

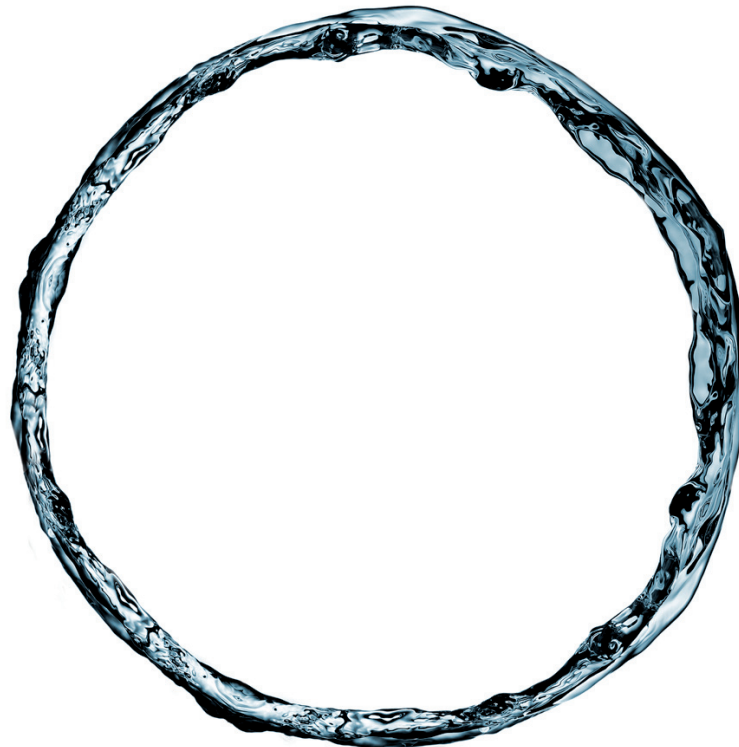
TOSHIO HOSOKAWA

Orchestral Works • 2

Woven Dreams • Blossoming II • Circulating Ocean

Royal Scottish National Orchestra

Orchestre National de Lyon • Jun Märkl



Toshio Hosokawa (b. 1955)

Woven Dreams • Blossoming II • Circulating Ocean

Woven Dreams was commissioned by Roche for the Lucerne Festival and Carnegie Hall, and composed from July to December, 2009. I dedicate this work to Michael Haefliger, the Artistic and Executive Director of the Lucerne Festival.

I once had a dream that I was in my mother's womb. In the dream I experienced these things: the joy of being in the warm womb, pressure and obsession that I must be born before long, and the joy of coming into the world through the suffering and pain of the process of birth. These are deep experiences that will stay in my mind for all time. The dream was the experience touching human primordial affections that are deeper than those in my everyday life. Once I composed a work based on the dream entitled *Drawing* for eight players. This time I have tried to make it into music again with the bigger instrumentation of an orchestra. In this orchestral work some musical elements of *Drawing* are used again: going back to the experiences in the dream, and reweaving the memory of the dream with music.

This work begins with a long note in B flat. When I composed the work, I started to listen to this single tone deeply. Over time I burrowed deeply into this single note and became unified with it, like a fetus is unified with its mother in the amniotic fluid. I wanted to realize the sound heard in the womb by means of the orchestra. From this single note a simple melody is born, which is played like a canon with multiple instrumental parts. (This is a technique called *Oibuki* used in the Japanese court music, *Gagaku*.) The single note divides into multiple notes which accumulate at two extremes woven of yin and yang.

In this work there are many influences from the musical language of *Gagaku*, the ancient Japanese court music that is the womb of my music.

Following the UK première of my *Horn Concerto – Moment of Blossoming* by Stefan Dohr and the Berlin Philharmonic Orchestra under Sir Simon Rattle at the Barbican, London on 22nd February 2011, I was

introduced by Rattle to Robin Ticciati. Robin was so impressed with this horn concerto that he commissioned me to compose *Blossoming II* for the Edinburgh International Festival. The work is dedicated to its first performers, the Scottish Chamber Orchestra and their Principal Conductor Robin Ticciati. While it is an arrangement for chamber orchestra of *Blossoming* for string quartet, it is not an exact arrangement of the original work, and many parts have been rewritten.

