

BRUSSELS PHILHARMONIC

EN

MOZART & HAYDN



Elisabeth Leonskaja in the middle of a pleasant
but important conversation with Mozart

BRUSSELS PHILHARMONIC PRESENTS AN ATELIER PRODUCTION

CONDUCTOR **KAZUSHI ONO**

PIANO **ELISABETH LEONSKAJA** CONCERTMASTER **OTTO DEROLEZ**

JOSEPH HAYDN SYMPHONY NO. 96 IN D MAJOR "MIRACLE"

W. A. MOZART PIANO CONCERTO NO. 9 IN E-FLAT MAJOR "JEUNE HOMME"

JOSEPH HAYDN SYMPHONY NO. 102 IN B-FLAT MAJOR

SAT
10.12

FLAGEY
BRUSSELS

**“SUCH AS WAS NEVER
HEARD BEFORE OF ANY
MORTAL’S PRODUCTION!”**
CHARLES BURNEY ABOUT THE LONDON SYMPHONIES OF HAYDN

PROGRAMME

Brussels Philharmonic
Kazushi Ono, conductor
Elisabeth Leonskaja, piano

Joseph Haydn

Symphony No. 96 in D major, Hob. I:96 “The Miracle” (1791)

- I. Adagio - Allegro
- II. Andante
- III. Menuet: Allegretto
- IV. Vivace

Wolfgang Amadeus Mozart

**Piano Concerto No. 9 in E-flat major,
K. 271 “Jeunehomme” (1777)**

- I. Allegro
- II. Andantino
- III. Rondo: Presto

— intermission —

Joseph Haydn

Symphony No. 102 in B-flat major, Hob. I:102 (1794)

- I. Largo - Vivace
- II. Adagio
- III. Menuet: Allegro
- IV. Presto

Conductor
Kazushi Ono

Soloist
Elisabeth Leonskaja, piano

MUSICIANS BRUSSELS PHILHARMONIC

Concertmaster
Otto Derolez

Violin 1
Bart Lemmens ⁽¹⁾
Olivia Bergeot, Annelies Broeckhoven,
Cristina Constantinescu, Fasli Kamberi,
Justine Rigutto, Kristina Rimkeviciute,
Elizaveta Rybentseva, Anton Skakun,
Alissa Vaitsner, Gillis Veldeman

Violin 2
Mari Hagiwara ⁽¹⁾
Samuel Nemptanu ⁽¹⁾
Alexis Delporte,
Francisco Dourthé Orrego,
Aline Janeczek, Mireille Kovac,
Eléonore Malaboeuf, Sayoko Mundy,
Naoko Ogura, Eline Pauwels,
Julien Poli, Stefanie Van Backlé

Viola
Mihai Cocea ⁽¹⁾
Griet François ⁽²⁾
Philippe Allard, Hélène Koerver,
Amalija Kokeza,
Agnieszka Kosakowska,
Stephan Uelpenich, Patricia Van Reusel

Cello
Kristaps Bergs ⁽¹⁾
Karel Steylaerts ⁽¹⁾
Kirsten Andersen, Barbara Gerarts,
Julius Himmler, Emmanuel Tondus

Double Bass
Jan Buyschaert ⁽¹⁾
Luzia Correia Rendeiro Vieira,
Daniele Giampaolo

Flute
Wouter Van den Eynde ⁽¹⁾
Sarah Miller

Oboe
Maarten Wijnen ⁽¹⁾
Jonas Schoups

Bassoon
Karsten Przybyl ⁽¹⁾
Alexander Kuksa

Horn
Hans van der Zanden ⁽¹⁾
Luc van den Hove

Trumpet
William Castaldi ⁽¹⁾
Rik Ghesquière

Timpani
Titus Franken ⁽¹⁾

⁽¹⁾ principal

⁽²⁾ soloist

WELCOME

Two of Haydn's London symphonies are on the programme, from a series of twelve symphonies that he had written on the occasion of two visits to London between 1791 and 1795. It was probably during the premiere of his Symphony No. 102 that a chandelier fell from the ceiling, and it was only by a miracle that no one was injured. But this accident has mistakenly been told of the performance of Symphony No. 96, as a result of which the work came to be called the "Miracle". The two works are linked not only by this anecdote, but also by their ultimate artistic quality – the London symphonies embody the apex of Haydn's orchestral output.

