

exception of the ninth movement, where 13 individual string parts play independently of the orchestra. The percussion writing emphasizes pitched and metallic instruments such as xylophone, glockenspiel, celeste, gongs, and vibraphone. Coupled with the piano, the percussion section forms an orchestra within an orchestra, and bears a likeness to the Balinese gamelan. The solo piano part is concerto-like in scope, including fiery displays of virtuosity in the cadenzas, several bird songs, and its role as part of the gamelan percussion orchestra. The piano part was written for and dedicated to his wife Yvonne Loriod, as was the Ondes Martenot part for her sister Jeanne Loriod.

Turangalîla is also a study in contrasts: melismatic contrapuntal strands contrast with sustaining, block-like sonorities moving in homorhythm; loud and arresting orchestral sound with passages of near inaudibility; dense chromaticism with the major mode; mystery with ecstasy; and brightness with darkness.

Messiaen TURANGALÎLA SYMPHONIE

MAURICE LE ROUX - Orchestre National De La R.T.F.



Olivier Messiaen's *Turangalîla-Symphonie* (1948) was commissioned -- without restrictions to instrumentation or length -- by Sergey Koussevitzky for the Boston Symphony Orchestra. Consequently, *Turangalîla* is scored for a large orchestra with a solo piano part, and makes use of the Ondes Martenot -- an early electronic instrument -- for eerie glissandi and sustained melodic gestures. The work is written in ten movements and lasts in excess of 75 minutes. It was premiered by Leonard Bernstein and the BSO in 1949. Though *Turangalîla* is Messiaen's most popular orchestral work, it is often mistaken for his most typical; its secular subject material and relatively sparse use of bird songs makes it unique in his orchestral oeuvre. Along with the song cycles *Harawi* (1945) and *Cinq Rechants* (1948), *Turangalîla* is the second of a three-work cycle inspired by the "Tristan" myth. Compiled by Messiaen, the title is derived from Sanskrit and collectively means love song, and hymn to joy, time, movement, rhythm, life, and death.

Turangalîla contains many themes that relate to each of its ten movements, but there are also four larger, cyclic themes that recur throughout the work. The first cyclic theme is based on thirds and is most often played by fortissimo by the trombones. Messiaen

refers to this as the "statue theme," metaphoric for the oppressive brutality of ancient Mexican monuments. The second "flower" theme is heard pianissimo in the clarinets, alluding to the colors of flowers. Messiaen considers the third "love" theme to be the most significant of the four. The fourth theme is a chain of chords that undergoes rhythmic, contrapuntal, and registral transformations.

Messiaen uses three rhythmic "characters" that function in contrapuntal augmentation (attackers), diminution (victims), and unchanging (observers) note values. He also makes extensive use of non-retrogradable rhythms, or rhythmic units that are the same forwards as backwards. Relating to architecture and other decorative arts, non-retrogradable rhythms are ordered around a central axis where two equivalent halves meet.

Turangalîla also displays Messiaen's vivid sense of orchestral color. The woodwinds are grouped in threes and have extensive solos, dense contrapuntal webs, bird songs, and highly colored harmonic collections. The brass are led by the trumpets, especially the brilliant piccolo trumpet in D, along with three trumpets in C, cornet, four horns, three trombones, and tuba. The string section is generally heard as a homogeneous group, with the

Messiaen

TURANGALÎLA SYMPHONIE

MAURICE LE ROUX - Orchestre National De La R.T.F.

- 1 I Introduction 6:09
- 2 II Chant D'Amour 1 7:34
- 3 III Turangalîla 1 5:59
- 4 IV Chant D'Amour 2 11:25
- 5 V Joie Du Sang Des Étoiles 6:21
- 6 VI Jardin Du Sommeil D'Amour 10:05
- 7 VII Turangalîla 2 4:02
- 8 VIII Développement De L'Amour 11:35
- 9 IX Turangalîla 3 4:40
- 10 X Finale 7:20

Piano - Yvonne Loriod Ondes Martenot - Jeanne Loriod

Recording Info: Recorded in Paris, 11 & 13 October 1961 by Vega Records

Engineer - Pierre Rosenwald



For more info e-mail us:
admin@highdeftapetransfers.com
or visit our website:
www.highdeftapetransfers.com