



日本作曲家選輯

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Toshio
HOSOKAWA

Orchestral Works • 3

Meditation – to the
victims of Tsunami 3.11

Nach dem Sturm

Klage • Autumn Wind

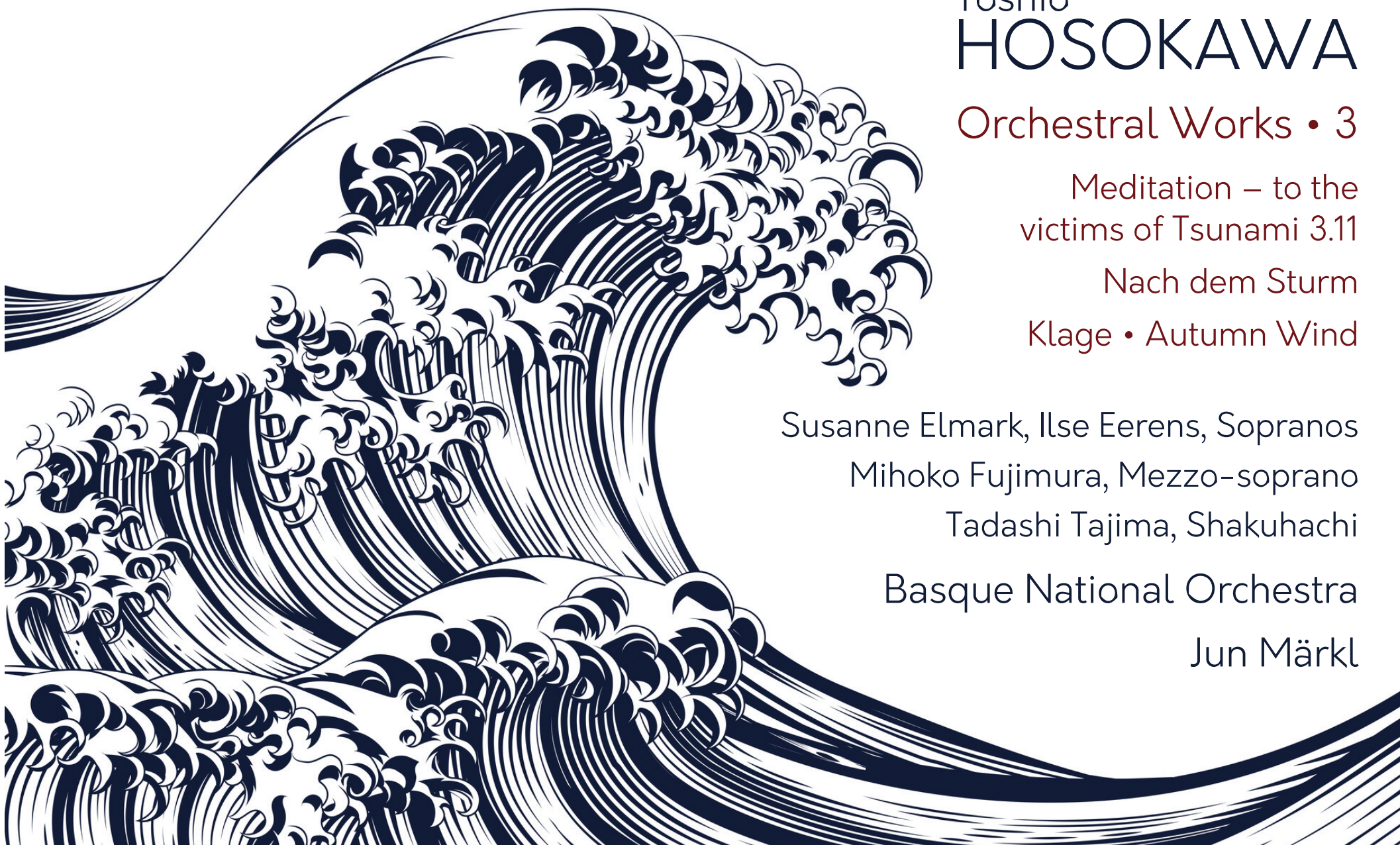
Susanne Elmark, Ilse Eerens, Sopranos

Mihoko Fujimura, Mezzo-soprano

Tadashi Tajima, Shakuhachi

Basque National Orchestra

Jun Märkl



Toshio Hosokawa (b. 1955)

Meditation • Nach dem Sturm • Klage • Autumn Wind

Meditation – to the victims of Tsunami 3.11 for orchestra (2011–12)

The tragedy of the Tōhoku earthquake in 2011 was a profound experience for me. My parents, who were born in Hiroshima, experienced the atomic bomb. Despite the bombing, the Hiroshima I grew up in was a beautiful city full of nature, surrounded by the ocean and mountains. What I have pursued as a composer is to express the unification of humankind and nature, and the beautiful correspondence between them through music. The 2011 earthquake made us once again realise the terror and violence of nature. It was a stark warning for those who fail to acknowledge it and insist on devouring the energy created by nuclear power.

