

BRUSSELS PHILHARMONIC

HAPPY
2023!



A swinging start of 2023!

BRUSSELS PHILHARMONIC PRESENTS
HAPPY 2023! A NEW YEAR'S CONCERT

CONDUCTOR JUN MÄRKL

WITH SOLOISTS OTTO DEROLEZ & SAMUEL NEMTANU

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



Vlaanderen
Vlaamse Gemeenschap
Flemish Community



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

YOUR CONCERT NIGHT

19:00 LIVE MUSIC HALL

with CHAEYEON LEE · HYUNGJIN LEE
"SCOTT" CIZHOU HUANG

(students Royal Conservatoire of Brussels)

19:30 PRE-CONCERT TALK FOYER 2

Sander De Keere & Jun Märkl (EN)

20:15 CONCERT STUDIO 4 (without intermission → 21:30)

GEORG FRIEDRICH HÄNDEL

Water Music, suite No. 2 in D major,
HWV 349: 12. Alla Hornpipe (1717)

BEDŘICH SMETANA

Má Vlast: 2. Vltava (1874)

ANNA CLYNE

Prince of Clouds (2012)

Otto Derolez, violin & Samuel Nemtanu, violin

PAUL DUKAS

L'apprenti sorcier (1897)

LEOPOLD MOZART

Musikalische Schlittenfahrt (1755)

JOHANN STRAUSS JR.

An der schönen blauen Donau, op. 314 (1866)

JOHANN STRAUSS JR.

Pizzicato Polka (1869)

JOHANN STRAUSS JR.

Unter Donner und Blitz, op. 324 (1868)

21:30 AFTERPARTY & LIVE MUSIC HALL

with CHAEYEON LEE · HYUNGJIN LEE
"SCOTT" CIZHOU HUANG

(students Royal Conservatoire of Brussels)

PROGRAMME NOTES

It will be an exuberant and tinglingly fresh start to the new year! The traditional New Year's concert, full of sparkling waltzes and polkas, will for once not be poured with champagne - but with water...

The Brussels Philharmonic is starting off the new year with the jubilant strings and trumpet sounds of Handel's Water Music Suite. The work was written to lend even more grandeur to a 'river party' organized by King George I on the Thames. This is followed by a voyage along the winding Vltava (Moldau) River in the symphonic poem Vltava by Smetana, and a touch of magic with Paul Dukas' L'apprenti sorcier. Leopold Mozart's Musikalische Schlittenfahrt (Sleigh Ride) carries us off through a snowy winter landscape, complete with bells and the cracking of whips in the background. A swinging transition to airy polkas and catchy waltz tunes by the brothers Johann and Josef Strauss. Happy New Year!

MUSIC FOR THE KING

Throughout his career, Georg Frideric Handel (1685-1759) seemed to have a knack for making the right contacts. His talent took him, as a young man, from his home town of Halle to Hamburg, a prosperous and flourishing city where he wrote a number of successful operas. Encouraged by Prince Ferdinando de Medici, he soon travelled on to Italy, the birthplace of opera. There, too, he soon gained access to the ranks of the upper nobility. An important meeting with Prince Ernst August took him to Hanover. There, he was appointed Kapellmeister (conductor) and brought new

life to the musical scene in the city, before settling definitively in England in 1717.

On 17 July of that year, his *Water Music* had its premiere during a boating event held on the Thames by King George I of Great Britain. The event was described by the British newspaper *The Daily Courant* as follows: “At about 8 pm, the king and several aristocrats boarded a royal barge at the Palace of Whitehall for a boat trip upstream to Chelsea. Another barge carried 50 musicians. The whole river was covered with the boats and barges of people who wanted to attend the concert. King George I liked the work so well that he caused it to be played three more times, both on the trip upstream to Chelsea and on the way back to Whitehall.

AN ODE TO THE BEAUTY OF BOHEMIA

It is not the Thames, but the Vltava (Moldau) River that plays a key role in the symphonic poem *Vltava* by the Czech composer Bedřich Smetana (1824-1884). In this work, Smetana united his love for his homeland with a new trend in Romantic orchestral music: telling a story in music. Thus, each movement of the six-part cycle titled *Má Vlast* (My Homeland) depicts an aspect of the nature, folklore or history of Bohemia. The cycle is rarely performed in full, but the second part, *Vltava*, is regularly heard in concert halls.