Mozart wrote his Piano Concerto No. 9 in E-flat Major, often called "Jeunehomme", in 1777, in honour of the talented pianist Madame Jenamy. The concerto requires an expert approach: the gallant style, with singing melodies and other apparently simple finesses, lays bare any weakness in technique or sensitivity of the pianist. Grande dame Elisabeth Leonskaja performs this concerto, according to Bachtrack, "as if she is in the middle of a pleasant but important conversation with the notes, the audience, the orchestra, even with Mozart."

PROGRAMME NOTES

Mozart and Haydn, means returning to the source of the symphony; not to its absolute origins, but to the first flagbearers of the genre. Prolific composers who, with their dedication and innovative ideas, turned the symphony into one of the most important genres in classical music. At the same time, this programme is also one that features a confusion of names and of historical inaccuracy. A centuries-long quest for the mysterious, eponymous "jeunehomme" of Mozart's Ninth Piano Concerto that was resolved only in 2004, and an unsolved question about the miraculous events during the première of Haydn's Symphony No. 96... or should we say Symphony No. 102?

'AND SO I WAS FORCED TO BE ORIGINAL'

Our traditional image of Joseph Haydn is of a pious, good-humoured man, concerned with others. The man known as "Papa Haydn". But when, in 1791, he arrived in London, the composer was first and foremost a worldly citizen of the world. The Enlightenment ideal of an honnête homme, who with his cheerful righteousness, fluency and creative genius had gained entry into the highest social circles.

His first works in the British capital, which at the time was the most bustling metropolis in the world, are hectic and full of pleasantries. His 30-year career among the Austrian

aristocracy, as the Kapellmeister (musical director) of the Esterházy court, had spread Haydn's music throughout Europe. During his lifetime, he was the most popular composer of his day. In London, he was nothing less than a superstar. The newspapers announced his arrival day in, day out; everyone wanted to take him out for a meal. Haydn had to restrain himself to avoid being constantly on the go. "Everyone wants to get to know me... but I have to think of my health and my work. I receive visitors only after 2 pm," he wrote in a letter.

At the urging of the musician and impresario Johann Peter Salomon, Haydn left the Hungarian court after the death of Prince Nikolaus in 1790. The composer had promised Salomon he would write new works for the 1791 musical season: six symphonies, an opera and twenty undefined smaller compositions. A few years later, he would write a second cycle of six symphonies.

With these twelve works, Haydn definitively broke out of the traditional symphonic framework, although one can hardly speak of a radical break. What Haydn often did is to gradually deepen the genre. Calling his own past into question and then always going one step further. His Symphony No. 96, for example, looks over its shoulder to the Paris cycle that he had composed a few years earlier (1785–1786). At that time, Haydn's opening and final movements were quite long.

In the first London cycle, he continued to embroider on this innovation, but within the expanded form, he used many more original themes, dynamic extremes and stylistic quirks.

The second cycle, to which his Symphony No. 102 also belongs, is the apex of Haydn's symphonic compositions. After the formal innovations of the Paris symphonies and the thematic novelties, in 1775 he set off in search of new tonal atmospheres. He added extra instruments to the orchestra, and used more daring modulations than ever before. A typical feature of these is the way Haydn manipulated the traditional form in order to incorporate the new instruments. For example, he repeats the opening of the adagio movement of the 102nd Symphony, handing the melodious theme in the strings over to the brass.

Haydn's London symphonies are highly experimental and attest to a desire to expand the boundaries that is typical of this composer. "And so, I was forced to be original," Haydn said later in life to his biographer when describing his evolution as a composer. Nowhere is that principle more clearly expressed than in his London cycles. The audience was also enormously enthusiastic about this new music. They were "such as were never heard before, of any mortal's production," the critics raved. The symphonies were so successful that they even gave rise to a drama.

At one of the concerts, a chandelier fell from the ceiling. Miraculously, no one was hurt because the audience was rushing en masse to the front to congratulate Haydn on his composition. It was long thought that this incident occurred at the première of his Symphony No. 96, but in fact it turns out that it was more likely at the première of his Symphony No. 102. While we await a decisive historical proof, you get two miracles for the price of one.