I have composed many works on the theme of "Blossoming". To express musically the energy of a flower's blossoming carries deep meaning. I perceive music as plant-like development and growth, and I wish to continue composing music with a different viewpoint from that of European composers, who construct music architecturally. It is a special feature of this series that at the beginning of the piece there is one long sustained note in the middle register out of which develops the mother's body from which is born a song (a fragment of melody) as the flower. This sustained note symbolizes the surface of a pond, and what is lower than the note symbolizes under the water, while what is higher symbolizes the world above the water. Then this note which is the flower grows from the womb of harmony lying dormant deep beneath the surface, and continues to rise toward the surface. The inspiration for this series came from my reading a book on Buddhism about how the lotus blossom comes into flower.

I have also given this *Blossoming* another meaning. In a lecture by the first master of modern Japanese literature, Natsume Soseki (1867-1916), on the theme of "The Westernization of Present-Day Japan," Soseki severely criticizes the fact that the Japan of those days, abruptly encountering western civilization, accepted it (a superficial blossoming) rather than let it slowly mature in its own internal world. Even today when more than a hundred years have passed since Soseki's time, we Japanese, rather than reflecting on our own roots and creating our own culture from those roots, maintain an

interest only in culture coming from outside, and have become engrossed in pursuing western civilization as if, were we not to adopt it, we would fall behind the times, and have forgotten our own point of departure. In creating my own music, I wish to base it firmly once more on my own musical and cultural roots, and from there to let it blossom internally.

Circulating Ocean was commissioned by the Salzburg Festival, composed in early 2005, and is dedicated to Peter Ruzicka. It received its world première at the Festival on 20th and 21st August 2005 with the Vienna Philharmonic, conducted by Valery Gergiev.

For some years I have been writing, and will continue to write, works on the theme of "Ocean". I am attempting to express in sound the flow and change of water by apprehending sound as water. The ocean is for me the birthplace of life, a being possessed of infinite depth and expanse. The waves rolling in and withdrawing can be felt as "the voice from eternity". Water evaporates from the ocean and rises to the sky, becoming clouds. The clouds eventually turn into rain, and pour down again to the ocean. They then become a storm, and the ocean rages. In time the storm abates and the ocean regains a deep silence. Then the water, once again becoming a fog,

ascends from the ocean to the sky. This image became the basis of the music. I also take the tracks of the circulating water as the human life cycle. Born from a vast limitless being, we ascend toward the heights, eventually begin our descent, experience violent storms and return again to an ocean of deep silence. Then once again, life rises to the sky. I wanted to express the tracks of this circulating life in music.

The orchestra can be seen as the traditional Japanese *shō*, a kind of mouth organ. The *shō* player produces sound by breathing in and out. The sound cast outward from the player by his breathing out comes back to him by his breathing in. This repetition produces time in the form of a circle. The wave motion of the ocean is a wave motion of sound that surges in toward and out from the audience in crescendo and decrescendo. The wave motion, expressed by the various instrumental sections, folds over again and again. After experiencing the storm, the ocean regains a deep stillness, and the water once again becomes vapour and ascends to the sky. As the ocean disappears into the unresolved nebulousness of the deep fog, we are made to feel a premonition of life's return.

