

BRUSSELS PHILHARMONIC

STRAUSS: EINE ALPENSINFONIE



love story in the Bavarian Alps

BRUSSELS PHILHARMONIC PRESENTS

A BUCKET LIST PRODUCTION

CONDUCTOR NIKOLAJ SZEPS-ZNAIDER

CONCERTMASTER OTTO DEROLEZ

STRAUSS EINE ALPENSINFONIE

WITH THE SUPPORT OF BESIDE TAX SHELTER AND THE BELGIAN TAX SHELTER



Vlaanderen
voorbeeld werk



flagey

V.J. GUNTHER BROUCKE - ONTWERP LIESBET LUTIN - FOTO © LIESBET PEREMANS

YOUR CONCERT DAY

13:30 ATELIER KIDS:

Symfomania! 10+ | Eine Alpensinfonie
(NL/FR)

14:15 PRE-CONCERT TALK FOYER 2

Sander de Keere (EN)

15:00 CONCERT STUDIO 4 (without intermission → 16:15)

RICHARD STRAUSS

Eine Alpensinfonie, op. 64 (1911-1915)

Nacht

Sonnenaufgang

Der Anstieg

Eintritt in den Wald

Wanderung neben dem Bache

Am Wasserfall

Erscheinung

Auf blumige Wiesen

Auf der Alm

Durch Dickicht und Gestrüpp auf Irrwegen

Auf dem Gletscher

Gefahrvolle Augenblicke

Auf dem Gipfel

Vision

Nebel steigen auf

Die Sonne verdüstert sich allmählich

Elegie

Stille vor dem Sturm

Gewitter und Sturm, Abstieg

Sonnenuntergang

Ausklang

Nacht

PROGRAMME NOTES

Richard Strauss (1864-1949) depicted the beauty of nature in his last major orchestral work. In his Alpine Symphony (Eine Alpensinfonie), the impressive mountain range serves as the backdrop for what is almost a work of film music: rich tonal combinations evoke a walk on a mountain slope in seventeen snapshots, from the glistening dew at dawn through a powerful storm to nightfall. Sure to guarantee 45 minutes of fascinating music.

ENLIGHTENMENT AT THE SUMMIT

In 1900, Richard Strauss (1864-1949) wrote his parents that he had found new inspiration for a symphonic poem that would start “with a sunrise in Switzerland. Beyond that, I had just one idea (a tragic love story of an artist) and a few themes.” For many years, the work remained unfinished, until in 1911 the composer was drawn back to the score. “I want to call my Alpine Symphony The Antichrist”, he confided in his diary, “for it comprises moral purification through one’s own power, liberation through work, and the worship of eternal and glorious nature.” The composer took the term ‘Antichrist’ from the book of the same name by Friedrich Nietzsche. Strauss had read it in 1895, shortly after its publication, and could identify fully with Nietzsche’s theory of and criticism of Christendom. In addition to a controversial attack on Christendom, the work also contained a positive message in the idea that illumination could be achieved by a physical ascent in, or rising to physical challenges in the physical world.

Strauss completed his Alpine Symphony (Eine Alpensinfonie) in 1915. The score of the

masterpiece, with 23 headings, was set for 123 instruments (including an organ, a wind machine and cowbells), each of which has a considerably virtuoso part to play. “Now at last I have learned to orchestrate”, Strauss apparently remarked during the rehearsals for the first performance by the Dresden Hofkapelle. The instrumental colours and textures produced by the enormous ensemble are indeed meticulously indicated and described in the score by the composer.

At the première in 1915, there were mixed reactions. “Film music”, some murmured contemptuously. Richard Strauss’ reputation suffered for many years from his supposed ties with the Nazi regime as well as from a rigid view of music history: for decades, his work was dismissed as one of the conservative neo-Romantic tone painters. But the generation of composers born after 1935 did, fortunately, admire Strauss’ oeuvre. His tonal style was no longer regarded as a less progressive side track, but as a playful, unpredictable and sometimes even sardonic manipulation and continuation that was treated with respect and attention. Even the German avant-garde composer Helmut Lachenmann called for a new reading of Strauss. When the work is listened to with intelligence and perceptive effort, said Lachenmann, one discovers that it is a psychological and risky adventure, a wilderness of sound in which tonality serves as the guard-rail. *Eine Alpensinfonie* is, in his view not only a lively description of nature with some theatrical thunder, but a tragic, instructive and enlightening work.