"JEUNEHOMME" OR YOUNG WOMAN?

Hardly a few years after Haydn's London successes, Mozart wrote his Ninth Piano Concerto (1777). As innovative as Haydn's symphonies had been, so forward-looking was Mozart's symphonic writing in the concerto.

By contrast with Haydn, who evolved more gradually, it is perfectly justified in Mozart's case to consider his Ninth as a turning point. Extra-musical factors certainly played a role here: in his early 20s, Mozart had just broken with his patrons at the Salzburg court; only a few months later, he would lose his mother while they were both in Paris.

Nevertheless, it is significant that in Mozart's Ninth Piano Concerto, we see the first signs of a new style of composition. The work is on a notably grander scale – the Ninth is almost ten minutes longer than the Eighth Piano Concerto. In the Andantino movement, Mozart plays with the customary theories of the emotions,

which determine how a composer is meant to use music to awaken the emotions. He uses virtuoso piano runs and makes surprising choices in the parts. The soloist's very early entry, in the third bar, is completely normal nowadays (you see that, for example, in Rachmaninov's Third Piano Concerto as well), at the time, it was unheard of.

Moreover, inspired by his earlier tours, Mozart incorporated ever more "local colour" into his works. These are mostly very subtle allusions to the fashions of the day, intended to please the local audiences. Mozart's sister, Nannerl, said about a later work (his Seventh Piano Sonata) that "everyone could tell that it was written in Mannheim." His father expressed his view of that work a bit more prudently, as 'in the Mannheim style, but not to such an extent that your own talent is spoiled.'" In the Ninth Piano Concerto, Mozart draws his ideas from Provence, in France, and uses a vigorous rigaudon folk dance as the theme of his final movement.

All these innovations meant that the work was generally very highly regarded. As evidence in that regard is the fact that Mozart would perform the work himself several times in later years. That was not at all customary at the time. Critics and performers also esteemed the work highly. The musicologist Alfred Einstein called it "Mozart's Eroica", and the pianist Alfred Brendel called the work "one of the greatest wonders of the world." One mystery remained about the work for centuries: who is this mysterious

"Jeunehomme" to whom the work is dedicated? In 2004, the musicologist Michael Lorenz finally discovered the truth. He learned that the name was nothing more than a 20th-century crowd pleaser. A deliberate corruption of the name, since the original read: Jenamy. That name conceals not the expected "young man", but the pianist Louise Victoire Jenamy. The daughter of a famous choreographer is the one to whom Mozart dedicated his work. But even with that puzzle finally solved, the nickname "Jeunehomme" is still often associated with the work. After all these years, still an excellent marketing stunt!

Commentary by Jasper Croonen.

KAZUSHI ONO, MUSIC DIRECTOR

www.kazushiono.com

Kazushi Ono's musical personality was formed by the cultures of both Japan, where he was born, and Europe, where he studied, and his work has reflected both influences ever since.

He trained in Europe under Wolfgang Sawallisch and came to public attention winning first prize in the 1987 Toscanini Competition. He went on to hold appointments including Zagreb Philharmonic Orchestra, Karlsruhe Opera, La Monnaie, Opéra National de Lyon and Barcelona Symphony Orchestra, and from this season, Brussels Philharmonic. As a keen gourmet, he has savoured the different regional foods as much as the music during his visits to renowned orchestras all over the world.

In Japan, he was principal conductor of the Tokyo Philharmonic Orchestra early on in his career and now serves as Music Director of Tokyo Metropolitan Symphony Orchestra (TMSO) and Artistic Director of the New National Theatre Tokyo (NNTT).

His passion and curiosity for repertoire also takes him in different directions – the standard classics but also to new music. He has commissioned several works, such as Mark-Anthony Turnage's *Hibiki*, which won a Royal Philharmonic Society award, *Asters* by Akira Nishimura and Dai Fujikura's *A Dream of Armageddon*.

His programming at NNTT also includes Baroque, 20th-century and bel canto masterpieces. He spent much of lockdown in Tokyo at the piano singing Wagner operas.

Ono is a vocal advocate for the role of culture in all our lives. At TMSO he leads the special SaLaD Music Festival, which encourages young children and families into the concert hall. During the initial stages of the pandemic, he led groundbreaking research into the transmission of particles and the use of ventilation that meant that orchestras could get back to playing safely.

