

Toshio
HOSOKAWA

Futari Shizuka –
The Maiden from the Sea
Ceremony

Ilse Eerens, Soprano

Ryoko Aoki, Noh Singer

Mario Caroli, Flutes, Piccolo

Residentie Orkest
The Hague

Jun Märkl



Toshio Hosokawa (b. 1955)

Ceremony • Futari Shizuka – The Maiden from the Sea

Ceremony for flute and orchestra (2021–22)

This work was co-commissioned by the Tonhalle-Orchester Zürich and Orchestra Ensemble Kanazawa. It was composed between October 2021 and March 2022, and dedicated to Emmanuel Pahud.

In most of my concertos, the soloist symbolises the ‘person’, and the orchestra the universe and nature that lives both within and outside of the person. In this piece, the soloist represents a shaman, and the orchestra is symbolic of the world, the universe and the nature that the shaman invokes. The shaman creates sounds and casts songs into the world with his ‘breath’ in order to call on supernatural forces. I believe that music arises from the shamanistic rituals (ceremonies) of animism. The flute produces sound by blowing into the tube. In Greek, *pneuma*, meaning breath, means ‘wind’, and furthermore ‘spirit’. The sound of the flautist’s breath echoes like the winds of nature, and becomes a song that awakens the spirits.

The work consists of five parts:

Part I, Introduction – a song of incantation. The shaman sings while repeating a spellbinding melody that ascends toward the heavens.

Part II – the descending melody evokes the darkness of the underworld. The soloist switches to alto flute.

Part III – a struggle, a fight against the real world. Switching to piccolo and to flute, the flautist plays intense and rapid figurations. Violent orchestral outbursts attack them.

Part IV, Cadenza – Shaman’s solo song.

Part V, Final Chapter – Purification. The flute melody melts into the sustained sound of an F note. They then become a part of nature, at one point transforming into a ‘bird’. The flautist switches between three instruments: flute, alto flute and piccolo.

This ritualistic music is also a prayer for the end of the pandemic, as it was composed during the Covid-19 outbreak.

Futari Shizuka –

The Maiden from the Sea (2017)

Opera in one act – based on the Noh play Futari Shizuka

I have a keen interest in the traditional Japanese Noh theatre. Noh is a form of theatre in which the deep sorrows of human souls are purified by the performers who sing, narrate and dance. In many Noh stories, the spirit of a deceased person returns to this world and possesses the body of a living person, and through their body, tells a story of his/her deep sorrow.

I have already created operas where I used the story of a Noh play as the basis and transported these to the modern era (for example *Hanjo*, *Matsukaze* and *Stilles Meer*, among others). Likewise, the libretto of *Futari Shizuka* is also based on a Noh play. It was newly written by Oriza Hirata, who set the story of *Futari Shizuka* (‘The Two Shizukas’) in modern times. In his tale, the departed spirit of Shizuka Gozen, or Lady Shizuka, who is the protagonist of the Noh play *Futari Shizuka*, possesses the body and soul of a young beautiful refugee girl who was washed up on the shore of the Mediterranean sea. Lady Shizuka was a beautiful dancer and a lover of the ruler of the 12th century, and their newborn baby was killed by the adversary, the older brother of the ruler. The refugee girl’s tragic experience in modern times overlaps with the tragedy of the woman over 900 years ago; the two voices become one.

This short opera was composed as a complementary work to the monodrama *The Raven* composed in 2014.

Futari Shizuka – The Maiden from the Sea was commissioned by Ensemble intercontemporain. It is dedicated to the soprano Kerstin Avemo and the Noh performer Ryoko Aoki, who gave the premiere performance.

Toshio Hosokawa

English translation: Yuki Yokota

Futari Shizuka – The Maiden from the Sea

② *Prelude: Sorrow Sea*

*Seaside: at the back of the stage one can see the sea.
As the lights come up, Helen is seen kneeling on a sandy beach.
Her hair is wet and her clothes are torn.*

Helen

③ Where do I come from?
Where am I going?

*Helen stands up slowly while singing.
She looks like both the Birth of Venus and a child refugee.*

I was floating in the ocean. Through a small gap between wooden planks
I could see the sunlight and the dark of the night,
and I counted the number of times it grew light.
On the second night in this hot crate, my little brother came down with a
fever.
On the fourth morning, the crate opened.
Someone said, ‘We have reached land’.
Everyone rushed out. We threw ourselves into the ocean,
swimming as if in a dream.
Finally we reached the shallows and felt the seabed under our feet.
My brother, who had been holding my hand, was not there (any more).