Smetana himself described the composition as follows: “Two springs pour forth in the shade of a Bohemian forest, one warm and gushing, the other cold and peaceful. Coming through Bohemia’s valleys, they grow into a mighty stream. Through the thick woods it flows as the merry sounds of a hunt are heard

ever closer. It flows through green pastures where a wedding feast is being celebrated with song and dance. At night, wood and water nymphs revel in its sparkling waves. Reflected on its surface are castles – witnesses of bygone days. The Moldau swirls through rapids and a waterfall, finally flowing on toward Prague through the historic Vyšehrad (castle). There it vanishes from sight.” The entire scene can be traced perfectly through the music. At the beginning, two flutes depict the emerging springs. They are joined by ever more and lower instruments, a sign that the stream is growing wider and deeper. A bit later, we hear the brass instruments announce the start of the hunt, and a bit further, we hear the dance coming from the wedding. After a sudden increase in the river’s flow – the orchestra sounds loud and dissonant – the first theme returns in all its solemnity. Prague is now visible.

A TOUCH OF MAGIC

Paul Dukas (1865-1935) also wrote a symphonic poem, *L'apprenti sorcier* (The Sorcerer's Apprentice: Scherzo after a ballad by Goethe). The work tells the story of a self-willed student sorcerer. As soon as the old master goes out the door, the youngster casts a spell on a broom to help him fill the bathtub with water from the river. But his plan soon gets out of hand: the broom refuses to stop and fills the whole house with water. The apprentice can't remember how to stop the broom, so he splits it in two, thereby doubling the problem. Just as he is in danger of going under a flood wave, his master returns home and breaks the spell.

Dukas' talent as orchestrator comes to its fullest expression in *L'apprenti sorcier*. He uses the rich palette of the orchestra's tonal

colours to denote the features of each character. The opening theme immediately sets the tone for the introduction of the disobedient broom – played by the bassoon. Soon thereafter follows a fast melody in the upper strings: the magic makes its entrance. The carefree sorcerer’s apprentice is represented by the woodwinds and the glockenspiel. Walt Disney fell hook, line and sinker for the filmic qualities of the work and in 1940, some 50 years after its composition, immortalized it in his unforgettable animated film *Fantasia*.

WALTZES AND POLKAS

The Viennese waltz has not always enjoyed the popularity it does today, certainly not among elite circles. But at a time when the Viennese waltz was seen as “an inducement to sinful passion”, Johann Strauss the Elder (1804-1849) moved the genre, thanks to his refined orchestration and high-quality performance, from the Viennese taverns to the ballrooms and concert halls. Soon, his son Johann Strauss the Younger emerged as the new ‘waltz king’: he raised the melodic and structural potential of the genre to its highest point. With his waltzes, polkas and marches, he conquered Europe and the United States.

His brother Josef was also an adept of the genre, and together the brothers organized what were known as ‘monster balls’ in Vienna. Each of them stood at the helm of an orchestra and played, spread over two ballrooms, 50 dances in one stretch. The two brothers together composed the famous *Pizzicato Polka*. As the name suggests, the strings play only ‘pizzicato’ in this piece, in other words plucking the strings rather than playing with the bow. A far more boisterous piece is the *Unter Donner*

und Blitz, in which rolling thunder keeps disrupting the music. Strauss' most frequently performed work is most certainly An der schönen blauen Donau. Strangely enough, this waltz never met with success in Vienna itself. But during a concert for the Paris World Exhibition in 1889, the work was performed as an encore and earned jubilant applause.

Commentary by Aurélie Walschaert

JUN MÄRKL, conductor

www.junmarkl.com

Jun Märkl is holding positions as Music Director with the Malaysia Philharmonic Orchestra since 2021, with the National Symphony Orchestra of Taiwan as of 2022, and he is Principal Guest Conductor of Resident Orkest Den Haag and Oregon Symphony Orchestra. Besides this, he conducted orchestras such as the Bavarian Radio Orchestra, Boston Symphony Orchestra and the Orchestra of Paris.