I have composed several works since the tragic events of that day: *Meditation – to the victims of Tsunami 3.11* for orchestra (2011–12), *Klage* for soprano and orchestra (2013), and *Nach dem Sturm* for two sopranos and orchestra (2015), which form the orchestral triptych on this recording. I have also used this subject as the basis for my *Threnody* for solo viola (2012), and the large-scale opera, *Stilles Meer* (2015).

In response to the tragedy, I thought of composing a work to mourn the victims of the tsunami. In *Meditation*, the bass drum is beating cyclically at regular intervals like a cosmic pulse, over which a melody with contours reminiscent of Eastern calligraphy is drawn by the strings, woodwinds and others. The melodic line eventually develops into a quiet song of sorrow. The cosmic pulse behind it gradually changes into an intense barrage of percussion, while the woodwinds and brass continue with waves of crescendo and diminuendo, like the overlapping waves of the tsunami.

This work was commissioned by the 2012 Tongyeong International Music Festival in Korea, and was dedicated to the music director of the festival, Alexander Liebreich.

Nach dem Sturm

for two sopranos and orchestra (2015)

This work was composed for the 50th anniversary of the Tokyo Metropolitan Symphony Orchestra, and is dedicated to the orchestra and its music director, Kazushi Ono.

Since the earthquake on 11 March 2011, my music has begun to change fundamentally: I've started to contemplate and re-assess the role of music itself and how it should be. We've forgotten the primitive power and terror of nature, praising it sentimentally, foolish in our arrogance that we are capable of controlling it when it contains the power to destroy human lives. What can music do in such an era?

Music is a type of shamanism: people pray with music, and calm the spirit of the deceased, creating a bridge between this world and the afterlife. Since 2011, I've been composing this kind of shamanic prayer music in various forms – *Nach dem Sturm* is one such work.

The two sopranos represent two sides of a single *Miko* ('shaman'); what originally was for one voice is sung by two sopranos. Like yin and yang, light and shadow supplement each other, creating a unique harmony.

The first half of the music is an expression of a storm for orchestra only. A phrase consisting of inhaling and exhaling is repeated and overlapped, creating a swirl of sounds like the waves of the ocean. It gradually folds in, and creates a large explosion. In the second half, the two sopranos sing *Blumen nach einem Unwetter* by Hermann Hesse (1877–1962). This poem is a depiction of flowers caught in a storm that gradually regain the world of light. The anxiety and the terror of the storm remain, yet there is also hope and gratitude for the light.

Klage for soprano and orchestra (2013/15)

The text for *Klage* is based on a late work of the same title by Salzburg-born poet Georg Trakl (1887–1914) and fragments of the letters he sent to his publisher and friend, Ludwig von Ficker. The text was structurally arranged by my friend Reinhart Meyer-Kalkus who is a literary scholar.

The line from the poem '*Es klagt die dunkle Stimme über dem Meer*' ("Dark echoes sound above the seas") was my starting point. In this work, a woman (the soprano) walks along the shore and sings to the sea, represented by the orchestra.

Part 1 is a short prelude. The music begins with a low string pizzicato sounding together with the quiet, spacious sound of percussion, depicting the astronomical pulse. This percussion sound is used repeatedly in the background throughout the work. Then a crescendo and diminuendo symbolising the motion of the waves quietly begins. In Part 2, the soprano slowly starts to recite and sing text from Trakl's letters, overlapping with the acoustics of the waves. Part 3 is an interlude in which the motion of the waves quietly builds in the percussion section. Part 4 is characterised by the madness of Trakl's poem *Klage*, sung by the soprano with intense gestures and orchestral roars. In Part 5, the second half of *Klage* is sung, gradually becoming quieter. The sea regains serenity once again.

