

BRUSSELS PHILHARMONIC

EN

# MOZART MAHLER 5



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**SAT**  
**01.10**

**BRUSSELS PHILHARMONIC PRESENTS**  
**OPENING CONCERT SEASON 22-23** CONDUCTOR **KAZUSHI ONO**  
BASSOON **MARCEAU LEFÈVRE** CONCERTMASTER **OTTO DEROLEZ**  
W.A. MOZART FAGOTTKonzert B-DUR KV 191  
GUSTAV MAHLER SINFONIE NR. 5 CIS-MOLL

**FLAGEY**  
**BRUSSELS**

**“FOR ME, MAHLER IS A VERY  
IMPORTANT KEY COMPOSER.  
HIS COMPOSITIONS ARE SO  
WELL CONSTRUCTED AND  
WELL BALANCED - USING  
ELEMENTS FROM CLASSICAL  
MUSIC LIKE MOZART’S.”**

**KAZUSHI ONO**

## **PROGRAMME**

Brussels Philharmonic · Kazushi Ono, conductor

### **Wolfgang Amadeus Mozart**

**Concerto for bassoon in B-flat major, KV 191 (1774)**

I. Allegro

II. Andante ma adagio

III. Rondo: Tempo di menuetto

soloist: Marceau Lefèvre, bassoon

### **Gustav Mahler**

**Symphony No. 5 in C-sharp minor (1904)**

I. Trauermarsch

II. Stürmisch bewegt

III. Scherzo: Kräftig, nicht zu schnell

IV. Adagietto

V. Rondo - Finale

**MUSICIANS  
BRUSSELS PHILHARMONIC**

Conductor  
Kazushi Ono, music director

Concertmaster  
Otto Derolez

Soloist  
Marceau Lefèvre, bassoon

Violin 1  
Nadja Nevolovitsch <sup>(1)</sup>  
Bart Lemmens <sup>(2)</sup>  
Sylvie Bagara, Olivia Bergeot,  
Annelies Broeckhoven,  
Cristina Constantinescu,  
Veerle Houbraken, Christophe Pochet,  
Justine Rigutto, Kristina Rimkeviciute,  
Elizaveta Rybentseva, Anton Skakun,  
Alissa Vaitsner

Violon 2  
Mari Hagiwara <sup>(1)</sup>  
Samuel Nemtanu <sup>(1)</sup>  
Caroline Chardonnet, Alexis Delporte,  
Francisco Dourthé Orrego,  
Aline Janeczek, Mireille Kovac,  
Eléonore Malaboeuf, Sayoko Mundy,  
Naoko Ogura, Eline Pauwels, Julien Poli

Viola  
Kris Hellemans <sup>(1)</sup>  
Griet François <sup>(2)</sup>  
Philippe Allard, José-Miguel Freitas,  
Phung Ha, Hélène Koerver,  
Agnieszka Kosakowska,  
Barbara Peynsaert, Stephan Uelpenich,  
Patricia Van Reusel

Cello  
Kristaps Bergs <sup>(1)</sup>  
Karel Steylaerts <sup>(1)</sup>  
Kirsten Andersen, Barbara Gerarts,  
Julius Himmler, Sophie Jomard,  
Emmanuel Tondus, Elke Wynants

Double Bass  
Jan Buysschaert <sup>(1)</sup>  
Thomas Fiorini, Daniele Giampaolo,  
Simon Luce, Koen Toté, Luzia Vieira

Flute  
Wouter Van den Eynde <sup>(1)</sup>  
Sarah Miller  
Jill Jeschek <sup>(2)</sup>  
Nil Tena <sup>(2)</sup>

Oboe  
Joris Van den Hauwe <sup>(1)</sup>  
Maarten Wijnen  
Lode Cartrysse <sup>(2)</sup>

Clarinet  
Anne Boeykens <sup>(1)</sup>  
Álvaro Ferrer Pedrajas  
Midori Mori <sup>(2)</sup>

Bassoon  
Karsten Przybyl <sup>(1)</sup>  
Alexander Kuksa  
Jonas Coomans <sup>(2)</sup>

Horn  
Hans van der Zanden <sup>(1)</sup>  
Francesc Saez Calatayud <sup>(3)</sup>  
Luc van den Hove  
Mieke Ailliet <sup>(2)</sup>  
Marlies Callebert, Loek Paulissen ,  
Claudia Rigoni