Shizu quietly appears behind Helen while she is singing.

Helen

④ Who is there?
Who is that person standing there?
Who are you?

Shizu *[sings in Japanese]*

For you, I would go out into the meadows
and pick the first green shoots of spring
while snow still settles on my sleeves.

Helen

...

Shizu *[sings in Japanese]*

For you, I would go out into the meadows
and pick the first green shoots of spring
while snow still settles on my sleeves.

Helen

⑤ Is that a poem or a song?

Shizu *[sings in Japanese]*

It is an ancient poem.

Helen

Is it still snowing, though the flowers are in bloom?

Shizu

The first green shoot is not a flower; it's grass which one can eat.
In the poem we go out to gather shoots of grass for our loved ones to eat,
and find ourselves caught in the snow.

Helen

I have never seen snow.

Shizu

I know.

Helen

But doesn't snow fall in winter?

Shizu

It's spring when the first green shoots sprout.

[sings in Japanese]

We add them to our rice porridge and call them the seven spring flowers.

Helen

Who are you?

Shizu

Please mourn for me.

Helen

...?

Shizu

I ask you to mourn for me.

Helen

What do you mean?

Shizu

Please mourn for me and my child.

Helen

Your child?

Shizu [*sings in Japanese*]

It died shortly after being born and was buried in the depths of the ocean.

Helen

What happened?

Shizu

...

Helen

Who are you?

Shizu

I will enter you and show you.

Helen

What do you mean?

Shizu

...

Shizu slowly hugs Helen from behind.

Helen

⑥ Stop... Hang on.

Helen and Shizu [*singing in Japanese*]

Uatashi ua Shizuka. [I am Shizuka.]

Uatashi ua odoriko. [I am a dancer.]

Helen

My lover was a warrior.

A very strong samurai.

He won every battle.

His elder brother grew envious and became ever angrier,
finally causing him to flee.

Now alone, I was captured and forced to dance for my lover's brother.

In my grief, I rolled up my sleeves in protest and sang this song:

Shizu [*sings in Japanese*]

Shizuya, Shizu,

Shizu no odamaki kurikaeshi

('he who called my name over and over')

Mukashi uo ima ni nasuyoshimogana

('– I wish it would become real again.')

Helen and Shizu slowly dance the same steps.

Helen [*sings in Japanese*]

Shizuya, Shizu,

Shizu no odamaki kurikaeshi

('he who called my name over and over')

Mukashi uo ima ni nasuyoshimogana

('– I wish it would become real again.')

⑦ **Dance****Helen**

⑧ I was with child.

Had it had been a girl, she would have been spared,
but instead I bore a boy.

He was instantly taken away and buried in the sand.

...

My child...

My little brother...

Shizu [*sings in Japanese*]

Yoshinoyama mine no shirayuki fumiakete

irinishi hito no atozo koishiki

('I long for the one who made his way

through the deep white snow high up to Mount Yoshino.')

Helen

What do you mean?

Shizu [*sings in Japanese*]
We parted ways at Mount Yoshino.

Helen
You and your samurai?

Shizu
Yes, my samurai.
I want to follow your footsteps up to the mountain.
But those tracks have now disappeared under the snow.

Helen
...

Shizu
Will you travel to the North?

Helen
Yes, I may.

Shizu
The snow will hide your footsteps. It will disguise your past.

Helen
Will it?

Shizu
It will.

Helen
⑨ Where do I come from?
Where am I going?

Far across the ocean there is war,
Below the sky, brothers kill one another.
Will the snow end the bitterness?
Will the waves end the hatred?

Where do I come from?
Where am I going?

②（海辺、舞台奥には海が広がっている。
照明がつくと、ヘレンが砂浜に膝をついている。

濡れた髪、引き裂かれた服。）

ヘレン

③ 私はどこから来たの？
私はどこへ行くの？

（ヘレン、歌いながら、ゆっくりと立ち上がる。
『ヴィーナスの誕生』のようにも見えるし、難民の子どものようにも見える。）

私は海に漂っていた
小さな板の隙間から、日が差し、暗くなり、また日が差すのを数えていた。
暑い箱の中で、小さな弟は、二日目の夜から熱を出した。
四日目の朝、箱が開いて、誰かが「陸だ」と叫んだ。
皆、駆けだして、海に入り、夢中で泳いだ。
しばらくすると、そこは遠浅の海で、足が立つことに気がついた。
私の手を握っていたはずの弟はいなかった。

（静、ヘレンの歌の間に、ゆっくりとその背後に現れる。）

ヘレン

④ だれ？
だれ？
そこにいるのは誰？

静（日本語で歌う）
君がため、春の野に出でて若菜摘む
我が衣手に雪は降りつつ

ヘレン
...