I first thought about writing this work after seeing a photo of a mother searching for her child's body after the Tōhoku earthquake and tsunami on 11 March 2011. I wanted to compose a work where a woman could heal her deep sorrow by singing it. I am deeply interested in shamanism – trying to connect this world and the world beyond using the song of shamen is, to me, music. These themes are also explored in my opera *Matsukaze*.

Around the same time, I saw several stone monuments with Trakl's poetry on them while attending the Salzburg Festival 2012. I had already composed a large oratorio *Sternlose Nacht* based on Trakl's poetry in 2009, so when I found *Klage* it seemed to be the most suitable text to use for this commission from the Salzburg Festival 2013. In 2015, I created this version for mezzo-soprano and orchestra for Mihoko Fujimura.

Autumn Wind for shakuhachi and orchestra (2011)

This work is a commemorative piece written for the MiTo Music Festival to celebrate the 150th anniversary of the establishment of the Kingdom of Italy in 1861. It is dedicated to the eminent music scholar Enzo Restagno who commissioned it.

Ever since, as a young man, I heard Toru Takemitsu's *November Steps* for shakuhachi, biwa and orchestra, I have continued to be entranced by the sound of the shakuhachi. By letting human breath pass through its simple bamboo cylinder, the shakuhachi possesses a richly diverse expressive power ranging from the tempestuous to the refined – with the sound of the breath recalling the natural sound of the wind. There are certain moments when I cannot tell if that sound is something produced by a human being, or if it is a sound which the wind of the natural world has produced. A musical instrument which produces a sound like an expression of both human breath and natural wind has a different quality from the instruments perfected to a high degree in Europe. It is because of the shakuhachi's primitive qualities that an expression in which man and nature are unified becomes possible.

In *Autumn Wind* for shakuhachi and orchestra, I use the same idea as in my *Voyage* concerto series for soloists and ensemble: the soloist symbolises a human being while the orchestra represents nature, the world and society that extends within and without the human being. While the orchestra repeats its sympathetic response or resistance to the human singing through his breath, the human's song continues to be connected more deeply to its natural roots. I think of the experience of musical composition as an 'inner voyage' through listening. The shakuhachi performer, while being struck by the late autumn wind, experiences a journey slowly steeped in the depths of autumn.

In addition, this piece is a reworking of the ensemble part in *Voyage X* for shakuhachi and ensemble (2009), revised for orchestra.

Toshio Hosokawa

Klage

auf Texte von Georg Trakl
für Sopran und Orchester (2013)

Ein Brief

... es haben sich in den letzten Tagen für mich so furchtbare Dinge ereignet, daß ich deren Schatten mein Lebtage nicht mehr loswerden kann. Ja, verehrter Freund, mein Leben ist in wenigen Tagen unsäglich zerbrochen worden und es bleibt nur mehr ein sprachloser Schmerz, dem selbst die Bitternis versagt ist ... Vielleicht schreiben Sie mir zwei Worte; ich weiß nicht mehr ein und aus. Es [ist] ein so namenloses Unglück, wenn einem die Welt entzweibricht. O mein Gott, welch ein Gericht ist über mich hineingebrochen. Sagen Sie mir, daß ich die Kraft haben muß noch zu leben und das Wahre zu tun. Sagen Sie mir, daß ich nicht irre bin. Es ist ein steinernes Dunkel hereingebrochen. O mein Freund, wie klein und unglücklich bin ich geworden.

Brief an Ludwig von Ficker, Ende November 1913

3 Klage

Schlaf und Tod, die düstern Adler
Umrauschen nachtläng dieses Haupt:
Des Menschen goldenes Bildnis
Verschlänge die eisige Woge
Der Ewigkeit.
An schaurigen Riffen
Zerschellt der purpurne Leib
Und es klagt die dunkle Stimme
Über dem Meer.
Schwester stürmischer Schwermut
Sieh ein ängstlicher Kahn versinkt
Unter Sternen,
Dem schweigenden Antlitz der Nacht.

Lament

A setting of texts by Georg Trakl
for soprano and orchestra (2013)

A letter

... over the course of recent days such terrible things have happened to me that I will be unable to cast off their shadow as long as I live. Yes, my dear friend, my life has, in the space of a few days, been shattered, unspeakably so, and all that is left is a mute pain denied even the consolation of bitterness ... Perhaps you will write me a word or two; I am at my wits' end. It [is] such an unutterable misfortune when one's whole world breaks in two. O my God, what a judgement has descended upon me. Tell me that I must find the strength to live and to do the right thing. Tell me I am not insane. A stony darkness has fallen in on me. O my friend, how small and unhappy I have become.