Trumpet  
Ward Hoornaert <sup>(1)</sup>  
Rik Ghesquière, Luc Sirjacques  
Steven Bossuyt <sup>(2)</sup>

Trombone  
David Rey <sup>(1)</sup>  
Camille Jadot  
Tim Van Medegael <sup>(2)</sup>

Tuba  
Jean Xhonneux <sup>(2)</sup>

Timpani  
Gert François <sup>(1)</sup>

Percussion  
Gert D'haese <sup>(2)</sup>  
Titus Franken <sup>(2)</sup>  
Stijn Schoofs, Bart Swimberghe

Harp  
Eline Groslot <sup>(2)</sup>

<sup>(1)</sup> principal  
<sup>(2)</sup> soloist  
<sup>(3)</sup> assistant

## WELCOME

For anyone not yet familiar with Mahler's music, his epic 5th Symphony makes an ideal 'first date'. In this work, the composer was finally read to leave behind his quest for answers to the big life questions, and to focus with all his might and optimism on life. Marceau Lefèvre, the principal bassoon player of the Brussels Philharmonic, opens the concert as the soloist in Mozart's bassoon concerto. Nothing could be more lovely – or more exciting – than standing on the stage in front of your colleagues: "It will be a wonderful moment that will remain engraved in my memory!"

## PROGRAMME NOTES

In a discussion with Sibelius, Gustav Mahler (1860-1911) explained what he considered that a symphony must comprise: "A symphony must be like the world. It must embrace everything." Mahler's symphonies do indeed include a wide range of genres and – often contradictory – emotions that follow each other in quick succession. This earned him the criticism that his symphonies were like a 'potpourri'. But for Mahler, these extremes were precisely the building blocks of his symphonic universe.

For anyone not yet acquainted with Mahler's music, his epic Fifth Symphony is an ideal 'first date'. It is an intense work that reflects both the force of nature in the Austrian mountains and his love for his wife Alma, expressed in the Adagietto – world-renowned thanks to Visconti's film *Death in Venice*. Mahler himself said of this symphony: "Every note is full of vitality and spins around as if in a whirlwind. There is nothing romantic or mystical about it, it is simply an expression of incredible energy. It is a human being in the full light of day, in the prime of his life."

Less well known is the Concerto for Bassoon in B-Flat Major by Wolfgang Amadeus Mozart (1756-1791). In this unusual composition, Mozart highlights the playful and lyrical potential of the instrument, without resorting to virtuoso showmanship. The result is a

cheerful and warm dialogue between the bassoon and the orchestra.

### A UNIQUE CONCERTO

Mozart completed his Concerto for Bassoon in B-Flat Major KV 191 on 4 June 1774 in Salzburg. He had been working there for some time as a composer, performing musician and Kapellmeister at the archbishop's court. Despite rumours that Mozart wrote several concertos for this instrument, this is the only surviving bassoon concerto, and the first composition in that genre for a wind instrument. His concertos for winds were almost all occasional pieces written for a specific soloist. Potential candidates for this one are two bassoonists serving in the Salzburg court orchestra, and Thaddäus von Dürnitz, an aristocratic amateur bassoonist from Munich and a great admirer of Mozart.

The bassoon was not a usual solo instrument; Mozart clearly had good insight into the potential of the instrument. The bassoon had in that period undergone some significant technical innovations, which made possible octave leaps allowed the instrument to be played softer. At the beginning of the 19th century, Koch included the bassoon in his *Musikalisches Lexicon* as "the instrument of love". Mozart used its lyrical qualities mainly in the second, slow movement of the concerto. It

is a dreamy aria, in which the opera seems not far away. Mozart reused the theme later in the aria *Porgi, Amor* at the beginning of the second act of his opera *Le Nozze di Figaro* (The Marriage of Figaro). In the fast corner pieces, the focus seems more on the virtuosic qualities of the bassoon(ist), with rapid staccatos and runs, and wide melodic leaps. The orchestra, made up of two oboes, two horns and strings, does much more than just provide an accompaniment, and is constantly in dialogue with the soloist.

