



# Messidor Ensemble

メシドール・アンサンブル演奏会

2017年6月11日(日)

ティアラこうとう 小ホール

# *Messidor Ensemble, the 18th Concert*

*Claude Achille Debussy*

## *Quatuor en sol mineur, Op.10*

*Quartet in g minor, Op.10*

*Mov.1: Animé et très décidé*

*Mov.2: Assez vif et bien rythmé*

*Mov.3: Andantino, doucement expressif*

*Mov.4: Très modéré - Très mouvementé - En animant peu à peu - Très mouvementé et avec passion*

————— *Intermission (15min)* —————

*Nicolas Bacri*

## *Drei Romantische Liebesgesänge, Op.126-16*

*Three Romantic Love-songs, Op.126-16*

*(World Premiere)*

*Mov.1: Du meine Seele*

*Mov.2: Suleika*

*Mov.3: Nun hast du mir*

*Ottorino Respighi*

## *Il Tramonto* *The Sunset*

*Soprano: Rena Fujii*

*Violines: Tadashi Uno*

*Akiko Hitsumoto*

*Viola: Tommy Hayashi*

*Cello: Ken Sakamoto*

*Double Bass: Nao Shimada*

*2:00 pm, Sunday, June 11 2017*  
*Chamber Music Hall, Tiara Koto*

## ***Concise Program Note for English Speakers***

### **Claude Achille Debussy : String Quartet in g minor, Op.10**

*Claude Achille Debussy (1862-1918) is a French giant in the music history, who opened the door to the 20 century harmony. Prior to his appearance, the European music had been based on "functional harmony", which is a common rule in harmony transition. Though composers had been developing more and more complicated harmonies, they never went beyond the basic rule. after Attending an Indonesian music performance in 1889 Paris Expo, Debussy found that they had been trapped in the rule and even Wagner, who was in the forefront at that time, was not free from it. He started struggling to find something new and this string quartet (1893) was the first accomplishment to follow this concept in his catalog and also in the history of music.*

### **Nicolas Bacri : Drei Romantische Liebesgesänge, Op.126-16**

*Nicolas Bacri (1961-) is an existing composer and one of the few successful ones of our era. Born and educated in France and started his professional career after winning the Prix de Rome in 1983. (The prize is a French government scholarship to support young talents to study the the thousands-years legacy in Rome).*

*Drei Romantische Liebesgesänge (Three Romantic Love-songs) is his work in 2012 based on German poems in Romantic 19th century. It is originally for vocal and piano and has some variations. This will be the world premiere for its string quintet version.*

### **Ottorino Respighi : Il Tramonto (The Sunset)**

*Both Debussy and Bacri live in Villa Medici on a hill in Rome as a winner of Prix de Rome. However many people may recognize the name of the building as a title or a theme in "Fountains of Rome" by Ottorino Respighi (1879-1936) : "The Villa Medici Fountain at Sunset". He was active in Rome as a viola player, a composer and a educator.*

*"Il Tramonto" is based on Italian translation of "The Sunset" by Percy Bysshe Shelley (1792-1822), an English poet in the Romantic period. It is concise and compact in its duration and orchestration, is a full illustration of a world which could be in a grand opera.*

# *Drei Romantische Liebesgesänge*

## *Three Romantic Lovesongs*

### *Du meine Seele*

*Friedrich Rückert(1788-1866)*

*Du meine Seele, du mein Herz,  
Du meine Wonn', o du mein Schmerz,  
Du meine Welt, in der ich lebe,  
O du mein Grab, in das hinab  
Ich ewig meinen Kummer gab!*

*Du bist die Ruh', du bist der Frieden,  
Du bist vom Himmel mir beschieden.  
Daß du mich liebst, macht mich mir wert,  
Dein Blick hat mich vor mir verklärt,*

*Du hebst mich liebend über mich,  
Mein guter Geist, mein bess'res Ich!  
Du meine Wonn', o du mein Schmerz,  
Du meine Welt, in der ich lebe,  
Du meine Seele.*

### *Suleika*

*Johann Wolfgang von Goethe(1749-1832)  
Marianne von Willemer(1784-1860)*

*Ach, um deine feuchten Schwingen,  
West, wie sehr ich dich beneide:  
Denn du kannst ihm Kunde bringen  
Was ich in der Trennung leide!*

*Die Bewegung deiner Flügel  
Weckt im Busen stilles Sehnen;  
Blumen, Auen, Wald und Hügel  
Stehn bei deinem Hauch in Tränen.*

*Doch dein mildes sanftes Wehen  
Kühlt die wunden Augenlider;  
Ach, für Leid müßt' ich vergehen,  
Hofft' ich nicht zu sehn ihn wieder.*

*Eile denn zu meinem Herzen;  
Doch vermeid' ihn zu betrüben  
Und verbirg ihm meine Schmerzen.*

*Sag ihm, aber sag's bescheiden:  
Seine Liebe sei mein Leben,  
Freudiges Gefühl von beiden  
Wird mir seine Nähe geben.*

