

The 1000th Orchard Hall Subscription Concert  
**Sun. June 23, 2024, 15:00 at Bunkamura Orchard Hall**

The 1001st Suntory Subscription Concert  
**Mon. June 24, 2024, 19:00 at Suntory Hall**

The 162nd Tokyo Opera City Subscription Concert  
**Wed. June 26, 2024, 19:00 at Tokyo Opera City Concert Hall**

Myung-Whun Chung, conductor

Keigo Mukawa, piano

Takashi Harada, ondes Martenot

Masanobu Yoda, concertmaster

## Messiaen: Turangalîla Symphony (ca. 80 min)

- I. Introduction
- II. Chant d'amour 1 (Love Song 1)
- III. Turangalîla 1
- IV. Chant d'amour 2 (Love Song 2)
- V. Joie du sang des étoiles (Joy of the Blood of the Stars)
- VI. Jardin du sommeil d'amour (Garden of Love's Sleep)
- VII. Turangalîla 2
- VIII. Développement de l'amour (Development of Love)
- IX. Turangalîla 3
- X. Finale

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Presented by Tokyo Philharmonic Orchestra  
 Subsidized by the Agency for Cultural Affairs Government of Japan |  
 Japan Arts Council

Sous le parrainage de: Ambassade de France au Japon / Institut français du Japon  
 In Association with **Bunkamura** (June 23)



- ♪ All seats are reserved. Late admittance will be refused during the live performance. If you enter or reenter just before the concert or between movements, we may escort you to a seat different from the one to which you were originally assigned.
- ♪ Exiting during the performance will be tolerated. If you do not feel well, please exit or enter as you need. However, please mind the other listeners so that they will be minimally disturbed.
- ♪ Please refrain from using your cellphone or other electronic devices during performance.
- ♪ Hold applause please. Please cherish the "afterglow" at the end of each piece for a moment before your applause.

## Artists Profile



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### Myung-Whun Chung, conductor

Honorary Music Director of  
the Tokyo Philharmonic Orchestra

Born in Seoul, Myung-Whun Chung won the silver medal at the Tchaikovsky International Piano Competition in 1974. After completing conducting studies at the Juilliard School, he served as assistant and subsequently associate conductor to Carlo Maria Giulini at the Los Angeles Philharmonic. Since his appointment as Music Director of the Paris Opera (L'Opéra Bastille) in 1989, Maestro Chung has conducted many prominent orchestras, including the Vienna Philharmonic, the Berlin Philharmonic, and la Filarmonica della Scala. He served as the Music Director of l'Orchestre Philharmonique de Radio France (2000- 2015), the Seoul Philharmonic Orchestra (2006-2015) and the Asia Philharmonic Orchestra, which he founded in 1997. Since 2012, he has been Principal Guest Conductor of the Staatskapelle Dresden. In June 2022, he received the title of Grand Officer of the Order of Merit of the Republic of Italy for his contributions to Italian cultural development over the years. In March 2023, he became the first-ever Conductor Emeritus of the Filarmonica della Scala in Milan.

For the TPO, Maestro Chung was Special Artistic Advisor (2001- 2010), its Honorary Conductor Laureate (2010-2016). Starting September 2016, he was appointed as Honorary Music Director. He is active in education for the younger generations and in promotion of peace especially in Asia through a variety of musical activities and serving as UNICEF Ambassador.



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## Keigo Mukawa, soprano

In 2021, he won third prize at the Queen Elisabeth International Music Competition, one of the three most prestigious competitions in the world, and in 2019, he won second prize at the Ron-Thibault-Crespin International Competition, the most prestigious competition in France. He has attracted a great deal of attention by winning top prizes in two international competitions with a long history and tradition, and is currently based in both Japan and Europe, performing a wide range of solo and chamber music. His repertoire ranges from baroque to contemporary music, and his performances are known for their pursuit of the stylistic beauty of each period and composer, as well as their diverse tone quality. He is also involved in researching techniques not only for the modern piano, but also for the fortepiano, an ancient musical instrument. After graduating from the Tokyo University of the Arts, he went to France to study at the Conservatoire National Supérieur de Musique in Paris, where he was accepted unanimously by the jury at the top of his class in 2014. He completed the third course of the piano department and the first course of the chamber music department. Currently, while performing in Japan and abroad, he is enrolled in the fortepiano department, where he continues his studies. In 2022, he released "Ravel: Complete Works for Piano" from NOVA Record, and also published the score of Ravel's "Ma mère roi" for solo piano, arranged by himself, from Muse Press. In 2024, he received the 33rd Idemitsu Music Award.