Letter to Ludwig von Ficker, late November 1913

3 Lament

Sleep and death, those sombre eagles,
swoop round this head all night –
as if the golden image of man
were swallowed up
by eternity's icy surge.
His crimson body shatters
on forbidding reefs
and a dark voice laments
over the sea.
Sister of stormy melancholy,
look, a fearful boat is sinking
beneath the stars,
night's silent visage.

Translation: Saul Lipetz

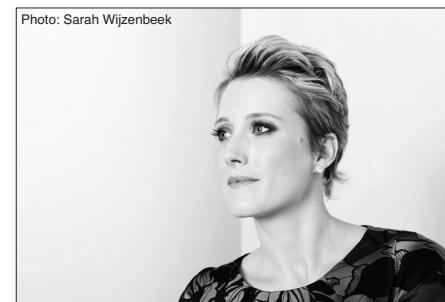
Susanne Elmark



premiere of Toshio Hosokawa's opera *Stilles Meer* at the Staatsoper Hamburg, and in concert performances of *Nach dem Sturm* at the Berlin Philharmonie, Suntory Hall in Tokyo and the Luxembourg Philharmonie.

susanneelmark.dk

Ilse Eerens



as the MDR Sinfonieorchester, the Orchestre des Champs-Élysées, the Münchner Rundfunkorchester and with all of the major Belgian and Dutch orchestras.

www.ilse-eerens.com

The Danish coloratura soprano Susanne Elmark is in great demand in the opera houses and concert stages of the world. She has performed in venues such as the Deutsche Oper Berlin, the Bayerische Staatsoper, the Gran Teatre del Liceu, the Teatro Real Madrid, the Opernhaus Zürich and the Teatro Colón, with a selection of roles including Zerbinetta (*Ariadne auf Naxos*), Queen of the Night (*Die Zauberflöte*), Konstanze (*Die Entführung aus dem Serail*), Lulu (*Lulu*), Fiakermilli (*Arabella*) and Marie (*Die Soldaten*). In addition, Susanne Elmark often performs contemporary music, with several pieces dedicated to her. She has sung at major festivals in Switzerland, Germany, France and Spain, including collaborations with Ensemble Modern and the Ensemble intercontemporain. In 2016, she sang the leading role of Claudia in the world

Mihoko Fujimura



Mihoko Fujimura has appeared at the Royal Opera House Covent Garden, the Teatro alla Scala in Milan, the Bayerische Staatsoper, the Wiener Staatsoper, the Théâtre du Châtelet, the Teatro Real in Madrid, the Deutsche Oper, the Bayreuther Festspiele, Maggio Musicale Fiorentino and the Aix-en-Provence Festival. She has performed with the world's leading orchestras and conductors including Claudio Abbado, Myung-Whun Chung, Christoph Eschenbach, Ádám Fischer, Fabio Luisi, Christian Thielemann, Kurt Masur and Peter Schneider, and is a regular guest artist in Japan. In 2014 she was awarded the Purple Ribbon Medal of Honour by the Japanese Government for her contribution to academic and artistic developments, improvements and accomplishments. www.mihokofujimura.com

Tadashi Tajima



Tadashi Tajima is Japan's leading international shakuhachi performer. He is a professor in Tokyo and Osaka, and the founder of the Jikishoryu method of playing. He gives a series of recitals in Tokyo and Osaka twice a year (72 in total) and outside Japan he has performed over 400 concerts in 20 countries. Tajima is a regular guest at many festivals worldwide including the Salzburg Festival, and has been the recipient of the Japan Cultural Agency Art Festival Award twice, in 1990 and 2007. He has collaborated with artists of various genres, expanding and exploring the shakuhachi's expressive power and diversity to critical acclaim. As a soloist at the Bach Festival in Leipzig, he performed the world premiere of the concerto *Voyage X* by Toshio Hosokawa, receiving a standing ovation.

