sinfonia, its gifted players, dedicated staff and kindly conductor is a great incentive to us. It is also an essential strength in the core of Tokyo Sinfonia operations which truly enables us to keep playing, innovating, entertaining and uplifting you, our audience.

LATER THIS MONTH

MOZART BIRTHDAY CONCERT – Sat. 2012年1月28日 (土) 19:00

Special charity concert, Tokyo Masonic Center (Shibakoen)

Tickets: Group ¥ 5,000 each; Single ¥ 5,500 — Note: there are about 50 tickets left

Overture to The Magic Flute

Double Concerto for 2 Violins & Orchestra – Tomo Hirokawa & Nagisa Sakaki,
Violin soloists

Symphony No. 40 in G Minor

Post-concert artists & audience champagne reception

Sponsor Tokyo Scottish Rite Bodies

Proceeds from this event will benefit Masonic charities

COMING EVENTS

TOKYO SINFONIA IN MARCH

ELGAR SERENADE – Thu. 2012年3月15日 (水) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets; Group ¥5,500 each; Single ¥6,000

4-concert subscription ¥20,000 includes VIP seating & special benefits

Serenade and Elegy

Introduction and Allegro for Strings

Symphony for Strings: Falstaff – first performance

Post-concert artists & audience champagne reception

TOKYO SINFONIA IN MAY

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RUSSIAN SERENADE – Thu. 5月17日 (木) 18:30

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Group ¥ 8,445 each; Single ¥ 9,335

4-concert subscription ¥ 33,000 includes VIP seating & special benefits

Serenade for Strings (Borodin)

Russian Fantasy (Rimsky-Korsakov)

Three Scenes from Khovantchina (Mussorgsky)

3-course traditional Russian dinner

Tickets/Information

tickets@tokyosinfonia.com

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Tokyo Sinfonia in February, 2012

Posted on February 1, 2012 by Robert Rýker in Newsletters.

We have launched the Year of the Dragon with two special events, each of which brought us that wonderful feeling of one-ness I love in this business.

Our annual **Mozart Birthday Concert** is always a joy musically. The members of the Freemasons outdid themselves with their warm hospitality in the beautiful Tokyo Masonic Center. The music was thrilling, and the post-conception was packed. Our two soloists were then surrounded by admirers, and Sinfonia CDs were selling as never before. People were still enjoying their post-concert champagne and chatting together animatedly until 10:30 (!), when the harmony committee finally decided that it was time. There was a hub of discussion too among several young people asking about our weekend travel package to the Philippines with our kindly conductor later this year to sight-see and attend a similar Mozart programme when he conducts the Manila Symphony Orchestra.

The following Saturday, we performed our Sinfonia-in-the-schools educational programme for Mita Elementary School. 342 students, about 200 parents and a phalanx of teachers followed the explanations of each section and its soloist, introducing the generalities and peculiarities of the violas, violoncellos,

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contrabass and violins. (That's the order we use.) The entire student body performed two selections with the Sinfonia too, and the question and answer session was, as always, a high point of the programme. Our players enjoy these programmes for a double reason: the positions, the commentaries and the solos are rotated among all the players. Principal Yasuo Takahashi told us all he wants the Sinfonia to return to Mita ES again next year. That's music to our ears.

We would be delighted to talk with new sponsors interested in supporting Sinfonia-in-the-schools performances in Tokyo and other cities. They are absolutely delightful.

LATIN-AMERICAN SERENADE

Feb. 17, Friday — in 10 days — is the date of our **Latin American Serenade**. Overlooking the gardens of the Imperial Palace from high atop the Yurakucho Denko Building, the International Dining Room of the Foreign Correspondents' Club of Japan welcomes you and your friends (or you and your clients; or you and your top-performing employees) to the passionate exoticism of Latin American cuisine and our Latin American concert. This programme is a first for us, an adventure of exploration embracing both the music and the menu.

His Excellency the Ambassador of Brazil, Mr. Marcos Bezerra Abbott Galvao, His Excellency the Ambassador of Cuba, Mr. Jose Agustin Fernandez de Cossio Rodriguez, and His Excellency the Ambassador of Mexico, Mr. Claude Heller Rouassant, have reserved places for themselves and their wives at the central table. They will be offered the opportunity to greet the audience on behalf of their peoples, and perhaps tell us something about the menu and music of the evening.

Ambassador Galvao of Brazil may lead off with comments about Villa-Lobos, whose music ranges quite widely; some of it will sound so hauntingly familiar you will be humming it home afterwards. We may look forward to learning about the legend of **La Hija de Colquilde (The Daughter of Colchis)**, the central work of our musical programme, from Ambassador Heller of Mexico. And Ambassador Fernandez of Cuba may be able to enlighten us about the delightful

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dance music of Ignacio Cervantes, with which we will close our musical programme.

And about the menu, well, I have conducted indeed in South America. I have no idea what it was I ate then, but I absolutely loved the food!

Fri. 2012年 2月 17日 (金) 18:30

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Group ¥ 8,445 each; Single ¥ 9,335

4-concert subscription ¥ 33,000 includes VIP seating & special benefits

1. Coctel de Mariscos Ceviche,
2. Bachianas Brasileiras (Heitor Villa-Lobos)
3. Piernas de Pollo a la Sidra
4. The Daughter of Colchis (Carlos Chavez)
5. Pudín de Calabaza
6. Serenata Cubana (Ignacio Cervantes)

This passionate programme was especially scheduled during Valentine's week for the benefit of guys and girls, young and not-so-young, who would like to do something special, distinctive, memorable and fun with your special friends.

There is no need to consider yourself a music lover. Sinfonia dinner-concert programmes are simply a wonderful evening out for anyone and everyone. Some of the bookings already received include a table of 10, a table of 8, and so on. A group of Latin American ladies is gathering together (or so we hear) a tableful to spark the evening with their own exuberant high spirits. Do join us.

See you at the Sinfonia!

With every good wish from
Robert Ryker and the Tokyo Sinfonia

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COMING EVENTS

TOKYO SINFONIA IN MARCH

ELGAR SERENADE – Thu. 3月15日 (木) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

Serenade for Strings • Introduction and Allegro • Symphony for Strings: Falstaff

TOKYO SINFONIA IN MAY

RUSSIAN SERENADE – Thu. 5月17日 (木) 18:30

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Group ¥ 8,445 each; Single ¥ 9,335

Serenade (Borodin) • Russian Fantasy (Rimsky-Korsakov) • Khovantchina (Mussorgsky)

TOKYO SINFONIA IN JUNE

RAVEL SERENADE – Wed. 6月13日 (水) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

Tombeau de Couperin • Valses Nobles et Sentimentales • Symphony for Strings: Scheherazade

Tickets/Information

(E)mail: tickets@tokyosinfonia.com or Call: (03) 3588 0738

See our website: www.tokyosinfonia.com

Follow us on Facebook: <http://www.facebook.com/TokyoSinfonia>

Tokyo Sinfonia in March, 2012

Posted on February 21, 2012 by Robert Rýker in Newsletters.

Last week's **Latin American Serenade** was truly an adventure in discovery. The first thing the audience discovered, in fact, was the first-course appetizer, described on the programme page as Coctel de Mariscos Ceviche. It won wildly enthusiastic plaudits from everyone. A Sinfonia senior staff member wickedly commented in passing to our kindly conductor, "I hate to tell you this, but the appetizer was absolutely delicious."

Hats off, everyone, to the FCCJ chefs!

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Robert Rýker – Programs & Repertoire

The music too was new to all — and new, too, to the orchestra. It was fascinating to hear the music of Latin American composers **Ignacio Cervantes, Carlos Chavez, and Heitor Villa-Lobos**. The audience was totally absorbed; there was an almost concert-hall quiet in the FCCJ dining room. It was wonderfully reassuring to realize that, as we launch the seventh year of our unique dinner-concert series, there is so much marvelous music we generally don't know still to be profitably explored.

The event was dignified by the presence of Ambassadors of the nations whose music was being featured: from Brazil, His Excellency Ambassador Marcos Galvao, from Mexico, His Excellency Ambassador Claude Heller, and from Cuba, His Excellency Ambassador Jose de Cossio. Each Ambassador in turn greeted the audience, offered brief comments about the music and the nation, and graciously complimented the orchestra.

It was a programme we shall certainly want to revisit.

ELGAR SERENADE

Thursday, March 15, is the date of our next champagne concert in Oji Hall, an Elgar Serenade. Sir Edward Elgar (1857-1935) epitomizes the gentlemanly image of a British composer. Ultimately knighted and feted with honours in his mature years, as a boy he studied violin and piano from the age of 8, devoured books on organ playing and the theory of music, and assisted in his father's music shop in the small village of Lower Broadheath, near Worcester. A self-formed all-round musician, he began to give piano and violin lessons, accompany singers, appear as a violinist, play bassoon in a wind quintet, and compose for groups of his friends. He soon became a violinist of professional standard, and succeeded his father as organist at the Catholic church in Worcester.

The first of his compositions with which Elgar professed himself entirely satisfied was a charming little **Serenade for Strings**, written for the Worcester Ladies' Orchestra Class which he conducted in 1892. Upon the death of a close friend, he later composed an **Elegy** for the same combination of strings.

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Introduction and Allegro was composed for newly-formed London Symphony Orchestra when Elgar himself conducted a 1905 programme of his own works. Designed to show off the sonority and virtuosity of the strings, he contrasted the tone of the soloists of the string quartet with the sonority of the tutti strings. In this he harks back to the concertante style used to such magnificent effect in the music of the great British-naturalised composer buried centuries before in Westminster cathedral.

Elgar himself considered his 1913 symphonic study **“Falstaff”** to be his finest work. Clothing the composition in a rich and colourful orchestration, he gave the tale a different spin from the treatment in Verdi’s opera of the same name. A symphonic poem in five parts, his work portrays the fat knight of Shakespeare’s Henry IV as “a goodly, portly man, of a cheerful look, a pleasing eye, and a most noble carriage.” But, at the unkind turns of fate, Falstaff drowns his sorrows in drink, and in his drunken sleep wistfully dreams of his youth. The fat knight’s many vicissitudes are cleverly depicted in the music.

Thu. 3月 15日 (木) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

4-concert subscription ¥ 20,000 includes VIP seating & special benefits

All-Elgar programme

Serenade and Elegy for Strings, Op. 20/58

Introduction and Allegro for String Quartet & String Orchestra, Op. 47

Symphony for Strings: Falstaff, from Op. 68 — first performance

Many of you know that Tokyo Sinfonia programmes are presented in a user-friendly manner which has become a distinctive Sinfonia hallmark. Each selection is preceded by a few minutes of informed, human, occasionally humorous commentary by our kindly conductor, beautifully translated, offering insights about the composition in the life of the composer, and the Tokyo Sinfonia’s often unique approach to its performance. All Tokyo Sinfonia players are individually introduced before they perform — what other orchestra

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does that? — and a post-performance reception offers an opportunity for the audience and the artists to meet and greet one another.