Official Website <https://keigomukawa.com/>

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## Takashi Harada, ondes Martenot

Taking advantage of his encounter with the Ondes Martenot, an instrument with an exceptional capacity for intense self-expression, Takashi Harada embarked on a journey to France following his graduation from the economics department of Keio University. Graduating with top honors from the Ondes Martenot department at the Paris Conservatoire, he began his career as one of the few soloists specializing in the instrument. Harada performs extensively as a soloist of Turangalîla-symphonie, which is a work featuring the Ondes Martenot as a central instrument composed by Olivier Messiaen, one of the best French composers of the 20th century. Harada has performed this work as a soloist with world's leading orchestras in Japan and at major venues abroad including Carnegie Hall, Philharmonie Berlin, Théâtre des Champs-Élysées, Opera de Paris, and Teatro alla Scala. To date, he has delivered over 350 performances of the piece across 20 countries.

Instagram: [@takashiharadaondesmartenot](#)

# Program Notes

Text by Robert Markow

## Messiaen: Turangalîla Symphony

Olivier Messiaen was, without question, one of the greatest, most original, and most influential composers of the twentieth century. He was a mystic to the core of his being, and believed that through music he could communicate “lofty sentiments ... and in particular, the loftiest of all, the religious sentiments exalted by the theology and truths of our Catholic faith.” Profoundly Catholic since childhood, Messiaen drew strength from a deep and unshakeable faith; nevertheless, he seemed to embrace pagan elements as well. His professed goal was “an iridescent music, one that will delight the auditory senses with delicate, voluptuous pleasures ... that lead the listener gently towards that theological rainbow which is the ultimate goal of music.” These concepts have been given expression in such monumental works as the *Quartet for the End of Time* (1941), the *Vingt Regards sur l'Enfant-Jésus* (1944) and the five-hour stage extravaganza *Saint François d'Assise*, premiered in Paris in 1983. Another large-scale composition in this category is the *Turangalîla Symphony*, a ten-movement work of nearly eighty minutes' duration.

The symphony was composed between 1946 and 1948 as a commission by Serge Koussevitzky for the Boston Symphony Orchestra. Leonard Bernstein conducted the first performance on December 2, 1949. It is scored for a very large orchestra, which includes an exceptional number and variety of keyboard and percussion instruments. The keyboard department includes a piano part of solo proportions, glockenspiel, celesta, and vibraphone, all of whose combined sounds reproduce approximately the effect of a Balinese gamelan ensemble. Another special tone color in the *Turangalîla Symphony* comes from the ondes Martenot, an electronic keyboard with a strange, mystical sound invented by Maurice Martenot in 1928. It uses an oscillator to produce pitches, one at a time.

Messiaen explained the meaning of “turangalîla” as a combination of two Sanskrit words: *turanga*, meaning time which flows, movement, or rhythm;

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and *lila*, meaning a kind of cosmic love involving acts of creation, destruction and reconstruction, the play of life and death. An Introduction and Finale frame three interlocking series of movements: two entitled “Chant d’amour” (Hymn of Love), three entitled “Turangalila,” and three additional movements each with a separate title. The huge structure is pervaded by four main motifs, which Messiaen called “cyclic themes.” Superimposition of rhythmic and melodic ideas, as well as dynamic contrasts of tone colors, textures and rhythms form the essential compositional elements of the *Turangalila Symphony*.