In 1986, he won the conducting competition of the Deutsche Musikrat and, a year later, a scholarship from the Boston Symphony Orchestra to study at Tanglewood with Leonard Bernstein and Seiji Ozawa. In 2012, Märkl was honoured with a title as Chevalier de l'Ordre des Arts et des Lettres from the French Ministry of Culture.

OTTO DEROLEZ, violin

Otto Derolez has been concertmaster of the Brussels Philharmonic since 1999, and is considered one of the Belgium's finest violinists. After his studies with Rudolf Werthen

and Philippe Hirschhorn, he perfected his skills with André Gertler and Yfrah Neaman. He performed several world creations of violin concertos dedicated to him, by composers such as Boudewijn Buckinx, Jeroen D'hoë and Michel Tabachnik, among others.

Derolez has appeared as soloist in internationally renowned concert halls such as the Concertgebouw Amsterdam, Symphony Hall Birmingham, Tokyo Opera City Concert Hall and Osaka Festival Hall. Since 2012, he is Faculty Professor at YOA Orchestra of the Americas, through which he coaches young people with various backgrounds and nationalities. In 2017, he founded the Festival de Musica Huilo Huilo in Patagonia, Chile. This annual event has since become one of the most high-profile music festivals in South America.

SAMUEL NEMTANU, violin

www.samuelnemtanu.com

Samuel Nemtanu is the leader of the second violins section of the Brussels Philharmonic. With a curious mind, he developed a wide versatility as a musician navigating from the classical repertoire to contemporary and electronic music. Also a passionate chamber musician, he has co-founded the Brussels based chamber music ensemble Carousel. Besides this, he dedicates time to the education of new generations of talent, e.g. he coaches violinists at Youth Orchestra Flanders and regularly gives masterclasses in similar contexts.

Nemtanu has performed on major international stages such as the Philharmonie de Paris,

L'Auditorium du Louvre, Salle Philharmonique de Liège, Studio 4 in Flagey and the Concertgebouw in Bruges. He regularly collaborates and shares the stage with musicians such as Annelien Van Wauwe, Wies De Boevé and Charlotte Wajnberg.

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 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.

MUSICIANS

CONDUCTOR

Jun Märkl

SOLOISTS

Otto Derolez, viool

Samuel Nemtanu, viool

CONCERTMASTER

Otto Derolez

VIOLIN 1

Nadja Nevolovitsch ⁽¹⁾, Sylvie Bagara,
Olivia Bergeot, Annelies Broeckhoven, Dante
Cáceres, Cristina Constantinescu, Francisco
Dourthé Orrego, Justine Rigutto, Kristina
Rimkeviciute, Elizaveta Rybentseva, Anton
Skakun, Alissa Vaitsner, Gillis Veldeman

VIOLIN 2

Mari Hagiwara ⁽¹⁾, Samuel Nemtanu ⁽¹⁾
Véronique Burstin, Alexis Delporte,
Aline Janeczek, Mireille Kovac,
Eléonore Malaboeuf, Naoko Ogura,
Eline Pauwels, Julien Poli, Stefanie Van Backlé,
Bram Van Eenoo

VIOLA

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

CELLO

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

DOUBLE BASS

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

FLUTE

Lieve Schuermans ⁽¹⁾, Sarah Miller, Jill Jeschek ⁽²⁾

OBOE

Joris Van den Hauwe ⁽¹⁾, Emily Ross

CLARINET

**Maura Marinucci ⁽¹⁾, Danny Corstjens ⁽²⁾,
Midori Mori ⁽²⁾**

BASSOON

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

HORN

**Christiaan Moolenaars ⁽¹⁾, Claudia Rigoni, Luc
van den Hove, Mieke Ailliet ⁽²⁾**

TRUMPET

**François Ruelle ⁽¹⁾, Guy Godts, Luc Sirjacques,
Frankie de Kuyffer ⁽²⁾**

TROMBONE

David Rey ⁽¹⁾, Zaccharie Kropp, Wim Bex ⁽²⁾

TUBA

Clément Monaux

TIMPANI

Titus Franken ⁽¹⁾

PERCUSSION

**Gerrit Nulens, Stijn Schoofs, Bart Swimberghe,
Gideon Van Canneyt**

HARP

Eline Groslot ⁽²⁾

⁽¹⁾ principal / ⁽²⁾ soloist