静（日本語で歌う）
君がため、春の野に出でて若菜摘む
我が衣手に雪は降りつつ

ヘレン
⑤ それは、詩、歌？

静（日本語で歌う）
古い古い歌、
ヘレン
花が咲いているのに、雪が降っているの？

静 若菜は花じゃないの、草、食べられる草、

君に食べさせるために、それを積んでいたら雪が降ってきたっていう歌。

ヘレン

私は雪を見たことがないの。

静

そうね。

ヘレン

でも、雪は、冬に降るんじゃないの？

静

私の国ではね、新しい年のことを春と呼ぶの。

昔の暦の新しい年。だから、いまの二月から四月くらいまでが春。

ヘレン

そう。

静（日本語で歌う）

新しい年に若菜を摘んでお粥にするの。春の七草。

ヘレン

あなたは誰？

静

私のことを吊ってほしいの、

ヘレン

・・・？

静

私のことを吊ってほしいの、

ヘレン

ということ、

静

私と私の子どもを吊ってほしいの、

ヘレン

子ども？

静（日本語で歌う）

生まれてすぐに殺されて、海辺に埋められたの。

ヘレン

どうして？

静

・・・

ヘレン

あなたは誰？

静

いまから、あなたの中に入って教えてあげる。

ヘレン

え、なに、どういうこと？

静

・・・

（ゆっくりとうしろからヘレンを抱きしめる。）

ヘレン

⑥ やめて・・・やめて・・・

ヘレンと静（日本語で歌う）

私はシズカ。

私は踊り子。

ヘレン

私の恋しい人はサムライだった。

強い強いサムライだった。

戦にはすべて勝ち、すべてに勝ったために、

実の兄から恐れられ、嫉妬され、追われる身となった。

私は一人捕らえられ、にくい、その兄の前で踊りを踊らされた。

私は悔しさのあまり袖を翻し、歌を歌った。

静（日本語で歌う）

しづやしづ しづのおだまき 繰り返し
昔を今に なすよしもがな

（二人、ゆっくりと同じ舞を舞う。）

ヘレン（日本語で歌う）

しづやしづ しづのおだまき 繰り返し
昔を今に なすよしもがな

7 Dance

ヘレン

8 私は子どもを身ごもっていた。
女の子なら許されるはずだった。
生まれた子どもは男だった。
その子は、生まれてすぐに連れ去られ浜辺に埋められた。

私の子ども・・・

私の弟・・・

静（日本語で歌う）

よしの山 みねのしら雪 ふみ分て
いりにし人の あとぞ恋しき

ヘレン

それは、どういう意味？

静（日本語で歌う）

私たちは吉野という山で別れたの、

ヘレン

そのサムライと？

静（日本語で歌う）

そう。私も、その足跡を頼りに、あなたについて行きたかった。
でも、その足跡も、いまは雪に消されてしまった。

ヘレン

・・・

静

いまから、あなたは北に行くのでしょうか？

ヘレン

ええ、たぶん。

静

雪は、あなたの足跡を消してくれる。あなたの過去を消してくれる。

ヘレン

そうかしら。

静

きっと、消してくれる。

ヘレン

9 私はどこから来たの？
私はどこへ行くの？

遠い海の向こうで戦があって、
遠い空の下で、兄弟たちが殺し合う
雪は恨みを消すの？
波は憎しみを流すの？

私はどこから来たの？

私はどこへ行くの？

FUTARI SHIZUKA

The Maiden from the Sea

Original text (Japanese) by Oriza Hirata

Based on *FUTARI SHIZUKA*, a Noh play

Libretto by Toshio Hosokawa

Assistance of English Translation of Libretto by Bryerly Long, Karsten Witt
and Celia Wynne Willson