### *You are my essence*

*English Translation by Shula Keller*

*You are my essence, you my heart  
you my delight, you my despair  
You are the world that I discover  
Oh you my grave, deep in the earth  
To where I send my sorrows home*

*You are repose, my peaceful comfort  
Heaven's bestowed - your love upon me  
Love that exalts, a love ennobled  
Your gaze transforms my very core*

*You lift me high above myself  
My guardian angel, (my) greater soul  
you my delight, you my despair  
You are the world that I discover  
You are my essence*

### *Suleika*

*English Translation by Shula Keller*

*Ah, your wings, so moist and lovely  
West wind, how those wings I envy  
You can bring my lover tidings  
How, so distant, now, I suffer*

*How your wings in gentle movement  
In my breast awaken longings  
Flowers, meadows, hills and forests  
Stand beneath teardrops of your soft breath.*

*Yet your mild and balmy blowing  
Cools my eyelids' painful aching  
Oh, for sorrow I would die  
When I could not hope to see his face.*

*Hurry, now to my beloved  
Speaking softly to his heart, (oh,)  
Careful never to distress him  
Hiding from him all my torment.*

*Modestly and kindly tell him  
That his love is my survival  
Such a joy his closeness brings me  
Fills my life with precious goodness*

***Nun hast du mir***

*Adelbert von Chamisso(1781-1838)*

*Nun hast du mir den ersten Schmerz getan,  
Der aber traf.  
Du schläfst du harter, unbarmherz'ger Mann,  
Den Todesschlaf.*

*Es blicket die Verlassne vor sich hin,  
Die Welt ist leer.  
Geliebet hab ich und gelebt, ich bin  
Nicht lebend mehr.*

*Ich zieh mich in mein Innres still zurück,  
Der Schleier fällt.  
Da hab ich dich und mein verlornes Glück,  
Du meine Welt!*

***Now thou hast given me***

*English Translatino by Daniel Platt*

*Now thou hast given me, for the first time, pain,  
how it struck me.  
Thou sleepest, thou hard, merciless man,  
the sleep of death.*

*The abandoned one gazes straight ahead,  
the world is void.  
I have loved and lived, I am  
no longer living.*

*I withdraw silently into myself,  
the veil falls,  
there I have thee and my lost happiness,  
O thou my world!*

# *The Sunset*

## *Il Tramonto*

*Percy Bysshe Shelley (1792–1822)*

*Italian Translation by Roberto Ascoli*

*There late was One within whose subtle being,  
As light and wind within some delicate cloud  
That fades amid the blue noon's burning sky,  
Genius and death contended.*

*Già v'ebbe un uomo, nel cui tenue spirto  
(qual luce e vento in delicata nube  
che ardente ciel di mezzo-giorno stempri)  
la morte e il genio contendeano.*

*None may know  
The sweetness of the joy which made his breath  
Fail, like the trances of the summer air,  
When, with the lady of his love, who then  
First knew the unreserve of mingled being,*

*Oh! quanta tenera gioia,  
che gli fè il respiro venir meno  
(così dell'aura estiva l'ansia talvolta)  
quando la sua dama, che allor solo conobbe l'abbandono  
pieno e il concorde palpitare di due creature che s'amano,*

*He walked along the pathway of a field  
Which to the east a hoar wood shadowed o'er,  
But to the west was open to the sky.*

*egli addusse pei sentieri d'un campo,  
ad oriente da una foresta biancheggiante ombrato  
ed a ponente scoperto al cielo!*

*There now the sun had sunk, but lines of gold  
Hung on the ashen clouds, and on the points  
Of the far level grass and nodding flowers  
And the old dandelion's hoary beard,  
And, mingled with the shades of twilight, lay  
On the brown massy woods*

*Ora è sommerso il sole; ma linee d'oro  
pendon sovra le cineree nubi,  
sul verde piano sui tremanti fiori  
sui grigi globi dell'antico smirnio,  
e i neri boschi avvolgono,  
del vespro mescolandosi alle ombre.*

*— and in the east  
The broad and burning moon lingeringly rose  
Between the black trunks of the crowded trees,  
While the faint stars were gathering overhead.*

*Lenta sorge ad oriente  
l'infocata luna tra i folti rami  
delle piante cupe:  
brillan sul capo languide le stelle.*

*"Is it not strange, Isabel," said the youth,  
"I never saw the sun? We will walk here  
To-morrow; thou shalt look on it with me."*

*E il giovine sussura: "Non è strano?  
Io mai non vidi il sorgere del sole,  
o Isabella. Domani a contemplarlo verremo insieme."*

*That night the youth and lady mingled lay  
In love and sleep – but when the morning came  
The lady found her lover dead and cold.  
Let none believe that God in mercy gave  
That stroke.*

*The lady died not, nor grew wild,  
But year by year lived on – in truth I think  
Her gentleness and patience and sad smiles,  
And that she did not die, but lived to tend  
Her aged father, were a kind of madness,  
If madness 'tis to be unlike the world.*