And then there's the music. You won't hear what we play the way we play it anywhere else in the world. Do join us.

See you at the Sinfonia!

With every good wish from
Robert Ryker and the Tokyo Sinfonia

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CONCERT DATES

We are moving the Tokyo Sinfonia's champagne concert series away from the Friday evening slot where it has been maintained since its inception four years ago. Wednesday has been declared a no-overtime day in Tokyo, encouraging the citizenry to reserve the evening for cultural and social activities, thus promoting a better quality of life. March 15, Thursday, is therefore a transitional date. From June forward, our champagne concerts in Oji Hall — Sinfonies for Strings & Sinfonia Plus — will normally be scheduled on Wednesdays. No-overtime Wednesdays.

COMING EVENTS

TOKYO SINFONIA IN MAY

RUSSIAN SERENADE – Thu. 5月17日 (木) 18:30

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Group ¥8,445 each; Single ¥9,335

Serenade (Borodin) • Russian Fantasy (Rimsky-Korsakov) • Khovantchina (Mussorgsky)

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TOKYO SINFONIA IN JUNE

RAVEL SERENADE – Wed. 6月13日 (水) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

Tombeau de Couperin • Valses Nobles et Sentimentales • Symphony for Strings: Scheherazade

Tickets/Information

tickets@tokyosinfonia.com

(03) 3588 0738

www.tokyosinfonia.com

Tokyo Sinfonia in April, 2012

Posted on March 22, 2012 by Robert Rýker in Newsletters.

To a few musical friends

RECENTLY

Symphony for Strings: Falstaff was the major work of the programme last-last week. It proved to be both fascinating for the audience — more on that in a moment — and the most challenging work the players say they have performed in all the years we have presented this series.

Symphonies for Strings programmes are designed to fulfill a double agenda. We wish to regale our audiences with dynamic performances of great musical selections, of course. We also intend to enlarge the string orchestra repertoire by bringing alive on stage major works we generally don't hear. With the addition last week of Elgar's symphonic suite Falstaff in its orchestration for the 19 strings of the Tokyo Sinfonia, our series has enriched the repertoire with more than a score of such major works to date.

TOKYO SINFONIA IN APRIL

Filling out the remainder of our annual calendar, April was one of the months of our **Sinfonia Plus champagne concerts** series featuring eminent international artists as guest soloists. When the Lehman Brothers failure sent financial

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aftershocks rippling around the globe though, we too retrenched. The Mozart birthday concerts each January, supported by the Masons, are the only part of the Sinfonia Plus concerts we have since kept in place. We have no public performance scheduled this year in April.

We have had many requests to resurrect the Sinfonia Plus champagne concerts though. Our acknowledged artistry, audience appeal and modest budget are increasingly drawing the interest of potential sponsors to partner with the Tokyo Sinfonia. And we have a sparkling lineup of superb artists who are ready to appear with us in Japan. Stay tuned.

FIELD TRIP

High school students from Canadian International School took part in a student field trip to join the Tokyo Sinfonia Thursday afternoon and evening at Oji Hall. Arriving at four o'clock as the Sinfonia musicians were reporting in, the students were allocated special passes to allow them backstage to experience at first-hand what goes on in the final stages of preparation for the orchestra's public performance.

The group was met as they arrived backstage, and shown the rooms for the men and the women of the orchestra, the orchestra staff room, and the conductor's room. Our kindly conductor made general comments about the compact schedule of the acoustic rehearsal and their privileges and responsibilities backstage and onstage. The students then filed onstage to observe the fast-paced progress of the brief acoustic rehearsal. Only one hour in length, that time is reserved to touch delicate or trouble points in the programme for clarification and preserve the performers' energies for the actual concert.

Following the acoustic rehearsal, the students separated to the orchestra men's and women's rooms to enjoy obentos with the Sinfonia players, chat together, and observe how professional musicians settle themselves mentally and physically in the final minutes before they are to perform. The students were then escorted to the lobby to meet their parents, receive tickets and concert programmes, and take their reserved seats near the front of the hall for the

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performance. During the post-concert champagne reception, they enjoyed a glass of juice, introduced parents to the conductor, and expressed their pleasure and their thanks.

Among the audience questionnaires we found one from a student who had written: “I really liked the violins. I think this orchestra did a great job. It was fun being backstage!” On our part, we were impressed with the students’ intelligence and enthusiasm, and consider them to be fine ambassadors for their school, their teachers, and their parents.

We will be happy to receive requests from other schools to schedule student field trips to observe the Tokyo Sinfonia in rehearsal and concert.

MORE COMMENTS

From time to time, comments on Tokyo Sinfonia performances have been extracted and included in a small box on the reverse of flyers announcing our FCCJ dinner-concert series. Partly due to design limitations, this has not been done for the champagne concerts however. Accordingly, here follow written comments, including translations, from audience members who attended the Elgar Serenade.

AT: “The programme was intense. I really loved the last selection [Falstaff]. It was a lovely performance. I really like your music.”

FCCJ: [I liked most] “the choice of the pieces and their order. I could wish for more gracefulness from the conductor.”

FK: [I liked most] “the way the melody flowed from the core of principal players to the tutti, and from the tutti to the core of principals.”

FN: [I liked most] “the beauty and peacefulness of Elgar’s music, and also the enthusiasm of the conductor to convey how wonderful the music is. I am looking forward to future events. The explanation of the music is printed in the concert programme; therefore you could omit it.”

GB: “THANK YOU again for last week Thursday! It was a fantastic night out and I thoroughly enjoyed it.”

JS: [I liked most] “the performance, of course, but the introduction of each piece

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by the conductor was helpful, especially for Falstaff. Keep up the lovely work!”

KI: “It was the first time for me to hear a performance which had a commentary on the music and composers. It was also the first time for me to come to Oji Hall. The hall is pretty; the lobby and champagne reception were very stylish.”

KS: [I liked most] “the conductor’s commentary on each piece. Please continue this kind of format.”

MN: [I liked most] “the selection of the music. I was glad it was music the musicians enjoyed, and not just the audience.”

NK: “Robert Ryker loves music so much. I could tell that he loves the orchestra members, and I could hear the beauty of the strings.”

NT: [I liked most] “the selection of the music. The symphony opened my eyes to how beautiful, unique and intense the compositions are. The Tokyo Sinfonia and conductor were, as usual, beautiful.”

PN: “Good choice of Elgar’s production. It was well played and conducted in a friendly atmosphere.”

RH: “Interesting concert, opening new ground. Falstaff was exhilarating, puzzling. Wow!! Your introductory explanations were much too long; the music should really speak for itself. Just give us enough words to whet the appetite.”

YO: “It was the first time for me to come to Oji hall. The floor was made of wood and it is a rather small hall, so it felt intimate and it was easy to hear. Many of the players’ faces were stiff. It is music, so they should enjoy performing. (I don’t know what happened.)”

No signature: I was impressed with the conception of the use of the instruments. Please play more well-known pieces.

No signature: [I liked most] “the harmony of the 19 players.”

IN THE MEDIA

In the March/April issue of American Record Guide. International music critic Robert Markow wrote that, even in the megacity of Tokyo, the Tokyo Sinfonia “stands out for its keen sense of purpose.” He cited our “distinguished series,” and noted that our arrangements for the 19 strings of the Sinfonia are greatly enriching the repertory.

CONCERT DATES

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In order to improve the quality of life for hard-working salary men and women in this fast-paced metropolis, Tokyo has mandated a no-overtime day on Wednesdays. Accordingly, from our next scheduled champagne concert in June, the concert day for the Tokyo Sinfonia's Symphonies for Strings series will be changed from Fridays to Wednesdays. When we made this arrangement with the Oji Hall directorate, however, Wednesday was not available in the month of September. Accordingly, the champagne concert programme will be performed in Oji Hall on a Thursday in September.

June 13 (Wed.) **Ravel Serenade**

Sep. 13 (Thu.) **Mendelssohn Serenade**

Dec. 12 (Wed.) **Mussorgsky Serenade**

Mar. 13 (Wed.) **Bach Serenade**

June 12 (Wed.) **Holst Serenade**

Sep. 11 (Wed.) **Faure Serenade**

Dec. 11 (Wed.) **Borodin Serenade**

The FCCJ dinner-concert series remains, as it has been since it was launched, on Friday evenings. Except the next one...

INTELLECTUAL PROPERTIES

Tokyo Sinfonia's Special Projects director Roger Brookin is heading up Tokyo Sinfonia's Phase Two, developing and commercializing our intellectual properties. He is working to see that the **Symphonies for Strings and more than 100 other works among the Tokyo Sinfonia's special performing editions are published, recorded, broadcasted, and marketed internationally.** This is a opportunity for sponsor and investors. Enquiries may be directed to roger@tokyosinfonia.com

SINFONIA SURPRISE

Shortly after the last month's Latin American Serenade, our kindly conductor was quietly informed that one of the principal players needed to speak with him. A meeting was set up on a Wednesday morning in Nerima, which was unusual but obviously of grave importance. Mari escorted me to the appointed

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place for the scheduled meeting, and in due time we found Tomoko Joho as expected.

Then, from behind pillars and places, out popped about half of the Tokyo Sinfonia — and the true story came out. The players wanted to do something special for us. They plied everyone into two cars and whisked us off to Tochigi for a relaxing overnight at a lovely onsen. Mari knew what was up, but I was completely astonished. The Tokyo Sinfonia is truly a wonderful group of people.

ELECTRONIC COMMUNICATION

Among Sinfonia's corporate benefactors, we would like to acknowledge the steady silent support of our internet provider, Fusion Global-on-Line, popularly known as GoL. There has been enough traffic to one of our internet mailboxes to finally overwhelm it completely. For the past week or so, many Sinfonia friends have been frustrated by full mailbox messages. GoL's superb support engineer recently wrought a mighty incantation on the offending mailbox, and thankfully we are now back in business. Danny, thanks!

Not so, however, our website. We have plans to switch over to templates to make Sinfonia website maintenance easier for us, and we are determined to advance this project in the coming weeks. Once this is achieved we will be able to welcome an additional volunteer staff member to update the material on the website once a fortnight so the information can be accessible to the world in a timely manner. Interested? Let's talk. Join the Sinfonia team! Tokyo Sinfonia players are truly splendid people. So are our volunteer staff members, absolute jewels.

See you at the Sinfonia!

