

Toshio  
**HOSOKAWA**

Orchestral Works • 4

Sakura

Trumpet Concerto 'Im Nebel'

Violin Concerto 'Genesis'

Uzu

Jeroen Berwaerts, Trumpet

Paul Huang, Violin

Residentie Orkest The Hague

Jun Märkl



**Toshio Hosokawa** (b. 1955)

**Sakura • Concerto for Trumpet and Orchestra 'Im Nebel' • Violin Concerto 'Genesis' • Uzu**

**Sakura (Kirschblüte)** for orchestra (2021)

*Sakura* for orchestra was commissioned by the Bamberg Symphony and composed as an encore work for the orchestra.

This work is an orchestral arrangement of the ancient Japanese song *Sakura*. *Sakura* is one of the most well-known songs in Japan. In this arrangement, a perfect fifth reverberation is formed by the stringed instruments as a basso continuo throughout almost the entire piece. The melody of *Sakura* is heard quietly at first, blending with the reverberation, until eventually resounding strongly in the foreground. The melody then again disappears within a perfect fifth.

*English translation: Naoko Senda, Yuki Yokota*

**Concerto for Trumpet and Orchestra  
'Im Nebel'** (2013)

This work was commissioned by Suntory Hall International Program for Music Composition 2013 and Norddeutscher Rundfunk.

This trumpet concerto was inspired by Hermann Hesse's famous *Im Nebel*. The trumpet represents a human, and the orchestra represents nature and the mist that surrounds him. In the vast bleakness, the trumpeter walks alone; then sings to the world while keeping the memories of the glorious past and the intense storm to himself.

The orchestral instruments draw various soft curved lines, like those from Eastern writings. The solo trumpet line eventually allows itself to melt into the mist, while it reconciles with and confronts the world – a *shan shui* (a style of traditional Chinese painting of a landscape) through sound. It is like a pine forest drawn in the mist by the painter Hasegawa Tōhaku (1539–1610).

*English translation: Masaki Hasebe, Yuki Yokota*

**Violin Concerto 'Genesis'** (2020)

*Violin Concerto 'Genesis'* was co-commissioned by the Philharmonisches Staatsorchester Hamburg, Hong Kong Sinfonietta, NHK Symphony Orchestra, Hiroshima Symphony Association, Prague Radio Symphony Orchestra and Grafenegg Festival. The world premiere was performed by soloist Veronika Eberle and the Philharmonisches Staatsorchester Hamburg led by Kent Nagano at the Elbphilharmonie Hamburg on 19 May 2021. It was performed without an audience amid the COVID-19 pandemic and was distributed online. It was subsequently premiered on stage on 14 June 2021 by the same soloist and the Prague Radio Symphony Orchestra conducted by Alexander Liebreich in Prague. It is dedicated to Veronika Eberle.

Veronika Eberle gave birth in November 2019 and I composed the concerto *Genesis* as a present for her and her baby. As in many of my other concertos, the soloist represents a human being, while the orchestra is imagined as nature and the universe surrounding them. At the beginning of the piece, the orchestra repeats wave motions suggestive of amniotic fluid, then from within the repetition of the 'cradle', the melodic line of the violin solo (= life) is generated and keeps gradually developing independently, as if the life is growing while imitating the universe. The violin solo develops while imitating melodies inside the orchestra, then rebels against it in its attempt to become independent from it, and through conflicting experiences eventually finds harmony inside the universe, and dissolves into it.

*English translation: Naoko Senda, Yuki Yokota*

## **Uzu for orchestra (2019)**

This work was co-commissioned by Suntory Hall, Winter International Arts Festival in Sochi and Philharmonie Essen, and was composed in celebration of the 60th birthday of my friend, Jun Märkl, to whom it is dedicated.

I am deeply influenced by the *shō* instrument used in *gagaku*. The sound of the *shō* is articulated by the slow exhale and inhale of the player. In this way, the sound is produced within time that seems to circulate. Through the subtle differences caused by the player's repetitive breathing, a spiral of *uzu*-like time appears. This spiral of *uzu* – under which the above breathing lies at its root – is present in my music.

Time, which is created through this process of exhale and inhale, is like the flowing movement of the waves. The repetition in the sound movement caused by crescendo and decrescendo slowly involves the audience in its soundwaves. The orchestra is divided into five groups, placed in the left, right and centre of the stage, and into two *bandas*. The subtle differences caused by the repetition in the soundwaves forms a spiral in sound, and I myself am eager to musically experience a feeling of inebriation which will likely be formed inside the spiral. This spiral of sound movement is then finally led into deep silence and a realm of light.

Like my other works, this music also starts with the long held tone of E flat. My composition process started by listening intently to the inner sound (the introverted sound) that lies within this one note. This sound is of the origin, before it was given meaning, from which melody, rhythm and harmony were created. I am keen to hear the sound that lies in between the segmented world in which sound had been given meaning, and the pre-segmented.

Fragments of melody that were created from this in-between world are accumulated like the Oibuki (canon) of *gagaku*, and are consequently returned into a state of chaos. In this state, the cosmic view of yin-yang is present, as well as light and shade, male and female principles, the strong and weak, the high and low, and it is through these diverse elements that support each other without killing the other that the universe of sound is shaped.