Commentary by Judith Van Eeckhout

NIKOLAJ SZEPS-ZNAIDER, conductor

Since 2020, Nikolaj Szeps-Znaider holds the Music Directorship of the Orchestre National de Lyon. Besides this, he cherishes a close relationship with the London Symphony Orchestra, and he is also a regular guest conductor, with upcoming returns to the podiums of Chicago Symphony, Cleveland Orchestra, and Montreal Symphony Orchestra. This season, the conductor anticipates his debut with the London Philharmonic Orchestra.

Szeps-Znaider's career began as a violinist. His artistry was awarded by, among others, the Jaroslav Kocian Competition and the International Carl Nielsen Violin Competition, and in 1997, he won the prestigious first prize in the Queen Elisabeth Competition. The 2022/23 season foresees appearances with the NDR Elbphilharmonie Orchestra and Leipzig Gewandhaus Orchestra.

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.

Brussels Philharmonic is an institution of the Flemish Community.

MUSICIANS

CONDUCTOR

Nikolaj Szeps-Znaider

CONCERTMASTER

Otto Derolez

VIOLIN 1

Bart Lemmens ⁽²⁾, Camille Aubrée, Olivia Bergeot, Annelies Broeckhoven, Dante Cáceres, Cristina Constantinescu, Veerle Houbraken, Christophe Pochet, Justine Rigutto, Kristina Rimkeviciute, Anton Skakun, Alissa Vaitsner, Gillis Veldeman

VIOLIN 2

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

VIOLA

Mihai Cocea ⁽¹⁾, Griet François ⁽²⁾, Philippe Allard, José-Miguel Almeida Freitas, Marina Barskaya, Hélène Koerver, Agnieszka Kosakowska, Barbara Peynsaert, Patricia Van Reusel

CELLO

Karel Steylaerts ⁽¹⁾, Aude Dubois, Barbara Gerarts, Julius Himmler, Sophie Jomard, Bénédicte Legrand, Emmanuel Tondus, Elke Wynants

DOUBLE BASS

Jan Buysschaert ⁽¹⁾, Elias Bartholomeus, Luzia Correia Rendeiro Vieira, Thomas Fiorini, Daniele Giampaolo, Simon Luce

FLUTE

Jill Jeschek ⁽¹⁾, Nil Tena Poyu ⁽²⁾, Elise Tossens, Eva Vennekens

OBOE

Maarten Wijnen ⁽¹⁾, Lode Cartrysse ⁽²⁾, Antoine Metivier ⁽²⁾, Emily Ross

CLARINET

Anne Boeykens ⁽¹⁾, Maura Marinucci ⁽¹⁾, Danny Corstjens ⁽²⁾, Midori Mori ⁽²⁾

BASSOON

Marceau Lefèvre ⁽¹⁾, Karsten Przybyl ⁽¹⁾, Jonas Coomans ⁽²⁾, Alexander Kuksa

HORN

Hans van der Zanden ⁽¹⁾, Robin van Gemert ^(1*), Mieke Ailliet ⁽²⁾, Suheyl Barkin Sonmezer ⁽²⁾, David Barreda Tena ⁽²⁾, Marlies Callebert ⁽³⁾, Jason Enuset ⁽³⁾, David Escolá Quiles ⁽³⁾, Marta Sofia Freixo Moreira ⁽³⁾, Kristina Mascher-Turner ⁽²⁾, Lies Molenaar ⁽²⁾, Urmin Nes Majstorovic ⁽³⁾, Ivo Pereira ⁽³⁾, Claudia Rigoni, Lynn Tijssen ⁽³⁾, Luc van den Hove, Jonathan van der Beek ⁽³⁾

TRUMPET

Ward Hoornaert ⁽¹⁾, Rik Ghesquière, Serge Rigauumont, Luc Sirjacques

TROMBONE

David Rey ⁽¹⁾, Søren Brassært ⁽³⁾, Reinaldo
Andrés Donoso Pizarro ⁽²⁾, William Foster ⁽²⁾,
Tim Van Medegael ⁽²⁾

TUBA

Ries Schellekens ⁽²⁾, Jean Xhonneux ⁽²⁾

TIMPANI

Gert François ⁽¹⁾, Gert D'haese ⁽²⁾

PERCUSSION

Titus Franken ⁽²⁾, Gerrit Nulens, Stijn Schoofs,
Gideon Van Canneyt

HARP

Eline Groslot ⁽²⁾, Emma Wauters ⁽²⁾

CELESTA

Anastasia Goldberg ⁽²⁾

ORGAN

Dieter Van Handenhoven ⁽²⁾

⁽¹⁾ principal

^(1*) assistant

⁽²⁾ soloist

⁽³⁾ banda