### I. Introduction

In the first movement, two of the four “cyclic themes” are presented: 1) the Statue Theme (ponderous, slowly moving trombone chords played *fortissimo* – these evoke for the composer the image of awesome old Mexican monuments) and 2) the Flower Theme (brief clarinet arabesques played *pianissimo* – smooth, curved, like the petals of a flower).

### II. Chant d’amour 1 (Love Song 1)

This movement is laid out as a series of four refrains alternating with other, harmonically and melodically related material. The refrain is a two-part affair consisting of radically contrasting elements: (1) a vigorous, almost ecstatic presentation by the upper-range strings and woodwinds, reinforced by trumpets; (2) a quiet, smoothly lyrical passage played by the strings and ondes Martenot; this is the third of the four cycle themes, the Love Theme.

### III. Turangalila 1

The first of the three Turangalila movements opens with chamber music – a solo clarinet in dialog with the ondes Martenot with discreet punctuations from the glockenspiel, vibraphone, double bass and piano, all to be played, Messiaen instructs, in a “dreamy” (*réveur*) manner. Trombones and bassoons, in stentorian tones, hurl forth the second theme to the gamelan-inspired accompaniment of piano, celesta, glockenspiel and vibraphone. The sinuous third theme, still to the pseudo-gamelan accompaniment, is given to the solo oboe, then flute.

### IV. Chant d’amour 2 (Love Song 2)

This movement begins as a scherzo for piccolo and bassoon playing four octaves apart. Percussion, notably the wood block and later the piano, join in. A bridge passage leads into the first trio (full orchestra), which is

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followed immediately by a second trio (seven solo violins and a cello). The two trios are then superimposed, with simulated birdsong played by the piano. Another bridge passage leads to the superimposition of the trios, the scherzo idea and the Statue Theme.

#### **V. Joie du sang des étoiles** (Joy of the Blood of the Stars)

This is the most rhythmically stable and the most tonal (much of it is in clearly defined D-flat major) movement in the symphony. Messiaen calls it “a frenetic dance of joy. To understand the excesses of this piece, one must remember that the union of true lovers is for them a transformation on a cosmic scale.” Musically, the movement is based on a single theme, that of the Statue, which the orchestra develops in a thousand sparkling, glistening, dazzling colors.

#### **VI. Jardin du sommeil d’amour** (Garden of Love’s Sleep)

This is the symphony’s longest movement. It is the “slow” movement, and stands in total contrast to what just preceded it. Messiaen describes it as “a single expansive phrase on the love theme,” played by the ondes and muted strings. The piano evokes birdsong while solo flute and clarinet trace gentle arabesques. The music is quiet throughout, rarely rising above *piano*. The composer depicts the scene in these poetic terms: “The two lovers are enclosed in love’s sleep. ... Time flows forgotten. The lovers are outside time; let us not waken them.”

#### **VII. Turangalîla 2**

This movement is made up of several short sections: a piano cadenza; a passage in which the ondes descends while the trombones and tuba ascend, producing what Messiaen calls “a fan closing in on itself”; a construct for six pieces of percussion alone; a perky theme for the solo cello played against a background of glistening keyboard instruments and woodwinds; recurrence of the “fan” music; a densely scored passage for full orchestra; solo piano plus a brief statement of the Statue Theme; final appearance of the “fan.” According to the composer, this movement depicts the horrors of Poe’s tale “The Pit and the Pendulum.”

#### **VIII. Développement de l’amour** (Development of Love)

The fourth cyclic theme, the Chords Theme, is heard most clearly at the beginning and end of this movement. The movement’s title has a dual meaning: the furtherance of love for an inseparable couple, and musical

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development of all four motifs that unify the symphony: Statue, Flower, Chords and especially the Love Theme, which Messiaen presents in what he calls “three great explosions.”

### IX. Turangalila 3

This short movement opens with the chamber music textures of Turangalila I, led by the solo clarinet. Next, recalling Turangalila 2, we hear six untuned pieces of percussion, which are soon joined by the keyboard group (piano, celesta, glockenspiel, vibraphone), which begins to develop the opening clarinet melody. The texture becomes more complex when woodwinds are added, eventually combining to produce a glowing, magical sound world.