*English translation: Naoko Senda, Yuki Yokota*

**Toshio Hosokawa**



Jun Märkl and Toshio Hosokawa

## Paul Huang



Photo: Marco Borggreve

Recipient of the prestigious 2015 Avery Fisher Career Grant and the 2017 Lincoln Center Award for Emerging Artists, violinist Paul Huang is considered to be one of the most distinctive artists of his generation. Recent highlights have included acclaimed debuts with the Chamber Orchestra Vienna–Berlin, Rotterdam Philharmonic Orchestra with Lahav Shani, Detroit Symphony Orchestra with Leonard Slatkin, Houston Symphony with Andrés Orozco-Estrada, Baltimore Symphony Orchestra and Seoul Philharmonic Orchestra with Markus Stenz, NHK Symphony Orchestra and Dallas Symphony Orchestra with Fabio Luisi, San Francisco Symphony with Mei-Ann Chen, and recital debuts at the Lucerne Festival and Aspen Music Festival. Huang plays on the legendary 1742 ‘ex-Wieniawski’ Guarneri del Gesù on extended loan through the Stradivari Society of Chicago.

[www.paulhuangviolin.com](http://www.paulhuangviolin.com)

## Jeroen Berwaerts



Photo: Tsuyoshi Tachibana

Belgian trumpeter Jeroen Berwaerts performs a wide-ranging repertoire, and is internationally recognised for his outstanding technical skills and sensitive musicality. As a soloist, he has performed with leading orchestras such as the NHK Symphony Orchestra, Wiener Symphoniker, Swedish Radio Symphony Orchestra, NDR Sinfonieorchester and Belgian National Orchestra. He is a regular guest at major international festivals such as the Schleswig-Holstein Musik Festival, the BBC Proms and the Takefu International Music Festival. He enjoys programming standard trumpet repertoire in dramaturgically unusual contexts, and his extraordinary commitment to contemporary music has been demonstrated through numerous premieres and first performances, including Toshio Hosokawa's first trumpet concerto *Voyage VII*, which was released on the Neos label. Berwaerts studied in Karlsruhe with trumpet virtuoso Reinhold Friedrich and holds professorships for trumpet at the Hochschule für Musik, Theater und Medien Hannover and the Royal Academy of Music in London.

[en.karstenwitt.com/artist/jeroen-berwaerts](http://en.karstenwitt.com/artist/jeroen-berwaerts)

## 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 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 and Nicholas Collon. The orchestra has built up a rich discography with labels such as BIS, Chandos, Challenge Records, Deutsche Grammophon and Naxos, and has toured internationally. Anja Bihlmaier is currently chief conductor, with Richard Egarr and Jun Märkl acting as principal guest conductors.

[www.residentieorkest.nl](http://www.residentieorkest.nl)

## 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, the Bavarian Radio Symphony Orchestra, 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.

[www.junmarkl.com](http://www.junmarkl.com)



Toshio Hosokawa is Japan's leading living composer. This fourth volume in the series of his orchestral works, during which he was present for all recording sessions, contains two concertos and two works for orchestra. The *Trumpet Concerto 'Im Nebel'*, which draws its inspiration from Herman Hesse's poem, conjures up a vision of man and nature, in which the trumpet slowly and magically melts into the orchestral mist. Inspired by a birth, *Violin Concerto 'Genesis'* again places the soloist as the human protagonist in a universal drama of finding harmony through conflict. *Sakura* is one of Japan's best-loved songs, arranged by Hosokawa for orchestra, and *Uzu* displays unique orchestral sonorities.

**Toshio  
HOSOKAWA**  
(b. 1955)

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|-----------|--|--------------|
| <b>1</b>  | <b>Sakura (Kirschblüte)</b> for orchestra (2021)*  | <b>5:41</b>  |
| <b>2</b>  | <b>Concerto for Trumpet and Orchestra 'Im Nebel'</b> (2013)  | <b>16:28</b> |
|           | <b>Violin Concerto 'Genesis'</b> (2020)*   | <b>20:39</b> |
| <b>3</b>  | <b>I.</b>  = ca. 40 e calmo –         | <b>3:33</b>  |
| <b>4</b>  | <b>II.</b> – –   | <b>2:17</b>  |
| <b>5</b>  | <b>III.</b>  = ca. 56, tempo rubato – | <b>2:52</b>  |
| <b>6</b>  | <b>IV.</b>  = ca. 48 –                | <b>1:43</b>  |
| <b>7</b>  | <b>V.</b>  = ca. 64 – Solo & Duo –    | <b>3:59</b>  |
| <b>8</b>  | <b>VI.</b>  = ca. 66 –                | <b>2:14</b>  |
| <b>9</b>  | <b>VII.</b>  = ca. 56               | <b>4:01</b>  |
| <b>10</b> | <b>Uzu</b> for orchestra (2019)*   | <b>24:10</b> |

\*WORLD PREMIERE RECORDING

**Jeroen Berwaerts, Trumpet 2 • Paul Huang, Violin 3–9**

**Residentie Orkest The Hague • Jun Märkl**

Booklet notes in Japanese can be accessed online at [www.naxos.com/notes/574543.htm](http://www.naxos.com/notes/574543.htm)

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