### A SYMPHONY LIKE LIFE

Mahler had a lifelong romance with death: on the one hand, it was a synonym for fear and temporality – Mahler lost eight brothers and sisters, both his parents and later his eldest daughter as well – and on the other hand, eternal life looms in the hereafter. The theme runs like a golden thread through his orchestral works. His Fifth Symphony contains all the extremes of life; from a funeral march, the sound of time ticking by, to a yearning Adagietto for his beloved Alma. But most of all, the work celebrates the triumph of humanity over grief and death.

Mahler composed the work in 1901, mostly during his summer spent in Maiernigg, a village on the shores of the Wörthersee in Austria. It was a tumultuous year: in the spring, he had recovered from a serious

illness, but the period was followed by a productive summer and autumn, both for his career and his personal life. Mahler met the charming and intelligent Alma Schindler, the daughter of the landscape painter Jakob Emil Schindler, at a gathering at the home of mutual friends. He fell in love at first sight, and married her just four months later.

Initially, Mahler had been planning a symphony in four movements, but during their honeymoon in August 1902, he changed his mind and added the now famous Adagietto. The symphony opens with a funeral march, which is gradually transformed into a plaintive melody about death. A passionate climax leads into the second movement, which harks back to the funeral march. Halfway through, there a moment of triumph appears to break through, but the blissful feeling quickly gives way to sombre tones. After a rest, an exuberant Scherzo is heard: an extensive succession of folk and Viennese dances in which the first horn leads the dance. In the Adagietto, calm returns. The sugary-sweet melodies in the strings are nothing less than a declaration of love to Mahler's 'beloved Almscher!', to whom he dedicated the symphony. They were apparently inspired by a poem that he had written for Alma: "How much I love you, my sunbeam, I cannot tell you with words. Only my longing, my love, and my bliss can I with anguish declare." The final movement follows without a pause; in it the themes

from the previous movements are interwoven in an impressive interplay with each other into a magnificent, sun-drenched closing celebration.

On 24 August 1902, Mahler announced the completion of the symphony in a letter to two friends, but the ultimate version would come only in 1903 – as was his custom, Mahler made many more changes to the score. He apparently continued until the end of his life to work on perfecting and refining the orchestration: his last revisions date from 1910.

Commentary by Aurélie Walschaert

**“MY GOAL AS A CONDUCTOR IS  
TO LIBERATE THE MUSICIANS  
AND LET THEM MAKE MUSIC.”**  
KAZUSHI ONO

## **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 ground-breaking 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.

## **MARCEAU LEFÈVRE, BASSOON**

Since 2017, Marceau Lefèvre (\*1993, France) has been principal bassoon player of the Brussels Philharmonic. On October 1, he opens the concert as the soloist in Mozart's bassoon concerto. Nothing could be more lovely – or more exciting – than standing on the stage in front of your colleagues: "It will be a wonderful moment that will remain engraved in my memory!"

Marceau discovered the instrument at the age of 12, which led to his studies in Paris and Berlin. He is award winner of competitions such as the Hülsta Woodwinds Münster, the Wiener Klassik Baden, the Aeolus Competition Düsseldorf, the Fmaji Paris and the Fernand Gillet Fox Competition, and was a member of the renowned Karajan Academy of the Berlin Philharmonic. His 2015 debut album *Arundo* was warmly received by the press.

Passionate about orchestral repertoire, Marceau gained his first significant orchestral experience as a member of the Verbier Festival Orchestra, the Mahler Youth Orchestra and the Schleswig Holstein Festival Orchestra. Today, Marceau regularly performs as a guest principal bassoon player in major orchestras including the Royal Concertgebouw Orchestra and the Orchestre National de France, as well as a soloist with well-known

orchestras and making guest appearances at prestigious festivals.

He is also a member of several ensembles such as the Akébia Quintet, the La Fresque Woodwind Ensemble, the Carousel Chamber Music Ensemble and the woodwind quintet BREEZE. He performs regularly with the Scharoun Ensemble Berlin and the Royal Concertgebouw Orchestra Camerata.

## BRUSSELS PHILHARMONIC

www.brusselphilharmonic.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.

# BRUSSELSPHILHARMONIC

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Vlaanderen  
vriewoelig woord



flagey

MET DANK AAN DE BELGISCHE TAX SHELTER & BELGA FILMS FUND