With every good wish from
Robert Ryker and the Tokyo Sinfonia

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COMING EVENTS

TOKYO SINFONIA IN MAY

RUSSIAN SERENADE – Thu. 5月17日 (木) 18:30

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Group ¥8,445 each; Single ¥9,335

Serenade for Strings (Borodin) • Russian Fantasy (Rimsky-Korsakov) • Khovantchina (Mussorgsky)

TOKYO SINFONIA IN JUNE

RAVEL SERENADE – Wed. 6月13日 (水) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥5,500 each; Single ¥6,000

Tombeau de Couperin • Valses Nobles et Sentimentales • Tzigane • Symphony for Strings: Scheherazade

Tickets/Information

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... the orchestra of 19!

Tokyo Sinfonia in May, 2012

Posted on April 19, 2012 by Robert Rýker in Newsletters.

To a few musical friends

May 17 (Thu.) is the date of the Tokyo Sinfonia's next public event, another (the 26th) in our long-running series of dinner-concerts at the Foreign Correspondents' Club of Japan. Kindly note that, in order to accede to the

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Robert Rýker – Programs & Repertoire

request of the FCCJ, this event has been scheduled on a Thursday evening. Combining aspects of both a gracious dinner and an entertaining concert, the perennially popular series has drawn much praise for its imaginative programming, inviting presentation, and friendly rapport with the audience.

FCCJ executive chef Nobuyoshi Kashima has prepared a menu which alone seems well worth the price of the evening. Let it tantalize you.

The evening opens with a starter course of Zakusa, an hors d'oeuvre: herring and salmon wrapped in blini with sour cream, rolled baked eggplant and cheese with anchovy paste and duck pastrami with sauce of orange marmalade. (That's just the first course.) The entree is Russian loin of pork cutlet with mushroom and cheese garnished with tomato sauce. And for dessert, what could top Russian raspberry pie with ice cream? Ice cream, even in icy mid-winter, is ever popular in Russia.

Interspersed between courses of the Russian meal brought to your table are the courses of Russian music performed by the Tokyo Sinfonia. Romantic Russian music.

Following the starter course, the Sinfonia will first serenade you with three scenes from Khovantchina (Mussorgsky). After your main course, while you are finishing off any final bites of Russian pork loin, the orchestra will return to the stage for Rimsky-Korsakov's Fantasy on Russian Themes, a dazzling work for the violin soloist. You may have noticed that all Sinfonia players take turns playing solos in front of the orchestra. Our featured soloist this time will be Mika Hasegawa. And following the Russian raspberry pie and Russian ice cream, the Tokyo Sinfonia will conclude the programme with three absolutely charming movements of the third Suite by Tchaikovsky.

Never before heard an orchestra in live performance? You can relax, we're user-friendly; you'll love it. Never ever had a real Russian meal? This is undoubtedly more economical than flying to Moscow. And have you never before been to the Foreign Correspondents' Club of Japan, high atop the Yurakucho Denki Building overlooking the gardens of the Imperial Palace? This is your chance.

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RUSSIAN SERENADE

Thu. 5月17日 (木) 18:30

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Group ¥ 8,445 each; Single ¥ 9,335

Starter course

Three Scenes from Khovantchina (Mussorgsky)

Main course

Fantasy on Russian Themes for Violin & Strings (Rimsky-Korsakov) – Mika Hasegawa, violin solo

Dessert course

Suite in G Major for Strings (Tchaikovsky)

Coffee

Reservations (required) may be made by return email, by phoning us at (03) 3588 0738, or by waiting to ask one of the Sinfonia staff when you see us on the street. But don't wait. Seating is prioritised according to the date of your initial reservation. Tip: book one now and finalise the number later. You can pay by PayPal or by bank remittance.

Do join us. And bring a friend. Even better, bring a party.

SINFONIA NEWS

We thank you very much indeed for your interest in supporting the magic and the music we all love of the Tokyo Sinfonia. We are continually striving for better ways to serve you, our fans and our audiences, and it is our privilege to keep you up-to-date on news about the Sinfonia. Several projects are under way for the coming months and years to help preserve and enhance the excellence of our performances. This month alone, five Sinfonia staff members made trips abroad. More are to come in the near future as we carry the message of our music farther afield. Stay tuned.

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Robert Rýker – Programs & Repertoire

NPO

Sakae Sugai

Management Strategy

The Tokyo Sinfonia has received Japan government certification recognising our status as a Non-Profit Organisation. Tokyo Sinfonia NPO board members are Mari Baba, Mitsuyo Connelly, William Grimm, Yasuko Idee, Dermot Killoran, Noriaki Oku, Robert Ryker and Sakai Sugae. The Board will meet this weekend to review basic issues of governance, including the rights and benefits of the NPO's general membership. An immediate objective is to increase the number of members of the Sinfonia tomonokai beyond 100. In recognition of our NPO status, Beacon Communications has scheduled a presentation this month to provide the Tokyo Sinfonia their global expertise in high-end image and design.

SINFONIA

Dermot Killoran

Business Promotion

The Tokyo Sinfonia's core programmes fall into four categories; dinner-concerts, educational programmes, special events, and champagne concerts. An immediate objective is to make more businesses aware of the highly attractive use of Sinfonia dinner-concert events for business-related purposes such as employee recognitions and client entertainment. We are in discussion with global companies too to arrange needed CSR support for Sinfonia-in-the-schools programmes in key areas where local budget shortfalls deprive the community of this character-forming social programme. We are seeking just the right synergy for corporate sponsors who can benefit from putting our Sinfonia Plus concerts back on stage. And we are in ongoing discussions to bring Tokyo Sinfonia performances to audiences in other parts of Japan.

INTELLECTUAL PROPERTY

Roger Brookin

Special Projects

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Robert Rýker – Programs & Repertoire

It may seem immodest to suggest that we have created a remarkable body of great repertoire for the string orchestra which the world has not before been able to hear. Well, we have. The Tokyo Sinfonia's remarkable repertoire and visionary know-how are being actively promoted abroad. Recording and publication of more than 100 great works is a major project which will likely occupy us for the next two decades or more. Our kindly conductor's concepts for orchestra development are being applied by orchestras abroad, and international companies have met with us to pursue applications of Sinfonia leadership and listening philosophy.

SPONSORS

Our beloved sponsors continue to support us with services and smiles which go considerably beyond what one might expect. Gold sponsor Philippine Airlines flew our kindly conductor and Roger Brookin to Manila for a flurry of meetings, about which more later. Gold sponsor GPlus Media has dedicated a staff member to look after the Sinfonia who is not only is a conversant with all that matters in media but is an enthusiastic amateur cellist as well. Tokyo Sinfonia's internet provider, Fusion GoL, has generously provided us with larger capacity internet mailboxes, which many can testify we needed. And in addition to increasing the support of their Gold sponsorship, Apagard cleverly continues to book an entire table to entertain their corporate guests with our popular and approachable FCCJ dinner-concerts.

See you at the Sinfonia!

With every good wish from
Robert Ryker and the Tokyo Sinfonia

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Robert Rýker – Programs & Repertoire

TOKYO SINFONIA IN JUNE

RAVEL SERENADE – Wed. 2012年 6月13日 (水) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

Tombeau de Couperin • Valses Nobles et Sentimentales • Tzigane • Scheherazade

TOKYO SINFONIA IN AUGUST

AUSTRIAN SERENADE – Fri. 2012年 8月3日 (木) 18:30

FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Group ¥ 8,445 each; Single ¥ 9,335

Symphony 8 (Haydn) • Concerto for Violoncello & Strings (Schubert) • Serenata Notturmo (Mozart)

TOKYO SINFONIA IN SEPTEMBER

MENDELSSOHN SERENADE – Thu. 2012年 9月13日 (水) 19:00

Symphonies for Strings champagne concert, Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

Overture in C Major • Concerto for Violin & Strings • Symphony 11 for Strings

Tickets/Information

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... the orchestra of 19!

Tokyo Sinfonia in June, 2012

Posted on June 4, 2012 by Robert Rýker in Newsletters.

RECENTLY – The enthusiastic crowd bubbling with pleasure at our Russian Serenade dinner-concert last week was an absolute delight to see. People in the audience were full of praise for the passionately romantic Russian

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Robert Rýker – Programs & Repertoire

music. One member of the audience wrote us very charmingly afterward, and gave us permission to reprint the following message:

“It was indeed a special occasion where sunset was followed by a fantastic concert. It seemed to me as if sunset was coordinated as a part of the Russian Serenade. We enjoyed the fantastic Russian cuisine over friendly conversation at our table. Happy, sad, nostalgic, romantic, warm – your music stirred the strings of my heart!! It was a fantastic night.” — **ME**

Audience members were also unusually appreciative of the fantastic Russian cuisine, as noted above. FCCJ Executive Chef Nobuyoshi Kashima deserves special kudos for a meal that made the evening a genuinely memorable occasion.

As Director of the Rossotrudnichestvo, under the Ministry of Foreign Affairs of Russia, Konstantin Vinogradov was properly expected to offer the audience greetings on behalf of the Ambassador of Russia. Instead, he graciously made a startlingly concise and comprehensive commentary on special features of the Tokyo Sinfonia. He spoke informedly about the reasoning behind the precise number of players, section seating, player rotation and orchestra arrangements which make the Sinfonia so special. Amazingly, he had it all exactly right; and all this came even before he had heard us play a note!

We also noticed more entire tables of friends (10 friends at a table) than we have seen recently too. It was obvious that those tables had an especially good time! It seems to be another sign that the economy is again picking up, and people are again ready to join us for an evening of our special magic. Booking an entire table gives the party seating priority, of course, so they get to be in the centre of the excitement.

In a few weeks we will return again to the awesome acoustics of Oji Hall in downtown Ginza for a programme featuring music of the great French composer **Maurice Ravel**. Few composers in the history of music have made more intricate use of instrumental techniques to create musical textures of such subtle nuances of colour and character. One of the great masters of orchestration, Ravel’s music is almost bewilderingly detailed, delicate and delightful.

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Robert Rýker – Programs & Repertoire

The Sinfonia has performed once previously Ravel’s sensuous **Valse Nobles et Sentimentales**, character pieces which Ravel declared were originally inspired by Schubert’s waltzes bearing a similar title. Another work familiar to us is Tzigane — “gypsy” in French. In this virtuosic violin display piece, you will see the Oji Hall debut as soloist of yet another of the Sinfonia’s principal players. In the Tokyo Sinfonia, you may know, we consider them all principal players.

Tombeau de Couperin in its original version as a piano work is not unfamiliar on piano recital programmes. Our special arrangement for the 19 strings of the Tokyo Sinfonia is destined to be another test of the orchestra’s playing mettle. Even more intriguing, we will present Ravel’s first orchestra work, a fairy overture entitled **Scheherazade** which he composed at age 24. The young composer himself conducted its first performance, when it was both cheered and hissed (the French equivalent of a boo) and afterwards suppressed for the rest of his lifetime. You can judge it for yourself.