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Ilse Eerens



Photo: Clara Evens

Praised for her luminous voice, musical sensitivity and versatility, Belgian soprano Ilse Eerens enjoys an international operatic and concert career, featuring repertoire that spans from Bach to contemporary works. Recent highlights include returns to La Monnaie as Sophie (*Der Rosenkavalier*) and Salzburger Festspiele as First Lady (*Die Zauberflöte*) as well as Bach's *Weihnachtsoratorium* on tour with Nederlands Kamerkoor; Beethoven's *Symphony No. 9* and Brahms' *Ein deutsches Requiem* with the Gulbenkian Orchestra; Frank Martin's *Le Vin herbé* with NDR Vokalensemble; and various programmes with Amsterdam Baroque Orchestra and Ton Koopman. Eerens has worked with conductors such as Yannick Nézet-Séguin, Riccardo Muti, Hartmut Haenchen, Lorenzo Viotti, Kazushi Ono, HK Gruber, Philippe Herreweghe, Peter Dijkstra, Richard Egarr, Laurence Equilbey, Jean-Christophe Spinosi and Antonello Manacorda, and various ensembles including the Orchestre National de France, Orquesta y Coro Nacionales de España, Symphonieorchester des Bayerischen Rundfunks, MDR-Sinfonie-orchester, City of Birmingham Symphony Orchestra, Rotterdam Philharmonic Orchestra, Brussels Philharmonic, Cappella Mediterranea and Beethoven Orchester Bonn, among others.

www.ilse-eerens.com

Ryoko Aoki



Ryoko Aoki holds a unique position in the field of Noh theatre as a female singer and performer. She has performed in several traditional Noh plays, historically the reserve of male actors. Above all, she is the pioneer of and inspiration for a new artistic form combining *utai* (traditional Noh recitation) with contemporary music. More than 55 works have been written for her by various composers including Peter Eötvös, Toshio Hosokawa, Stefano Gervasoni, José María Sánchez-Verdú and Oliver Schneller. She has performed with ensembles and orchestras such as the Royal Concertgebouw Orchestra, Ensemble intercontemporain, Ensemble Musikfabrik, Remix Ensemble, Münchener Kammerorchester, Arditti Quartet, Quatuor Diotima and the Hiroshima Symphony Orchestra. As part of her Noh x Contemporary Music project, Ryoko Aoki has commissioned a series of new works for Noh voice. A recording of some of these compositions, including Peter Eötvös's *Harakiri*, was released in 2014. Ryoko Aoki obtained a Bachelor of Arts and a Master of Music with a focus on the Kanze school of Noh theatre, before gaining a PhD from the University of London.

www.ryokoaoki.net

Mario Caroli



Mario Caroli studied with Annamaria Morini in Bologna and Manuela Wiesler in Vienna. At the age of 22, he won the coveted Kranichsteiner Musikpreis and began a highly successful career as a solo flautist. Toshio Hosokawa, Salvatore Sciarrino, György Kurtág, Doina Rotaru and many other esteemed contemporary composers have written works and concertos for him. A unique figure among the flautists of today, Caroli is capable of moving from classical compositions to the most extreme contemporary pieces with the same vivid virtuosity, vibrant personality and analytic and aesthetical rigorous approach. Critically acclaimed for his refreshing interpretations of Bach, Schubert and Debussy, he has appeared as a soloist with more than 250 orchestras at prestigious festivals and concert halls around the world, and has recorded over 60 albums. A cosmopolitan and polyglot artist, Caroli is also one of the most in-demand flute teachers today, and is a professor at the Hochschule für Musik Freiburg where he teaches a very successful international flute class.

Residentie Orkest The Hague



Photo: Wouter Vellekoop

The Residentie Orkest plays a strong role in supporting The Hague's wider profile, and since 2021 has been located in the Amare, the new performing arts centre of the city. The orchestra can also be frequently heard at the Royal Concertgebouw in Amsterdam, TivoliVredenburg in Utrecht and De Doelen in Rotterdam, and often collaborates with Dutch classical radio and the Dutch National Opera. Since its first concert in 1904, the Residentie Orkest has developed into one of the most prominent symphony orchestras in the Netherlands. Founded by Dr Henri Viotta, it attracted composers such as Strauss, Stravinsky, Reger, Ravel, Hindemith and d'Indy. Guest conductors have included Arturo Toscanini, Leonard Bernstein and Hans Knappertsbusch. Willem van Otterloo was chief conductor from 1949 to 1973, and he was succeeded by Jean Martinon, Ferdinand Leitner, Hans Vonk, Evgeny Svetlanov, Jaap van Zweden, Neeme Järvi, Nicholas Collon and Anja Bihlmaier. The orchestra has built up a rich discography with labels such as BIS, Chandos, Challenge Records, Deutsche Grammophon and Naxos, and has toured internationally. Jun Märkl has served as chief conductor since 2025. Richard Egarr is currently principal guest conductor, and Chloe Rooke is emerging artist in residence.