Toshio Hosokawa

Royal Scottish National Orchestra

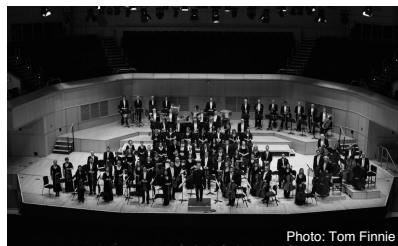


Photo: Tom Finnie

The Royal Scottish National Orchestra was formed in 1891 as the Scottish Orchestra and became the Scottish National Orchestra in 1950. It was awarded Royal Patronage in 1991. Throughout its history the orchestra has played an integral part in Scotland's musical life, including performing at the opening ceremony of the Scottish Parliament building in 2004. Many renowned conductors have contributed to its success, including George Szell, Sir John Barbirolli, Walter Susskind, Sir Alexander Gibson, Neeme Järvi, Walter Weller, Alexander Lazarev and Stéphane Denève. In 2012 the RSNO welcomed British-Canadian musician and conductor Peter Oundjian as its latest Music Director and Danish conductor Thomas Søndergård as Principal Guest Conductor. 2012 also saw the appointment of two new Leaders, James Clark and Maya Iwabuchi. The RSNO has a worldwide reputation for the quality of its recordings, receiving two Diapason d'Or de l'année awards for *Symphonic Music* (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY® Awards nominations over the last decade. Over 200 releases are available, including the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Glazunov (Serebrier), Nielsen and Martinů (Thomson), Roussel (Denève) and the major orchestral works of Debussy (Denève). The RSNO is one of Scotland's National Performing Companies, supported by the Scottish Government.

For more information, please see www.rsno.org.uk.

Orchestre National de Lyon



Photo: David Duchon-Doris

Offspring of the Société des Grands Concerts de Lyon, founded in 1905, the Orchestre National de Lyon (ONL) became a permanent orchestra with 102 musicians in 1969, with Louis Frémaux as its first musical director (1969-1971). From then on the orchestra was run and supported financially by the City of Lyon, which in 1975 provided it with a concert hall, the Lyon Auditorium. Since the Opéra de Lyon Orchestra was founded in 1983, the ONL has devoted itself to symphonic repertoire. Taking over from Louis Frémaux in 1971, Serge Baudo was in charge of the orchestra until 1986 and made it a musical force to be reckoned with far beyond its home region. Under the leadership of Emmanuel Krivine (1987-2000) and David Robertson (2000-2004), the ONL continued to increase in artistic stature and to receive international critical acclaim. Jun Märkl took over from him in September 2005 as musical director of the ONL. Leonard Slatkin has been musical director since September 2011.

Jun Märkl



Photo: Christiane Höhne

Jun Märkl was 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 premières of many of Hosakawa'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.

Toshio Hosokawa is one of Japan's most eminent living composers. The first volume in this series devoted to his orchestral works [8.573239] explores the idea of the blossoming lotus – “music as plant-like development and growth” – and continues here with *Blossoming II* for chamber orchestra. *Woven Dreams* traces the journey from womb to birth by employing techniques drawn from *Gagaku*, the ancient Japanese court music. Of *Circulating Ocean* the composer writes: “I am attempting to express in sound the flow and change of water... The ocean is for me the birthplace of life, a being possessed of infinite depth and expanse.”



**Toshio
HOSOKAWA**
(b. 1955)



Orchestral Works • 2

1 Woven Dreams (2009)*	17:40	5 Waves from the Ocean	4:20
2 Blossoming II (2011) for Chamber Orchestra	12:42	6 Cloudscape in the Sky	4:01
Circulating Ocean (2005)*	20:50	7 Storm	1:54
3 Introduction	1:44	8 Waves	1:42
4 Silent Ocean	1:41	9 Breeze on the Ocean	3:17
		10 The Water returning to the sky again	1:04
		11 Mist on the Ocean	1:07

***WORLD PREMIÈRE RECORDINGS**

Royal Scottish National Orchestra 1-2
Orchestre National de Lyon 3-11 • Jun Märkl

Circulating Ocean was previously released on Naxos 8.570775
Recorded at Henry Wood Hall, Glasgow, Scotland, from 10th to 12th June, 2013 (tracks 1-2),
and at the Auditorium de Lyon, France, on 15th July, 2007 (tracks 3-11)
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