RAVEL SERENADE

Symphonies for Strings champagne concert

June 13, Wednesday, from 7 pm (doors open from 6:30)

Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

Le Tombeau de Couperin

Valse Nobles et Sentimentales

Tzigane for Violin & Strings, Natsuko Haga, Violin solo

Symphony for Strings: Scheherazade — first performance

Do join us. Bring a friend, or two. And do consider joining the Tokyo Sinfonia Tomonokai. Members of the Tomonokai receive a discount on all tickets and a complimentary ticket good for any Sinfonia event, including this one. If you are still stuck overtime in the office as evening approaches, invite your boss to come along with you and tell him you’re buying the champagne. We’ll even support that story.

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A LA FRANCAISE

Those of you who have had occasion to dine recently at one of the city's many French restaurants may have noticed Tokyo Sinfonia flyers announcing the Ravel Serenade. When Sinfonia NPO board members met to ratify our Articles of Association, we repaired for lunch at the popular French restaurant, Le Petit Tonneau. Owner Philippe Baton greeted us personally, and graciously offered to place Ravel Serenade flyers in his several Le Petit Tonneau restaurants and elsewhere.

CONCERT DAYS

Do take note that we have moved our champagne concerts series to mid-week, coinciding with Japan's enlightened policy mandating no overtime on Wednesdays. We have to apologize that Wednesday was not available in September — we apologize — but for the benefit of the hard-working men and women who deserve the welcome respite of our precious performances, Wednesday is for you.

SOCIAL MEDIA

We are greatly indebted to GPlus Media, our media representatives, for helping the Tokyo Sinfonia attend to our public outreach through our Facebook page. Robin Sakai and Alan Margerison have patiently explained to us why being visible on Facebook is important in the 21st century, and they have taken concrete steps to get us up and ambling. (Running may take a bit more time.) You are invited cordially invited to click onto our new Facebook page, poke around the photos, comments and news bits our staff and fans are beginning to post, and add comments of your own. <http://www.facebook.com/TokyoSinfonia>

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COMING EVENTS

TOKYO SINFONIA IN AUGUST

Austrian Serenade – Aug. 3 (Fri.) from 18:30

Foreign Correspondents' Club of Japan (Yurakucho)
Symphony "Le Soir" (Haydn) • Arpeggione Concerto for Violoncello & Strings
(Schubert) • Serenata Notturmo (Mozart)

TOKYO SINFONIA IN SEPTEMBER

Mendelssohn Serenade – Sep. 13 (Thu.) from 19:00

Oji Hall (Ginza)

**All Mendelssohn programme: Overture in C Major • Concerto for Violin, Piano
& Strings in D Minor • Symphony for Strings in D Major**

Tickets/Information

tickets@tokyosinfonia.com
(03) 3588 0738

www.tokyosinfonia.com
<http://www.facebook.com/TokyoSinfonia>

Tokyo Sinfonia in July, 2012

Posted on July 24, 2012 by Robert Rýker in Newsletters.

NEWSLETTER- JULY 2012

Posted on July 5, 2012 by Robert Rýker in Uncategorized

When you fly to Europe, a great part of the charm lies in the opportunity to enjoy a taste of the local culture. If your destination is Vienna, city of music,

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Robert Rýker – Programs & Repertoire

certainly you would want to include in your schedule a night at the opera, a hearty Viennese meal, a concert by one of the city's great orchestras, and the music of **Haydn, Mozart and Schubert**.

We tempt you with a taste of that right here in the heart of Tokyo, in the amiable ambiance of the Foreign Correspondents' Club of Japan, high above the gardens of the Imperial Palace. Our **Austrian Serenade** is an evening for the light of heart.

From the mountain streams of Austria come the fresh trout which Executive Chef Kashima has chosen for your starter course. House-smoked to tantalise the taste buds. If you get away from the office a little late — that happens in Tokyo — the starter course can be served when you arrive. But don't miss the music!

There are uncounted delights among Haydn's more than one hundred symphonies. In the first year of his employ in the Esterhazy court at age 29, Haydn good-naturedly attached names to three early symphonies — Le Matin, Le Midi, and Le Soir. We will open our musical programme for the evening with the little symphony he intended for the evening, **Le Soir**.

The main course is, of course, Viennese roast pork with sauerkraut, just as it was served in the time of Haydn, Mozart and Schubert. Of course, however, the FCCJ chefs have a better-equipped kitchen.

Schubert too was in his late 20s when he composed a work for a friend who played a new (and short-lived) instrument, a kind of bowed guitar, the arpeggione. Almost as soon as the work was completed, the instrument for which it was written was no longer around, and the work seemed redundant. Never fear: the beauty of the music has inspired other instrumentalists to take up the challenge of realizing it in performance. Our champion is Sinfonia 'cellist Yumiko Iwao.

Desserts are a Viennese specialty. As you will feel replete after a hearty Viennese meal, Chef Kashima has wisely selected for you Austrian Petit Cake (or Oesterreichisch Zierlichkuchen if you wish.) And in addition to the coffee and tea, a cash bar is ever available.

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During his years in Vienna, Mozart was to produce an inexhaustible stream of dances, divertimentos, cassations and serenades which, coupled with his teaching fees, provided him a decidedly upper middle class income. Which, of course, he spent. Before leaving home for the city of music however, the 20-year-old composer emulated Haydn by attaching a name to one of his serenades. We will close our musical programme for the evening with the little evening serenade, **Serenata Notturmo**.

More and more we are seeing parties of friends reserve a table of 10 to savour the food, the conversation, the music and the festivity of the evening, and enjoy each other's company together. Join us and celebrate being alive, being healthy, and being friends.

Join the discussion with us on Facebook.

Tokyo Sinfonia in August, 2012

Posted on August 5, 2012 by Robert Rýker in Newsletters.

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AUSTRIAN SERENADE

August 3, Friday, from 18:30 (latecomers seated as they arrive)
FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)
Table tickets: Group ¥ 8,445 each; Single ¥ 9,335

Starter course: House-smoked Fresh Trout
Opening music: **Le Soir (Haydn)**

Main course: Viennese Roast Pork with Sauerkraut
Main music: **Arpeggione Concerto for Violoncello & Strings (Schubert)** –
Yumiko Iwao, Violoncello solo

Dessert course: Austrian Petit Cake
Closing music: **Serenata Notturmo (Mozart)**

Seating is prioritised according to the date of your initial reservation.
Reservations (required) may be made by return email, or by phoning us at (03)
3588 0738.

Do join us. And bring a friend. Better still, bring a party. We get many groups.

See you at the Sinfonia!

With every good wish from
Robert Ryker and the Tokyo Sinfonia

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SHARE THE EVENING

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Robert Rýker – Programs & Repertoire

Music is wonderful. You can sit there all by yourself while the music swirls about you and become lost in the wondrous world of your own thoughts and feelings. It becomes doubly more personal though when you can share the experience with someone close to you. Order a pair of tickets — or a table — and invite someone to come along with you. You'll be glad you did. Music should be shared.

COMING EVENTS

Tokyo Sinfonia in September

MENDELSSOHN SERENADE – Sep. 13 (Thu.) from 19:00

Oji Hall (Ginza)

Robert Ryker conducts in the Philippines

MANILA SYMPHONY ORCHESTRA – Sep. 22 (Sat.)

Philippine Airlines weekend special

Tokyo Sinfonia in November

ITALIAN SERENADE – Nov. 9 (Fri.) from 18:30

Foreign Correspondents' Club of Japan (Yurakucho)

Tokyo Sinfonia in December

BORODIN SERENADE – Dec. 12 (Wed.) from 19:00

Oji Hall (Ginza)

Tickets/Information

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... the orchestra of 19!

Summer Musings (mid-August)

Posted on August 24, 2012 by Robert Rýker in Blog.

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Robert Rýker – Programs & Repertoire

The Tokyo Sinfonia has just come through a packed period which included not only the Austrian Serenade at the Foreign Correspondents' Club of Japan, but also a Fireworks Serenade, a special event at the Pacifico Convention Center sponsored by the Yokohama Grand InterContinental.

Fireworks Serenade

We opened the music for the **Fireworks Serenade** with **Music for the Royal Fireworks**, with the orchestra standing in the tradition of Handel. The fairy delights of **A Midsummernight's Dream** embraced the seasonal aspect of the event. To play such an often delicately contrived work in that cavernous room with 402 guests dining at the surrounding tables had seemed a little risky. After the gossamer sound of Mendelssohn's opening chords though, any whisper of chatter or tinkle of cutlery seemed to magically disappear. Such is the power of music.

On a summer evening, Gershwin's nostalgic ballad **Summertime** was a natural work to feature the Sinfonia's talent, as we have done several times. For this occasion, the four sections of the solo part were rearranged to offer the spotlight to more of our principal players — violinists Keiko Kawamata, Natsuko Haga, Mika Hasegawa, and Tomoko Joho. For this programme too, the staff of the Yokohama Grand asked if we might include **Die Fledermaus Overture** and **Tik-Tak Polka Schnell**. That was a good thought. Johann Strauss' music is not only accessible and amusing, it is exceedingly well composed, and the special arrangements for the 19 strings of the Tokyo Sinfonia were a delight.

Austrian Serenade

Moments later, it seemed, we were back at the Foreign Correspondents' Club of Japan for the **Austrian Serenade**, graced by the presence of His Excellency the Ambassador of Austria, Dr. Bernhard Zimburg, with his wife. Not that we are counting, but our perennially popular FCCJ dinner-concerts have been variously attended by the Ambassadors of Austria, Brazil, Cuba, Czech, Denmark, Finland, Hungary, Marshall Islands, Mexico, Norway, Philippines, Russia, Spain, Sweden and the United Kingdom — some several times.

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Our archives reveal that, to date, 19 Tokyo Sinfonia players have been featured as soloists in front of the orchestra. On this occasion, our soloist was violoncellist Yumiko Iwao, performing Schubert's Arpeggione concerto. The Sinfonia's violin and viola players all posed backstage afterwards for a charming photo with our single distaff member of the cello section. You can see the photo of the flowers of the Tokyo Sinfonia on our Facebook page.

Impassioned plea

We sometimes desperately need to have our rehearsal space and music library in the same location. Here's why.

For these events, overlapping rehearsals were dove-tailed to prepare two very dissimilar musical programmes. Rehearsal space is at a premium in Tokyo, as many groups vie to use the same preferred spaces at the same time, and this month our rehearsals were spread around the city in five different locations.

One of the violinists arrived at the first rehearsal for these programmes only to discover that her Sinfonia music had been left at home. Since each Tokyo Sinfonia player performs from a separate and distinct part, our kindly conductor excused her to return and come back with the music needed. Some two hours later — this being Tokyo — all Sinfonia players were finally together and diligently rehearsing.

If a corporate sponsor with unused space would graciously offer it to the Tokyo Sinfonia for our library, office, and rehearsal space, we would be enormously grateful.