Jun Märkl



Photo: Christiane Höhne

Jun Märkl is a highly respected interpreter of core Germanic repertoire and is renowned for his refined and idiomatic explorations of the French Impressionists. He currently serves as music director of the Taiwan National Symphony Orchestra and the Indianapolis Symphony Orchestra, and is the chief conductor of the Residentie Orchestra of The Hague, Netherlands. He is also principal guest conductor of the Oregon Symphony. Märkl's expertise in the world of opera and long relationships with the state operas of Vienna, Berlin, Munich, Berlin, Semperoper Dresden, The Metropolitan Opera, San Francisco Opera and New National Theatre in Tokyo have been complemented over the past decades by his orchestral music directorships of the Orchestre National de Lyon, MDR Leipzig Radio Symphony Orchestra, Basque National Orchestra and the Malaysian Philharmonic Orchestra. Märkl regularly guest conducts leading international orchestras, and has led The Philadelphia Orchestra, Symphonieorchester des Bayerischen Rundfunks, Netherlands Radio Philharmonic Orchestra and NHK Symphony Orchestra, Tokyo, among many others. He also has an extensive discography of over 55 recordings, and in 2012 he was honoured with the Chevalier de l'Ordre des Arts et des Lettres. He studied in Munich with Sergiu Celibidache and at Tanglewood with Leonard Bernstein and Seiji Ozawa. Märkl is highly dedicated to work with young musicians: for many years he worked as principal conductor at the Pacific Music Festival in Sapporo and the Aspen Music Festival in Colorado. He teaches as a guest professor at the Kunitachi College of Music, Tokyo and recently founded the National Youth Symphony Orchestra of Taiwan.

The distinguished Japanese composer, Toshio Hosokawa, has been honoured with numerous awards as well as a steady stream of commissions and acclaimed performances. As with many of Hosokawa's concertos, *Ceremony* sees the flute soloist as a 'person' and the orchestra as the 'universe and nature' – the flautist's breath echoing like the winds of nature and becoming a song that awakens the spirits. A complimentary work to Hosokawa's *The Raven* (Naxos 8.573724), *Futari Shizuka – The Maiden from the Sea* is a single-act opera, the ancient tragic tale of which resonates with the fate of refugees around the world today.

Toshio HOSOKAWA (b. 1955)

Ceremony for flute and orchestra (2021–22) 23:35

① **I. Introduction:** ♩ = c. 40 (flute) – II. ♩ = c. 40 (alto flute, flute) – III. ♩ = c. 60 (piccolo, flute)
– IV. Cadenza: ♩ = c. 60 (flute) – V. Final Chapter – Purification: ♩ = c. 52 (flute)

Mario Caroli, Flute, Piccolo, Alto Flute

Futari Shizuka – The Maiden from the Sea (2017) 42:01

Opera in one act • Libretto by Toshio Hosokawa
based on original Japanese texts by Oriza Hirata (b. 1962)

- | | | |
|---|--|------|
| ② | Prelude: Sorrow Sea | 5:45 |
| ③ | Where do I come from? – I was floating in the ocean... (<i>Helen</i>) | 4:21 |
| ④ | Who is there? (<i>Helen, Shizu</i>) | 4:00 |
| ⑤ | Is that a poem or a song? (<i>Helen, Shizu</i>) | 5:58 |
| ⑥ | Stop... Hang on (<i>Helen, Shizu</i>) | 7:18 |
| ⑦ | Dance | 2:59 |
| ⑧ | I was with child... (<i>Helen, Shizu</i>) | 5:10 |
| ⑨ | Where do I come from? – Far across the ocean, there is war... (<i>Helen</i>) | 6:30 |

Helen, a young woman Ilse Eerens, Soprano
Shizu, Lady Shizuka Gozen Ryoko Aoki, Noh Singer

WORLD PREMIERE RECORDINGS

Residentie Orkest The Hague • Jun Märkl

Booklet notes in Japanese can be accessed online at www.naxos.com/notes/574656.htm • The Japanese libretto and an English translation are included in the booklet, and may also be accessed at www.naxos.com/libretti/574656.htm

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