### X. Finale

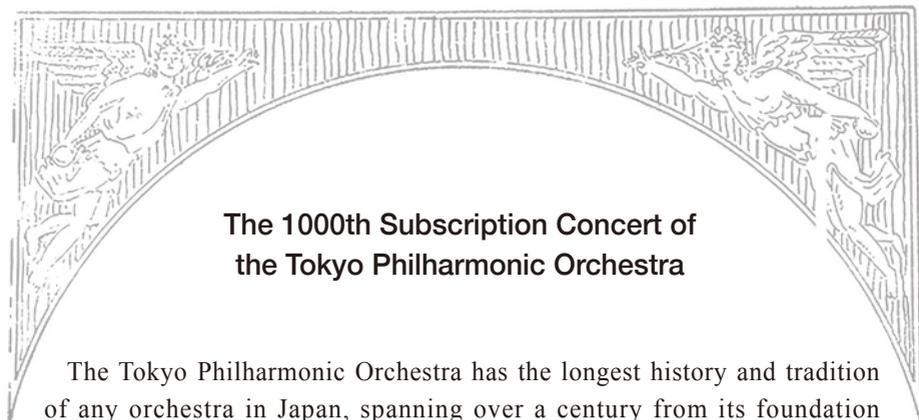
The final movement is a rapturous, almost delirious dance of joy in the key of F-sharp major, which to Messiaen was the most luminescent (*lumineuse*) of keys. A huge crescendo leads into the final presentation of the Love Theme, now proclaimed by the full orchestra in unison, *fortississimo*.

Across the span of ten contrasting movements and some eighty minutes of music we have encountered cumulative superimposition, non-retrogradable rhythms, rhythmic modes, cyclic themes, canons, asymmetric augmentation, diminution, and much more. The technical details need concern only musical theorists; listeners are invited to let the music wash over them in a panoply of sensuous colors and textures, which provide a soaring, mystic vision of cosmic love.

**OLIVIER MESSIAEN:** Born in Avignon, December 10, 1908; died in Paris, April 27, 1992 **Work composed:** 1946-48 **World premiere:** December 2, 1949 in Boston, conducted by Leonard Bernstein with the Boston Symphony Orchestra **Instrumentation:** piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, piccolo trumpet, 3 trumpets, cornet, 3 trombones, tuba, percussion (tambourine, tambourin de Provence, snare drum, bass drum, triangle, Turkish cymbal, crash cymbals, suspended cymbal, Chinese cymbal, tam-tam, tubular bells, maracas, wood block, temple blocks, glockenspiel, vibraphone), celesta, piano, ondes Martenot, strings

Formerly a horn player in the Montreal Symphony, **Robert Markow** now writes program notes for numerous orchestras and other musical organizations in North America and Asia. He taught at Montreal's McGill University for many years, has led music tours to several countries, and writes for numerous leading classical music journals.

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## The 1000th Subscription Concert of the Tokyo Philharmonic Orchestra

The Tokyo Philharmonic Orchestra has the longest history and tradition of any orchestra in Japan, spanning over a century from its foundation in Nagoya in 1911. It is currently the largest orchestra in Japan with more than 160 members and is distinguished for its deep and varied repertoire, performing symphonic concerts, opera, and ballet at hundreds of engagements every year.

After moving to Tokyo in 1938, the orchestra played a pivotal role in bringing authentic opera to the Japanese public under Chief conductor Manfred Gurlitt (1890-1972). The orchestra became a fully independent organization officially under the “Tokyo Philharmonic Orchestra” name in 1948, with a regular schedule of subscription concerts, opera, ballet, including broadcast programming on Japan’s national television and radio, NHK.

The 1st Subscription concert as Tokyo Philharmonic Orchestra was held on April 20, 1948, at Tokyo Metropolitan Hibiya Public Hall.



The 1st Subscription Concert  
Tokyo Philharmonic Orchestra  
Conductor: Hideo Saito  
Piano: Hiroshi Kajiwara

Tue. 20th April, 1948, 15:00  
Tokyo Metropolitan Hibiya Public Hall.