High praise

During that time too, European violin maker Dmitry Badiarov was in Tokyo to have lunch together and attend our afternoon rehearsal. He listened to the Sinfonia rehearse while the Badiarov violin he brought was passed back and forth to be played by all 10 violinists in turn.

From Europe, he afterwards graciously wrote us on Facebook: "Thank you for the fabulous afternoon. I enjoyed it enormously. Your arrangements are amazing, it's just fabulous how the entire score sounds so well balanced."

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Sinfonia Logo

The newly designed logo created by international communications giant Beacon Communications will be on prominent display when we return to Oji Hall Thursday, Sep. 13, for our next champagne concert, a Mendelssohn Serenade.

The elegantly distinguished appearance of the new logo characterises the Sinfonia image to complement in print the distinctive character of the Sinfonia sound. You will see it on future Tokyo Sinfonia concert programmes, chirashi, meishi, banners, lobby displays, teeshirts, instrument cases, and ... well ...

We invite your suggestions.

Wedding bells

During five seasons with the Tokyo Sinfonia, Takashi Iida led the viola section as principal many times, and appeared several times as featured soloist performing works by Mozart, Sibelius, Stamic, and Stamitz. After serving as an active participant in the Tokyo Sinfonia Conducting Seminar in 2010, he was appointed the Tokyo Sinfonia's Assistant Conductor.

Last year he left for Osaka to accept a permanent post with the Japan Century Orchestra. Last week, members of Tokyo Sinfonia attended a party celebrating his wedding. We wish the young couple a happy future together.

Manila weekend

Immediately after the **Mendelssohn Serenade**, our kindly conductor will fly off again to Manila to conduct the Manila Symphony Orchestra in two concerts. Those who would like to take advantage of a special weekend package to join our maestro in Manila are invited to enquire. Please contact mari@tokyosinfonia.com.

The special three-day package (Sep. 21-23) includes direct flights, four-star hotel, sight-seeing, shopping and souvenir hunting, as well as the gala concert, post-concert reception, and dinner with the maestro at the Mall of Asia. Package prices per person: business class travel, executive suite, local transport,

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dinner, concert, etc., ¥188,000; economy class travel, deluxe room, local transport, dinner, concert, etc., ¥123,000.

More later.

See you at the Sinfonia!

With every good wish from

Robert Ryker and the Tokyo Sinfonia

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COMING EVENTS

Tokyo Sinfonia in September

MENDELSSOHN SERENADE – Sep. 13 (Thu.) from 19:00

Oji Hall (Ginza)

Robert Ryker conducts in the Philippines

MANILA SYMPHONY ORCHESTRA – Sep. 22 (Sat.)

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Tickets/Information

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... the orchestra of 19!

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Summer Musings (About September!)

Posted on August 30, 2012 by Robert Rýker in Blog.

September is virtually here. Friends and fans are already returning to the city for the beginning of the fall season. The workplace beckons, but that's not all. The arts and entertainment which make life truly rewarding and worthwhile will

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Robert Rýker – Programs & Repertoire

now again offer their delectations to entice your mind, refresh your spirit, and enrich your soul.

Sep. 13th, Thursday evening, the Tokyo Sinfonia will return again to Oji Hall in Ginza. Oji Hall's outstanding acoustics and gracious ambiance make it a perfect place to hear the Tokyo Sinfonia at its best. The size of the hall brings the audience wonderfully close to the orchestra to immerse you in our sound. The size of the stage, just 13 meters across, fits the Sinfonia like a glove and projects the richly textured sound of the 19 strings into the very air about you. Added to that is the prestige and convenience of Oji Hall's ideal location in the very heart of the most active musical city on earth.

That sounds wonderful. It's absolutely true.

Of course, the great music, great venue, and great experience are just not for everyone. The attraction of classical music basically appeals only to the top ten percent of society — those with the sensitivity and sophistication to appreciate it. While that is rightly presumed to be the potential audience, however, the reality is much less. Many of the top ten percent of society have never had the occasion to hear a fine orchestra in the full throb of a live concert.

That's why we attempt to entice new people to try us.

Our kindly conductor introduces each Sinfonia player by name, so that members of the audience can have a sense of who we are. He takes a few minutes too to make a few brief comments about the music, the composer, or the performers, so that members of the audience can gain a sense of what makes the concert itself interesting. Following each performance, our conductor, soloists and players join the audience in the lobby for a glass of champagne or juice together, so that members of the audience can get to know us as real, live human beings.

We do these things in an attempt to remove artificial formality, humanize the orchestra, and bond with our audiences. People love it.

MENDELSSOHN SERENADE

With our **Mendelssohn Serenade**, the Tokyo Sinfonia will venture into new territory. **Mendelssohn's Concerto for Violin, Piano and Strings in D Minor** is a case in point.

We frequently present soloists with the Tokyo Sinfonia to perform concertos and other works for soloist(s) and string orchestra. Programmes in our Sinfonia

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Plus series have featured international guest artists; programmes in our other series' have given the solo spotlight to the Sinfonia's own talented members. This month we will once again give centre-stage to Tokyo Sinfonia violinist Tomoko Joho, who will be appearing in a solo capacity in Oji Hall for the fourth time.

Joining Ms. Joho in the spotlight for the double concerto will be pianist Sayaka Teramoto. Ms. Teramoto was born in Yamaguchi-ken, graduated from Toho Gakuen School of Music in Tokyo, and pursued advanced studies in piano in Germany, Italy, and Spain. She was a prize-winner in competitions in Europe and Japan, and gold medalist of the Japan-Italia Piano Concorso. Discovered when she accompanied for the Tokyo Sinfonia's Young Artist Competition, she was subsequently appointed by Maestro Rýker to be the Tokyo Sinfonia's designated pianist.

The stage of Oji Hall will be remarkably well filled with the 19 strings of the Tokyo Sinfonia, conductor, pianist, and a 9-foot Bosendorfer concert grand piano. Our kindly conductor is confident it will all fit. Somehow.

Mendelssohn himself was an astonishingly remarkable composer.

The double concerto was written following two concertos composed during the preceding year. One was a concerto for violin and strings which the composer himself undoubtedly performed as violin soloist in the Mendelssohn family musical weekends. The other was a concerto for piano and strings which the composer himself likely performed as piano soloist in the Mendelssohn family musical weekends. (His sister Fanny was also an accomplished pianist.) The double concerto was first performed with his sister playing the piano solo, and the composer himself playing the violin solo. At that time, Fanny was 17. Felix was four years younger.

The programme will open with a work the precocious composer wrote four years later, when he was himself all of 17. An avid student, tutored privately at home, Mendelssohn became accomplished in languages, mathematics, painting, singing, dancing, acting and billiards, as well as violin, piano, organ and composition. Having read the play, Mendelssohn wrote **A Midsummernight's Dream Overture** as a concert piece to capture the impression of the dancing fairies, braying of the ass (Bottom), craftsmen, hunting calls, music of the royal court, and the lovers in Shakespeare's play. All of this was accomplished within the framework of a perfectly classical form.

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By this age, 17, Mendelssohn had already produced sonatas, a trio, a cantata, a comedy, motets, songs, piano pieces, a dozen string symphonies, an extraordinary string octet, three piano quartets, nine fugues, two operas, the first of his many concert overtures, and his first symphony. He then matriculated into the University of Berlin, meanwhile continuing his active involvement composing and performing for the family musicals. This year too he composed his first string quintet (of two). The programme will conclude with the first performance **Mendelssohn's Symphony for Strings in A Major, the orchestral version of Mendelssohn's' string quintet, opus 18.**

Breath-taking, isn't it? It makes you think again about youth.

MENDELSSOHN SERENADE

Sep. 13 (Thu.) from 19:00

Oji Hall (Ginza)

All-Mendelssohn programme

A Midsummernight's Dream Overture

Concerto for Violin, Piano & Strings in D Minor – Tomoko Joho, Violin solo •

Sayaka Teramoto, Piano solo

Symphony for Strings in A Major, from Op. 18 – first performance

TOKYO SINFONIA LOGO

Our Mendelssohn Serenade will be a special evening for the Tokyo Sinfonia in yet another way, too.

Global giant Beacon Communications is renowned for designing professional logos for Nike, McDonalds and other world-renowned corporations. Beacon Communications' graphic design team has designed a logo for the Tokyo Sinfonia which the public will see for the first time the evening of our Mendelssohn Serenade. Wherever you look, you will be sure to see it — on our banners, concert programmes, posters, chirashi, meishi, in the bubbles of champagne, and perhaps in our hearts as well. It will be an occasion for celebration, and we look forward to havng you there with us.

See you at the Sinfonia!

With every good wish from

Robert Ryker and the Tokyo Sinfonia

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COMING EVENTS

Tokyo Sinfonia in November
ITALIAN SERENADE – Nov. 9 (Fri.) from 18:30
Foreign Correspondents' Club of Japan (Yurakucho)
Tokyo Sinfonia in December
BORODIN SERENADE – Dec. 12 (Wed.) from 19:00
Oji Hall (Ginza)
Tokyo Sinfonia in January
MOZART BIRTHDAY CONCERT – Jan. 25 (Fri.) from 19:00
Tokyo Masonic Center (Shibakoen)
Tickets/Information
tickets@tokyosinfonia.com
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Tokyo Sinfonia in October, 2012

Posted on October 1, 2012 by Robert Rýker in Newsletters.

This month, the Tokyo Sinfonia's **Mendelssohn Serenade** was more than a normal event in our premier series of champagne concerts at Oji Hall. The programme itself was attractive and engaging, and musically it was a performance in which the players and conductor seemed to be of one mind and heart. Moreover ...

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LOGO

As they entered, audience members were greeted with elegantly designed concert programmes and flyers embellished with the new Tokyo Sinfonia logo. This was its first public unveiling. In the lobby, matching posters and a splendid banner awaited, similarly enhanced. Backstage, Sinfonia members received their newly designed business cards, all with the new logo. A video showcasing the creative design process was set up in the lobby near the entrance to the hall. Inside the hall itself, projected on the wall high above the stage, Beacon Communications' design team traced the various steps in their lengthy, concentrated process in which they came up with ...



We are very grateful to the Beacon Communications creative design team, Mayumi Kato, Takashi Kaneko, Takeshi Hatomi and their splendid staff, who came up with our intriguing new look. Beacon Communications is a global giant, and we are happy to testify that they are the best in the field. Theories have been advanced concerning the relevance of the dots — their number, configuration, and colouring. That is part of the fun. We invite you to let us know your own thoughts about our logo. Just send us a response with your ideas and impressions. We do want to hear from you!

YOUTH

The theme of youth was not particularly planned, but it prevailed in both the programme and the performance. We again had the pleasure of the presence with us of several high school students who observed the Sinfonia's afternoon rehearsal, asked questions, enjoyed obentos backstage with the orchestra, and attended the public performance and post-concert reception. The concept of such a field trip for high school students was originally proposed by Saint Mary's

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International School music teacher Andre di Muzzio, and it was a group of his students whom we were able to have with us on this occasion. We'll offer this opportunity to other schools for future programmes.