In 2017 he was awarded 'Officier de l'ordre des Arts et des Lettres' by French cultural minister Françoise Nyssen, adding to the prestigious Asahi Prize in January 2015, for his contribution to the development and progress of Japanese society.

ELISABETH LEONSKAJA, PIANO

www.leonskaja.com

For decades now, Elisabeth Leonskaja has been among the most celebrated pianists of our time. Always remaining true to herself and to her music, she is following in the footsteps of the great Russian musicians of the Soviet era, such as David Oistrakh, Sviatoslav Richter and Emil Gilels.

Leonskaja was born in Tbilisi, Georgia, to a Russian family. She gave her first concerts as early as age 11. Her talent soon brought her to study at the Moscow Conservatory. She has shared the stage with orchestras like New York Philharmonic, Czech Philharmonic and the Saint Paul Chamber Orchestra, among others. She won prizes in the prestigious Enescu, Marguerite Long and Queen Elizabeth international piano competitions. Besides this, her work has been awarded with the Caecilia Prize and the Diapason d'Or. In 2020 she received the International Classical Music (ICMA) Lifetime Achievement Award.

BRUSSELS PHILHARMONIC

www.brusselsphilharmonic.be

"The world needs symphonic music. And symphonic music needs the world."

That is the firm belief of the Brussels Philharmonic. As a symphony orchestra founded in 1935 under the auspices of the Belgian public broadcaster, unveiling the symphonic world as best we can is deep in our DNA. By innovating while maintaining full respect for the value of the past, we keep the symphonic music of the past, present and future relevant and inspiring – for ourselves and all of society. We do this from the historic Studio 4 at Flagey in Brussels, together with our music director Kazushi Ono: he shares our open and adventurous spirit and our rock-solid belief in the need for cross-fertilization between art, life and society.

With our activities firmly based in our home city of Brussels, the Brussels Philharmonic focuses resolutely on 4 areas, each of which is intended to bring people together around symphonic music:

> Brussels Philharmonic Bucket List: our own distinctive selection of the great symphonic repertoire, with works that we think you must hear live in a concert hall at least once in your life.

> Brussels Philharmonic Atelier: back to the source of symphonic music, the art

of playing music in a smaller formation. We work carefully and in depth, with extra attention to delicate details.

> Brussels Philharmonic Lab: a place where contemporary music is given the leading role, researched and tested, and exposed to other arts or forms of performance. A radical decision to experiment and focus on the future, with guest conductor Ilan Volkov.

> film & festival: as a former broadcast orchestra, the Brussels Philharmonic has a deeply rooted love of film music. And we love to share our enthusiasm, knowledge and expertise with partners and festivals.

In, around and throughout the many concerts we offer, the golden thread is the theme of EXPLORE: a wide range of diverse, joined-up initiatives that invite audiences to discover, explore in greater depth, admire, share, and connect. By means of meetings, podcasts, chamber music, guided walks, educational materials and workshops, discussions after concerts, customized introductions, digital initiatives and much more, the Brussels Philharmonic comes to you. Thanks to the youth orchestra programme, young musicians also receive the opportunity to get down to work themselves: from an amateur level at BOENK! Brussels Young Philharmonic (BOENK!) to the pre-professional at the Youth Orchestra Flanders.

The vision of our music director, Kazushi Ono, an experienced

conductor whose reputation crosses continents, cultures and genres, overlaps in so many ways with that of the orchestra: the authenticity with which the great repertoire is kept alive, the permanent quest for innovation and evolution, the commitment to giving the music of today and tomorrow a central role, and the passion for sharing the love of symphonic music widely and generously.

That sharing takes place first and foremost in our home port at Flagey, where the orchestra rehearses, performs and throws open the doors to its activities, as well as on the major stages and at festivals in Flanders. The orchestra's international reputation comes to the fore in its specialisation in recording soundtracks (including the Oscar-winning music for 'The Artist'), the many successful recordings for labels such as Deutsche Grammophon, and the ambitious projects on prestigious stages around the world (Carnegie Hall, New York, Philharmonie de Paris, Musikverein Wien, Grosses Festspielhaus Salzburg, Cadogan Hall, London).

Brussels Philharmonic is an institution of the Flemish Community.

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