*For but to see her were to read the tale  
Woven by some subtlest bard, to make hard hearts  
Dissolve away in wisdom-working grief;*

*Her eyes were black and lustreless and wan:*                                 *Neri gli occhi ma non fulgidi più;*  
*Her eyelashes were worn away with tears,*                                 *consunte quasi le ciglia dalle lagrime;*  
*Her lips and cheeks were like things dead – so pale;*      *le labbra e le gote parevan cose morte tanto eran bianche;*  
*Her hands were thin, and through their wandering veins*   *ed esili le mani e per le erranti vene e le giunture rossa*  
*And weak articulations might be seen*                                 *del giorno trasparia la luce.*  
*Day's ruddy light.*

*The tomb of thy dead self  
Which one vexed ghost inhabits, night and day,  
Is all, lost child, that now remains of thee!*

*"Inheritor of more than earth can give,  
Passionless calm and silence unproved,*

*Where the dead find, oh, not sleep! but rest,  
And are the uncomplaining things they seem,  
Or live, a drop in the deep sea of Love;  
Oh, that like thine, mine epitaph were — Peace!"*

*This was the only moan she ever made.*

*Il giovin e la dama giacquer tra il sonno e il dolce amor  
congiunti ne la notte: al mattin  
gelido e morto ella trovò l'amante.  
Oh! nessun creda che, vibrando tal colpo,  
fu il Signore misericorde.*

*Non morì la dama, né folle diventò:  
anno per anno visse ancora.  
Ma io penso che la queta sua pazienza, e i trepidi sorrisi,  
e il non morir... ma vivere a custodia del vecchio padre  
(se è follia dal mondo dissimigliare)  
fossero follia.*

*Era, null' altro che a vederla,  
come leggere un canto da ingegnoso bardo  
intessuto a piegar gelidi cuori in un dolor pensoso.*

*Neri gli occhi ma non fulgidi più;  
consunte quasi le ciglia dalle lagrime;  
le gote parevan cose morte tanto eran bianche;  
le mani e per le erranti vene e le giunture rossa  
del giorno trasparia la luce.*

*La nuda tomba, che il tuo fral racchiude,  
cui notte e giorno un'ombra tormentata abita,  
è quanto di te resta, o cara creatura perduta!*

*"Ho tal retaggio, che la terra non dà:  
calma e silenzio, senza peccato e senza passione.*

*Sia che i morti ritrovino (non mai il sonno!) ma il riposo,  
imperturbati quali appaion,  
o vivano, o d'amore nel mar profondo scendano;  
oh! che il mio epitaffio, che il tuo sia: Pace!"*

*Questo dalle sue labbra l'unico lamento.*

## *Rena Fujii (Soprano)*

*ena Fujii is a graduate of the Department of Vocal Music at Tokyo University of the Arts, where she won the Doseikai prize. She also completed the Art Song and Oratorio degree program at the University of Music and Performing Arts Vienna and is currently a member of Nikiikai and part-time lecturer of Kunitachi College of Music*

*While studying solo performance in the master's degree program at Tokyo University of the Arts, she joined Theater Erfurt in Germany for four months as a trainee. During that time, Fujii made her opera debut, performing Sandman/Dew fairy in Humperdinck's Hänsel und Gretel and also held a solo art song concert in the same theater. The following year, she underwent additional training at the Leipzig Opera.*

*From 2006 to 2009, Rena Fujii appeared as the Queen of the Night in Mozart's The Magic Flute at the State Theater of Košice in Slovakia. In 2007, she sang the role of Rosina in Rossini's The Barber of Seville at the Baltic Opera in Gdańsk, Poland. At a summer music festival held in Łomża, Poland, she appeared as Rosina in 2008 and as Gilda in Verdi's Rigoletto in 2009.*

*Fujii has also appeared in many concerts, singing with the Cappella Istropolitana chamber orchestra, Polish National Radio Symphony Orchestra, Podlasie Opera and Philharmonic Symphony Orchestra, and Tokyo New City Orchestra, among others.*

*Her many accomplishments include: 1st place at the Mikuláš Schneider – Trnavský International Vocal Competition in 2004; 1st place in the opera category and 3rd place in the song category at the International Antonín Dvořák Singing Competition in 2006; 3rd place and honorable mentions in three categories at the Ada Sari International Vocal Artistry Competition in 2007; the Olga Warla-Kolo Prize at the International Has Gabor Belvedere Singing Competition in 2009; 1st place and the R. Strauss Prize at the Yuai German Lied Competition in 2012; 1st place at the Cercle Deux Colonnes in 2014; 2nd place and the Iwatani Award (Audience Award) at the 83rd Music Competition of Japan in 2014; and winner at the 7th Shizuoka International Opera Competition in 2014.*

*Rena Fujii actively researches art songs and her repertoire covers many languages, including German, French, and Czech. She has studied under Machiko Sakurai, Tasuku Naono, Akihiko Mori, Eva Blahová, Regina Wener-Dietrich, Walter Moore, Susan Manoff, and Isabel Garcisanz.*