High students are kept busy with many activities, projects and homework, and they are typically between 13 and 17 years old. By coincidence, that describes exactly the young composer who works we were featuring. When Felix Mendelssohn composed **A Midsummernight's Dream Overture** and the quintet which we performed as **Symphony for Strings**, he too was 17 years old. His **Concerto for Violin, Piano and Strings** was written when Mendelssohn was 13. Barely in his teens in 1823, Mendelssohn's violin teacher played the violin solo part while he himself played the piano solo part and conducted the orchestra from the keyboard. And make no mistake — the overture, concerto, and symphony are all three quite marvelous musical compositions.

TALENT

In order to enhance the talent of the orchestra, our kindly conductor offers the solo spotlight to the Sinfonia's own players for concerted works in this series. Accordingly, the soloists for the double concerto were Sinfonia violinist Tomoko Joho and our newly-appointed designated pianist, Sayaka Teramoto. Both graduated from the Toho Gakuen School of Music, pursued advanced studies in Europe, and have distinguished themselves in international competitions. In addition to maintaining busy playing and teaching careers, both dedicate a portion of their time to quartet playing. So how did they sound together? Like twins.

Beginning in January 2013, the Tokyo Sinfonia will again offer a Conductor Seminar for young professional conductors. Active participants in the 6-month programme will be able to observe rehearsals for all Tokyo Sinfonia programmes, receive copies of all conductor scores, receive artistic coaching from the music director and members of the orchestra, conduct the Tokyo Sinfonia in selected rehearsals and public performances, and receive further

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coaching for their own personal conducting engagements. Watch for the announcement in November. The 2013 Tokyo Sinfonia Conducting Seminar is supported in part by a generous grant from The Tokyo Club.

SCHOOLS

In October, the Tokyo Sinfonia will resume our on-going presentation of demonstration performances in the elementary schools. Sinfonia-in-the-schools is an integral part of our commitment to the development of youth, the citizenry to tomorrow. Music exercises the mental, manual, and emotional responses. It enriches the soul.

Music is both an art form and a social activity. It is the only activity we experience during our formative years which is non-competitive. In orchestras, bands and choruses, everyone is a winner. Participation in these ensembles fosters social harmony. If every child between the ages of 8 and 14 participated in an orchestra, band or chorus, the world would be a saner, safer place. Therein lies its importance to society.

PROJECTS

The Tokyo Sinfonia is well into discussions for more Sinfonia events to be launched in the near future. We envision presenting an additional series of our perennially popular dinner-concerts in a prestigious venue outside of Tokyo. We have proposed to extend our Sinfonia-in-the-schools outreach to yet another nearby city. We have meetings scheduled to develop much needed corporate sponsorship for our champagne concerts series' in Oji Hall. We are exploring possible collaborations for special events with the beauty and fashion industries.

Our kindly conductor is now back in Japan after a busy week conducting the Manila Symphony Orchestra. This visit included further discussions toward establishing a sister-orchestra relationship between the Sinfonia and the Manila Symphony, mentoring and assisting their board and leadership to formulate the MSO's long-range planning and development. Other leadership projects are in

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forward planning in the meantime for Russia, Korea, Pakistan, and Vietnam. In another fortnight our kindly conductor will be off again to participate in a world congress on symphonic music in Kazakhstan.

He'll be back soon though to lead us through the **Italian Serenade**. Mark your calendars now for Nov. 9, and do make your reservations early. Some groups have already booked tables of 10 to make a great evening of it. See you at the Sinfonia!

With every good wish from Robert Rýker and the Tokyo Sinfonia

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Tickets/Information: E(mail): tickets@tokyosinfonia.com or Call (03) 3588 0738

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Tokyo Sinfonia in November, 2012

Posted on November 1, 2012 by Robert Rýker in Newsletters.

With the resumption of the school year, the Tokyo Sinfonia is becoming busy again with our on-going round of demonstration performances in the elementary schools, Sinfonia-in-the-schools. This is an integral part of our commitment to the development of youth, the citizenry to tomorrow. For us, the programmes are great fun to perform. Moreover, it is a delight to relive the first discovery of the thrill of music through the shining eyes of our young listeners.

Incidentally, each student will receive an invitation card or shotai which enables them to attend one of our regular public concerts free as the guest of the Sinfonia. An elementary student must be accompanied by an adult, of course, who purchases a ticket. You may not have noticed the youngsters who have attended our champagne concert audiences at Oji Hall. The reason: they are invariably very well behaved. Think about that.

Incidentally, if you have attempted to contact us by email in the past several days, apologies may be due. The computer configurations of our email and internet settings were adjusted as of Oct. 8. If you have recently sent email to any of the Tokyo Sinfonia addresses (info, christopher, dermot, maestro, mari, robert, roger, sakae, tickets), would you kindly send your message once again to ensure that the communication is not lost? Many thanks.

TOKYO SINFONIA IN NOVEMBER

The tables are filling up very nicely already for our **Italian Serenade**, Nov. 9. This programme caps out the seventh year of our perennially popular series of National Serenade dinner-concerts at the Foreign Correspondents' Club of Japan. We'll bring our new posters and programmes and new logo to the FCCJ,

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of course. That neat new look is conceived to reflect the image of the enjoyable programmes and engaging presentation that is the Tokyo Sinfonia's unique cachet.

We owe thanks to the Italian Chamber of Commerce in Japan for kindly placing our flyers in the Italian restaurants of Tokyo. We have already received reservations from groups of 10, six and four (we get many groups), and couples. That lets us know that people enjoy the special opportunity we offer to gather a group of friends together and enjoy the food, the conversation, the music, and the magic of a great evening. We make it fun and friendly, attractive and accessible, and, by the way, affordable. Awesome.

The music for our **Italian Serenade** will be performed between courses from the traditional Italian kitchen – Insalata d' Asparagi Croccanti e Foglie di Salmon con Pomodori e Olive; Costolette di Agnello alle Verdure; and Frutto Italiano & Gelato.

The musical selections are by **Gioacchino Rossini, Giovanni Bottesini, and Amilcare Ponchielli**. The favourite among the ladies may well be Rossini's delightful little **Serenade in D Major**, set in the sensuous sound of the strings. Bottesini's **Concerto for Contrabass & Strings** will appeal to the curious in our audiences (it's the first time we will feature the contrabass in these events). And Ponchielli's charming **Fantasia Militaire** is sure to set the Italian tone for the evening.

ITALIAN SERENADE

Nov. 9, Friday, from 18:30 — latecomers are seated as they arrive
FCCJ dinner-concert, Foreign Correspondents' Club of Japan (Yurakucho)

Table tickets: Group ¥ 8,445 each; Single ¥ 9,335

Starter course: Insalata d' Asparagi Croccanti e Foglie di Salmon con Pomodori e Olive

Opening music: **Fantasia Militaire (Ponchielli)**

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Main course: Costolette di Agnello alle Verdure

Main music: **Concerto for Contrabass & Strings (Bottesini)** – Jun Nakagawa,
Contrabass solo

Dessert course: Frutto Italiano & Gelato

Closing music: **Serenade in D Major (Rossini)**

Coffee/tea • Cash bar

Reservations (required) may be made by return email, or by phoning us at (03) 3588 0738. Seating is prioritised according to the date of your initial reservation.

Our kindly conductor is currently off again for a world congress in Kazakhstan. He'll be back in time for rehearsals and the Italian Serenade. Mark your calendars now for Nov. 9, and do make your reservations early. Bring a friend, bring two friends, bring a bunch. As Leonard Bernstein said, music should be shared.

See you at the Sinfonia!

a href="http://tokyosinfonia.com/wp-content/uploads/2013/02/Signature_3_558x72.jpg">

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COMING

Tokyo Sinfonia in December

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Oji Hall (Ginza)

Tokyo Sinfonia in January

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Tokyo Masonic Centre (Shibakoen)

Tokyo Sinfonia in February

HUNGARIAN SERENADE – Feb. 15 (Fri.) from 18:30

Foreign Correspondents' Club of Japan (Yurakucho)

Tickets/Information: E(mail): tickets@tokyosinfonia.com or Call (03) 3588 0738

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Tokyo Sinfonia in December, 2012

Posted on December 1, 2012 by Robert Rýker in Newsletters.

RECENTLY

The Tokyo Sinfonia's most recent evening at the Foreign Correspondents' Club of Japan, an **Italian Serenade**, was enthusiastically enjoyed by an ever enlarging audience at the dining tables. We may take this as a sign of renewed confidence in the economy, or of the popularity of Italian food, fashion and fun in general, or the constantly increasing fan base of the Sinfonia itself. Whatever the reason, it was gratifying to see the room so well filled with long tables of friends and new friends there again to enjoy the menu, the music, and the magic of the evening.

The musical selections were all by composers of Italian opera, and the flavour of the music was dramatic and singing. The particular selections of Italian music on display though were little likely to be known to the audience in advance.

Fantasia Militaire proved to be a musical melodrama portraying Italian military troops on bivouac. Ponchielli's music captured the atmosphere of the hustle and bustle of the camp, the calm of the evening, the stillness of the night, the

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surreptitious approach of the enemy, the alarm by the sentry, the call to arms, the attack, the battle, the arrival of reinforcements, the grief for those lost in battle, and so on. It was great fun.

A concerto featuring the contrabass is likewise a musical rarity. Tokyo Sinfonia contrabass principal Jun Nakagawa's instrument always draws special attention, and his fans are many. **Bottesini's Concerto for Contrabass & Strings** challenges the unwieldy instrument to sing like a soprano, and the interplay of the soloist and the accompanying strings was quite lovely.

Rossini is a household name among opera composers, and he too is, of course, Italian. The **Serenade for Strings** which we performed was written during an early stage in his career, and it is a charmer. Admittedly, we doctored it up a bit in our own Sinfonia style of orchestration, and added a section for a return to the tonic key which the young composer somehow had overlooked. Forgive him; he was 12 when wrote it. It was the composer's original musical inspiration though which moved the audience and brought the memorable Italian Serenade evening to a musical close.

PLAUDITS

Our appreciation goes to the new chefs in the FCCJ kitchen for the fine food service we enjoyed. Note that if you haven't yet been to any of the Tokyo Sinfonia's National Serenade dinner-concerts at the Foreign Correspondents' Club of Japan, please be aware that you do NOT have to be a member of the Club to book reservations for our programmes there. Call us; the contacts are below. We're there for you.

Our heart goes out too to the makers of Apagard, the most expensive toothpaste in the world. Not only are they our longest-serving Gold Sponsor, but the company always books a full table for each Tokyo Sinfonia FCCJ dinner-concert for corporate entertainment. This not only constitutes support for the orchestra, incidentally, but is moreover a shrewd investment in client relations for the company.