Basque National Orchestra (Orquesta Sinfónica de Euskadi)



The Basque National Orchestra (BNO) is one of the leading symphonic ensembles in Spain. Followed by 7,000 subscribers, the BNO's activities receive 150,000 spectators a year. With 36 years of experience, the BNO continues to develop and strengthen its symphonic repertoire with an emphasis on Basque music. Thanks to its established, well-structured schedule, the BNO performs symphonic repertoire at four venues (Vitoria, Bilbao, San Sebastián and Pamplona), organises another two cycles of chamber music and music for children, and maintains an intense recording policy based on the orchestral works of Basque composers. It also participates as a guest orchestra at summer festivals, operas and extraordinary concerts across the Basque region, and has developed, through workshops and concerts, a growing social network for the integration of people with disabilities. The BNO collaborates with some of the world's most outstanding artists and has undertaken 16 international tours, acting as an ambassador of Basque culture. It has performed in Argentina, Brazil, Chile, Germany, Austria, Switzerland, France, the UK and Italy. The BNO was created in April 1982, fostered and developed by the Basque Government Department of Culture. Since the 2017–18 concert season, Robert Trevino has been the orchestra's music director. The BNO has collaborated with soloists such as Maria João Pires, Frank Peter Zimmermann, Mischa Maisky, António Meneses, Christian Zacharias, Leonidas Kavakos, Radu Lupu, Joaquín Achúcarro, Arcadi Volodos, Alexander Lonquich, Katia and Marielle Labèque, Nicholas Angelich, Heinrich Schiff, Alban Gerhardt, Vadim Repin, Viviane Hagner, Jennifer Koh, Zoe Nicolaïdou, Ainhua Arteta, Maria Bayo, Carlos Álvarez and Carlos Mena. www.euskadikoorkestra.eus

Jun Märkl

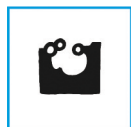


Jun Märkl was music director of the Basque National Orchestra from 2014 to 2017, music director of the Orchestre national de Lyon from 2005 to 2011, and principal conductor/artistic advisor of the MDR Leipzig Radio Symphony until 2012. In recognition of his tenure in Lyon and his very successful nine-disc Debussy cycle with the orchestra on Naxos [8.509002], in 2012 he was honoured by the French Ministry of Culture with the Chevalier de l'Ordre des Arts et des Lettres. He also toured with the orchestra to Japan and major European halls and festivals. He has appeared as a guest conductor with leading orchestras in the United States, Europe and

Japan, and at the Met, Covent Garden, Vienna State and Dresden Semper Operas. He also enjoys a close relationship with the NHK Symphony with which he conducted the first Japanese *Ring* cycle in Tokyo, and has performed and given premieres of many of Toshio Hosokawa's works, including *Lotus under the moonlight* with Momo Kodama in 2006. Born in Munich to a German father, a distinguished concertmaster, and a Japanese mother, a solo pianist, Märkl studied violin, piano and conducting at the Musikhochschule in Hanover, going on to study with Sergiu Celibidache in Munich and with Gustav Meier in Michigan. In 1986 he won the conducting competition of the Deutsche Musikrat and a year later won a scholarship from the Boston Symphony Orchestra to study at Tanglewood with Leonard Bernstein and Seiji Ozawa. Soon afterwards he had a string of appointments in European opera houses followed by his first music directorships at the Staatstheater in Saarbrücken (1991–94) and at the Mannheim Nationaltheater (1994–2000). Jun Märkl has long been a highly respected interpreter of the core Germanic repertoire from both the symphonic and operatic traditions, and, more recently, for his refined and idiomatic performances of the music of Debussy, Ravel and Messiaen. He is Invited Professor at the Kunitachi College of Music in Tokyo.

www.junmarkl.com

The orchestral triptych of *Meditation*, *Nach dem Sturm* and *Klage* is award-winning composer Toshio Hosokawa's response to the 2011 Tōhoku earthquake and tsunami. *Meditation* mourns the victims with a quiet song of sorrow, *Nach dem Sturm* uses shamanic elements to suggest stormy darkness and the hope of light, while the healing *Klage* seeks to connect our world with the supernatural. *Autumn Wind* unifies man and nature through the timeless sound of the shakuhachi.



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**Toshio
HOSOKAWA**
(b. 1955)

**EU
JAPAN
fest**

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| 1 | Meditation – to the victims of Tsunami 3.11
for orchestra (2011–12) | 14:07 |
| | Beat of Earth – Calligraphy – Meditation – Elegy – Fear – Pray | |
| 2 | Nach dem Sturm for two sopranos and orchestra (2015) | 22:04 |
| 3 | Klage for soprano and orchestra (2013)
(version for mezzo-soprano and orchestra, 2015) | 18:17 |
| 4 | Autumn Wind for shakuhachi and orchestra (2011) | 14:38 |

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Tadashi Tajima, Shakuhachi 4

Basque National Orchestra/Orquesta Sinfónica de Euskadi
Jun Märkl

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