We also salute Gold Sponsor Beacon Communications for their splendid design of the Tokyo Sinfonia's distinctive logo. Our audience was regaled with a visual

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display of the design process the Beacon team undertook to come up with the final logo and its implementation in our materials. The design is so classy, in fact, that the Beacon design group plans to enter it in the coming international design competition. We wish them every success.

DECEMBER

Dec. 12, the Tokyo Sinfonia returns to the awesome acoustics of Oji Hall in the heart of the nation's capital for another in our premier series of champagne concerts in the hall where we sound our best. The musical spotlight will be on **Alexander Borodin**, the most tuneful of the group of romantic Russian composers known as the Mighty Five.

Some musicians who take up an instrument or sing in their youth as students go on to keep music as an active part of their lives throughout the rest of their lives. These musical amateurs, lovers of music, make up the social heart of society, both as listeners and as occasional participants. Borodin, an eminent chemist, doctor and physician, was a splendid example of a musical amateur of great natural gifts. Nevertheless, his efforts in medical science were his main field of concentration, and his achievements in that field were worthy of a Noble prize before there was such a distinction.

Borodin was a cellist, and, like many amateurs, he greatly enjoyed getting together with a few musical friends to play quartets, quintets, and other chamber music for strings. His music is noted for its strong lyricism and rich harmonies. His musical compositions were rather few: three symphonies, the opera Prince Igor (completed and orchestrated by his friend Rimsky-Korsakov), a dozen pieces of chamber music, a similar number of songs. Our programme focusses on three examples of his chamber music, which we have doctored up a bit in our own Sinfonia style of orchestration.

No other member of the Mighty Five identified himself with absolute music so openly as did Borodin in his two string quartets. That he did so in the company of Balakirev's Mighty Five speaks to his analytical mind and independent spirit. In 1875, now in his 40s, he started work on his first quartet, much to the displeasure of members of the group. His A Major quartet, featured on our

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programme as **Serenade for Strings in D Major**, is stronger still in lyricism and uniformity of atmosphere and expression.

Borodin's string quintet had been composed in 1860 at age 37 when he was in Germany for chemical research. The work's folksong-like character and thematic material notwithstanding, its charming, flowing Russian melodies are reminiscent of classical and romantic models.

Composed two years later, **Borodin's Symphony for Strings in C Minor**, based on his quintet for piano and strings, was written while he was also abroad during a stint for chemical research in Italy. The composition evokes the Slavonic character of musical phrase and structure which the circle of the Mighty Five regarded as the essence of Russian music.

BORODIN

Dec. 12, Friday, from 19:00

Champagne concert, Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

All Borodin programme:

Serenade for Strings in D Major

Serenade for Strings in F Minor

Symphony for Strings in C Minor

Post-performance artists & audience champagne reception

See you at the Sinfonia!

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SPECIAL EVENTS

The Tokyo Sinfonia is regularly called upon to perform special events for major companies, chambers of commerce, and professional associations. Our players will soon grace the gala banquet of the Italian Chamber of Commerce in Japan, as well as the gala banquet of the Beauticians' Association of Japan. Our annual Mozart Birthday Concert is a special event for the Tokyo Scottish Rite of Freemasonry.

The 2013 Tokyo Sinfonia Conductor Seminar is due to be launched for a second time from January, thanks in part to the support of The Tokyo Club, another Gold Sponsor. During six months of rehearsals and performances, participating conductors will have to opportunity to observe, to discuss and to participate in the rehearsals, and to conduct a portion of the public performances. Notices announcing the Conductor Seminar will be distributed this week, and enquires are invited at any time.

Our kindly conductor has recently returned from the Philippines, where he conducted concerts by the Manila Symphony Orchestra. Even more recently he has returned also from Kazakhstan, where he was a delegate to the World Congress on the Performing Arts.

Members of the Tokyo Sinfonia's senior staff are busy too. Dermot Killoran is overseeing negotiations with a private club outside of Tokyo. Christopher Eydt has negotiations under way with a global corporate group. Roger Brookin is negotiating with still another global corporate group. Our kindly conductor is endeavoring to conclude negotiations to take the Tokyo Sinfonia to perform for schools in a nearby city, and to perform for relief centers in Tohoku. Stay tuned.

SPECIAL ARRANGEMENTS

The music performed by the Tokyo Sinfonia is also special. Every selection we present to our audiences is specially arranged to exploit the sound of the orchestra and the talents of our 19 players. The formation of the orchestra and the exposure given to the players is unique in the world. The stack of Tokyo

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Sinfonia conductor scores and orchestra parts performed to date — well over 250 works — would make a stack measuring higher than the house.

INTERNET

Our next major project focusses on the Sinfonia's website presence and facebook page. Dermot Killoran, Danny Robinson, and Robin Sakai have been of great help and deserve our grateful thanks for their behind the scenes support. We are acutely aware though that the Tokyo Sinfonia website needs someone to keep it properly updated. Our maestro would love to have a volunteer come forward who would be able to help keep us up to date on the internet. As a member of our staff, he or she would be able to attend all the Tokyo Sinfonia concerts free.

COMING

Tokyo Sinfonia in January

MOZART BIRTHDAY CONCERT – Jan. 25 (Fri.) from 19:00

Tokyo Masonic Centre (Shibakoen)

The Marriage of Figaro Overture, Concerto for Piano & Orchestra No. 24 in C Minor

Symphony No. 41 in C Major

Tokyo Sinfonia in February

HUNGARIAN SERENADE – Feb. 15 (Fri.) from 18:30

Foreign Correspondents' Club of Japan (Yurakucho)

Dances of Galanta (Kodaly), Divertimento for Strings (Bartok)

Two Episodes from Faust (Liszt)

Tokyo Sinfonia in March

BACH SERENADE – Mar. 13 (Wed.) from 19:00

Oji Hall (Ginza)

Sinfonia in A Major, Concerto for 2 Violins & Strings in D Minor, The Art of the Fugue

Concerto in for 2 Violins, Harpsichord & Strings in A Minor, Symphony for Strings in E-flat Major

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Tokyo Sinfonia in January & February, 2013

Posted on January 1, 2013 by Robert Rýker in Newsletters.

What with the holidays, new government, snow and all, 2013 has gotten off to a start in slow jerks. Please try us again if your tickets orders or other requests have gone unanswered. Apparently we've missed some.

Tokyo Sinfonia in January

The opening event of the 8th year of the Tokyo Sinfonia is our 8th annual **Mozart Birthday Concert**, Friday evening, Jan. 25. This special performance is a charity concert performed in the Tokyo Masonic Center, supported by the Tokyo Scottish Rite Bodies.

Mozart's Piano Concerto No. 24 in C Minor will be performed with Raul Sunico as soloist. An active performing and recording artist, dedicated teacher and prolific author, Dr. Sunico serves the world of music as Dean of Music of the University of Santo Tomas, and his nation as President of the Cultural Center of the Philippines.

Our evening programme opens with the brilliantly witty **Overture to the Marriage of Figaro**, a scintillatingly light-hearted work from the opera buffa as different from the deeply insightful concerto as day and night. The overture and the concerto were composed at virtually the same time however, and bear consecutive Koechel catalogue numbers, 491 and 492. Two years later, now 32, Mozart composed his last symphony, **Symphony No. 41 in C Major**, the Jupiter Symphony, which Mozart was never to hear.

The sound of the full Sinfonia in the warm acoustic of the Golden Hall, and the warm welcome of the Masons make this event an unforgettable experience.

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Patron Tickets can be ordered through the Masons, or through Tokyo Sinfonia at (03) 3588 0738.

MOZART BIRTHDAY CONCERT

Jan. 25, Friday, from 19:00

Tokyo Masonic Center (Shibakoen)

Tickets: Group ¥ 5,000 each; Single ¥ 5,500

All-Mozart programme:

Overture to The Marriage of Figaro, K. 492

Concert for Piano & Orchestra No. 24 in C Minor, K. 491 – Raul Sunico, Piano solo

Symphony No. 41 in C Major, K. 551 (“Jupiter”)

Artists & audience reception follows the performance

Tokyo Sinfonia in February

Next month, we will return again to the Foreign Correspondents’ Club of Japan, high atop the Yurakucho Denki Building overlooking the gardens of the Imperial Palace, for another in our “hugely enjoyable” series of dinner-concerts. Combining aspects of both a gracious dinner and an entertaining concert, this perennially popular series is now in its 8th year.

The **Hungarian Serenade** will be the 29th in the Tokyo Sinfonia’s nationally themed events at the FCCJ, and the second time we will have featured the menu and music of Hungary. Performed between courses from the traditional Hungarian kitchen, our Hungarian Serenade will feature music by three of Hungary’s most eminent composers – **Bela Bartok, Zoltan Kodaly, and Franz Liszt**. The musical selections will be performed between courses of traditional cuisine from the Hungarian kitchen: Catfish Salad with Dill Sauce, Sautéed Pork Loin with Bellpepper Sauce, and Hungarian Palatschnike.

The favourite among the ladies may well be Liszt’s delightfully evocative **Two Scenes from Faust**, set in the sensuous sound of the strings. Bartok’s dramatic **Divertimento for Strings** will appeal to the men in our audiences. And Kodaly’s **Dances of Galanta** sets the earthy Hungarian gypsy tone for the evening.

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Robert Rýker – Programs & Repertoire

HUNGARIAN SERENADE

Feb. 15, Friday, from 19:00

Yurakucho Denki Building (Yurakucho)

Tickets: Group ¥ 8,445 each; Single ¥ 9,335

Menu: Catfish Salad with Dill Sauce

Music: **Dances of Galanta (Kodaly)**

Menu: Sautéed Pork Loin with Bellpepper Sauce

Music: **Divertimento for Strings (Bartok)**

Menu: Hungarian Palatschnike

Music: **Two Scenes from Faust (Liszt)**

4-concert subscriptions are available, with special seating and VIP perks. Other seating is prioritized according to the date of the initial order.

See you at the Sinfonia!

With every good wish from

Robert Ryker and the Tokyo Sinfonia

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THERE WE GO AGAIN

The Tokyo Sinfonia's perennially popular dinner-concerts continue to inspire gorgeous special events for associations, chambers, clubs and upscale hotels in and out of Tokyo. Our annual Fireworks Serenades in Yokohama have generated audiences of over 400 at the dining tables. To the delight of the large audience, we positioned the stage in the center of the ballroom, Shakespeare style, and turned the orchestra to different positions at intervals in the programme.

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Our next such special event is for more than 500 of the foremost beauticians of Japan. The programme calls for four courses of beautiful music intertwined between a five-course dinner. The musical programme features a nostalgic traditional Japanese folksong, a spirited movement of a classical symphony, a dazzling violin showpiece, and a dessert of four delightful musical miniatures.

The Tokyo Sinfonia was deliberately designed to be cost-effective, elegant, flexible, and portable. We are ready to get on the road for you too. Just ask us. We'd be delighted.

COMING:

Tokyo Sinfonia in March

BACH SERENADE – Mar. 13 (Wed.) from 19:00

Oji Hall (Ginza)

Sinfonia in A Major, Concerto for 2 Violins & Strings in D Minor, The Art of the Fugue

Concerto in for 2 Violins, Harpsichord & Strings in A Minor, Symphony for Strings in E-flat Major

Tickets/Information: E(mail): tickets@tokyosinfonia.com or Call (03) 3588 0738

Website <http://www.tokyosinfonia.com>

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Tokyo Sinfonia in March, 2013

Posted on February 18, 2013 by Robert Rýker in Newsletters.

The entire orchestra is eagerly looking forward to our next champagne concert in Oji Hall, Wednesday evening, March 13, celebrating the great violinist, concertmaster, and composer without peer, **Johann Sebastian Bach**. We could be seen too as celebrating the abundant talent in the ranks of the Tokyo Sinfonia. We are pulling out all the stops for a rather spectacular evening of inspiringly great music.

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Bach's 20 children regarded their bewigged father as stodgy and old-fashioned. He was. But the eternal heart, soul, and spirit of the music "the old perruque" gave the world will surely inspire mankind for as long as there are listeners to hear it.

His first employment as a professional musician, like that of many others who became great composers, was as a violinist in an orchestra. He rose through the ranks to soon become the orchestra's concertmaster and director of music. His knowledge of the instruments was profound, and his virtuosity as a performer was superb.

So why did he not produce more of those splendid concertos and orchestra pieces we would like to hear and perform? Let us consider:

Bach was the foremost organist in the nation, and he wrote new works throughout his lifetime for virtuoso recitals on organs he inspected in the churches and cathedrals of Germany. He was deeply committed to producing a great body of music for the church, and it takes time to compose, rehearse and conduct different music for dedicated church services every week, year in and year out. He was a devoted teacher, continually finding time to create didactic works which could lead students of every age through their own paths of discovery. It takes time too to produce, support and nurture a family of 20 children, a half dozen of whom went on to become eminent musicians in their own right. It also takes time to battle the stupidities and obstacles of those normal people on church and city councils whose prosaic priorities could not encompass the visionary intentions of their stubbornly obstinate, quick-tempered Kapellmeister.

So let us be grateful for the several works for orchestra which posterity has managed to preserve for us.

While serving as Music Director of the Collegium Musicum in Leipzig in his 50s, Bach began the composition of a third, richly orchestrated concerto in D major featuring the solo violin. Only one movement, **Sinfonia**, was completed. We offer it to you in our own special Tokyo Sinfonia version, which we believe

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would have delighted Bach himself. As a busy, pragmatic composer, he often drew on his own earlier compositions (as well as those of others) to adapt the material for another occasion, different performers, and a new purpose. We have done just that. Our soloist is Nagisa Sakaki.

Bach's **Double Concerto**, written for the orchestra he conducted as Konzertmeister in Weimar, is likely the most familiar work on our programme. It needs no introduction; it is gorgeous, and it is played everywhere. (Our kindly conductor last performed it in Kiev.) Our soloists are Keiko Kawamata and Mika Hasegawa.

Bach's final didactic work, **The Art of the Fugue**, was left incomplete at the point where he lay down his pen at his death. He was then dictating the final multiple-voiced fugue which was to be his concluding statement on the science and art of musical composition. Bach delighted in contriving more than one musical melody sounding at the same time, playing off one another to imply a cohesive sense of underlying harmony. In the hands of a student, this is called counterpoint (eg, note against note). In the hands of a great master, it becomes a magically impelling kind of music. In tribute to our first platinum sponsor, the Tokyo British Clinic, we will perform Bach's great Fugue on 3 Subjects just as Bach left it, incomplete.

Bach's **Triple Concerto in A Minor** elevates the cembalo from ubiquitous accompaniment to a virtuosic role for the principal soloist. The cembalo (harpsichord) is joined by two further soloists (violins) and accompanied by the orchestra. This work too was written while Bach was conducting Leipzig's Collegium Musicum. In contrast to the one-movement Sinfonia, this concerto seems relatively intimate and reflective. Our soloists are Tomoko Joho, Natsuko Haga, and Sayaka Teramoto.

Among Bach's many preludes and fugues for organ, the most substantial, lengthy and profound is the **Prelude and Fugue in E-flat Major**, often referred to as "On Saint-Anne" for its apparent reference to the congregational hymn of this title. This great work has always had an almost hypnotic attraction for other composers. Arnold Schoenberg made an arrangement of the work for an

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enormous symphony orchestra. Our kindly conductor, then innocent of Schoenberg's setting, made a subsequent arrangement of the same work for a more modestly sized orchestra and has conducted it in this form in Europe, Asia, and America. We now offer it to you in our own special Tokyo Sinfonia version.

BACH SERENADE

Mar. 13, Wednesday, from 19:00

Oji Hall (Ginza)

Tickets: Group ¥ 5,500 each; Single ¥ 6,000

4-concert subscriptions are also available anytime providing discounted tickets, reserved seating and VIP perks

All-Bach programme:

Sinfonia for Violin & Strings in D Major, BWV 1045 – Soloist: Nagisa Sakaki

Concerto for 2 Violins, Strings & Cembalo in D Minor, BWV 1044 – Soloists: Keiko Kawamata, Mika Hasegawa

Fugue on 3 Subjects from The Art of the Fugue, BWV 1080

Concerto for Cembalo, 2 Violins & Strings in A Minor, BWV 1043 – Soloists: Sayaka Teramoto, Tomoko Joho, Natsuko Haga

Prelude and Fugue in E-flat Major (“On Sainte-Anne”), BWV 552

Post-concert champagne with the artists in the lobby

The Tokyo Sinfonia's **Bach Serenade** will be another special voyage of discovery. That's what we do in our champagne concerts: we mine the hidden gems of the composer's genius. All that, and champagne too. Do join us.

See you at the Sinfonia!

With every good wish from Robert Rýker and the Tokyo Sinfonia

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French double manual harpsichord by Michael Johnson (copy of a 1769 Pascal Taskin) courtesy of the Tokyo British Clinic

RECENTLY

Actually, the Tokyo Sinfonia performed two events last week, and we are grateful to our sponsors and our audiences for the success of two very different programmes.

We performed first a special event for the largest audience we have yet seen at the dinner tables — well over 500 guests in the Concord Ballroom of the Keio Plaza Hotel. In consideration for the size and proportions of the venue, we played on a diamond wedge shaped stage positioned in the centre of the ballroom, and faced the Sinfonia in different directions for each portion of the programme. (Sinfonia members are now quite used to that.) Our musical programme was designed to draw a general audience — the beauticians industry — progressively closer to us. Starting with Tradition, we gave them Haru no Umi; for Classic, a vibrant movement from a Mendelssohn symphony; for Inspiration, Saint-Saens dazzling Introduction and Rondo Capriccioso. We concluded with Innovation, the music for which we'll leave it to you to guess. Our appearances were interspersed between five courses of cuisine created by the Keio Plaza's French chef.

The sponsoring F's Group was clearly taken with our choice of music and dramatic sense of theatre. We do love standing ovations.

Three days later we performed on the familiar stage of the Foreign Correspondents' Club of Japan for our 29th regular dinner-concert series event, a Hungarian Serenade. Performed in the presence of the newly appointed Ambassador of Hungary, Dr. Istvan Szerdahelyi, who graciously greeted the audience the Hungarian cuisine was different, yes, and delicious. Just as the climate and terrain of Hungary are rugged, so is the food on the substantial side to fortify the Hungarian people. As one would expect, the music of Hungary too is robust and energetic, exuberant, and hauntingly melodic. It is exciting — perhaps even overwhelming — to listen to. It is also a challenge to play.

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A comment from one of our regulars praised our brilliant arrangements, fabulous sense of mystery, and great spirit of discovery and adventure. We do love observations like that.

COMING

Tokyo Sinfonia in May

GERMAN SERENADE dinner-concert – May 15 (Fri.)

Eroica Variations (Beethoven)

Sinfonia Concertante for Violin, Violoncello & Strings (Johann Christian Bach) –

Soloists: Kae Sugihara & Yumiko Iwao

The Fair Melusina (Mendelssohn)

Tickets/Information: E(mail): tickets@tokyosinfonia.com or Call (03) 3588 0738

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SYMPHONIES FOR STRINGS Champagne Concert No.
弦楽のための交響曲シリーズ シャンパン・コンサート 28

東京シンフォニア ロバート・ライカー指揮
Robert Ryker conducts

TOKYO SINFONIA



Mily **BALAKIREV** バラキレヴ

2014.12.10 (Wed.) 19:00
銀座 王子ホール Oji Hall (Ginza)

牧神の午後への前奏曲
組曲ベルガマスク
弦楽のための交響曲: 遊戯

Overture on Russian Themes
Suite in Csharp Minor
Symphony for Strings in C Major

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4公演VIPセット ¥20,000 1名 ¥6,000 2名以上 ¥5,500
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BUY TICKETS ON-LINE

A PARTING THOUGHT: . . . SHARE THE EVENING!

Music is wonderful. You can sit there all by yourself while the music swirls about you and become lost in the wondrous world of your own thoughts and feelings. It becomes doubly more personal though when you can share the experience with someone close to you. Order a pair of tickets — or a table — and invite someone to come along with you. You'll be glad you did. Music should be shared.

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We gratefully acknowledge the generous support of our corporate sponsors who play a vital part in keeping our ticket prices low and the orchestra playing and growing.

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SINFONIA PLUS Charity Concert No.
シンフォニア プラス チャリティコンサート10

東京シンフォニア ロバート・ライカー 指揮
Robert Rýker conducts
TOKYO SINFONIA



MOZART BIRTHDAY CONCERT

モーツァルト バースデー コンサート

2015.1.23 (金/Fri.) 19:00

2015.1.25 (日/Sun.) 14:00

Tokyo Masonic Center (Shibakoen)
Beside Tokyo Tower 東京タワー隣

歌劇「魔笛」序曲 K. 620

アリア ディ コンチェルティ (3 テノール)

エミリアノ プラシ - ロバート デイ / カンディド・アントンモーフ

交響曲 第36番 ハ長調 K. 425 (リンツ)

Overture to The Magic Flute, K. 620

Concert Arias (3 Tenors)

Emiliano Prasi • Roberto Day / Candido • Antoni Moor

Symphony No. 36 in C Major, K. 425 (Linz)

Artists & audience reception

PATRON TICKETS: Group ¥5,000 • Single ¥5,500

Children (3 to 12) half price

Proceeds to benefit Masonic charities

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Mozart (far right) in his Masonic Lodge in Vienna

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