

BRUSSELS PHILHARMONIC

HAYDN DIE SCHÖPFUNG



Singt dem Herren alle Stimmen!

BRUSSELS PHILHARMONIC
PRESENTS **AN ATELIER PRODUCTION**
CONDUCTOR **KAZUSHI ONO**
WITH **VLAAMS RADIOKOOR**
SOPRANO **ILSE EERENS**
TENOR **ALLAN CLAYTON**
BASS **DIETRICH HENSCHEL**

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



Vlaanderen
verbeelding werk



flagey

YOUR CONCERT EVENING

19:00 LIVE MUSIC HALL

Youth Orchestra Flanders String Ensemble
Francisco Ferreira - violin
David Blanco - viola
Vladislav Glushchenko - cello

19:30 INTRODUCTION FOYER 2

Sander De Keere & Kazushi Ono (EN)

20:15 CONCERT STUDIO 4 (met pauze)

with surtitles (NL/FR/EN)

JOSEPH HAYDN

Die Schöpfung, Hob.XXI:2 (1798)

Part 1

- No. 1 Ouverture - Die Vorstellung des Chaos
- No. 2 Rezitativ (Raphael & chor) - Im Anfange schuf Gott Himmel und Erde
- No. 3 Arie (Uriel & choir) - Nun schwanden vor dem heiligen Strahle
- No. 4 Rezitativ (Raphael) - Und Gott machte das Firmament
- No. 5 Solo (Gabriel & chor) - Mit Staunen sieht das Wunderwerk
- No. 6 Rezitativ (Raphael) - Und Gott sprach: Es sammle sich das Wasser
- No. 7 Arie (Raphael) - Rollend in schäumenden Wellen
- No. 8 Rezitativ (Gabriel) - Und Gott sprach: Es bringe die Erde Gras hervor
- No. 9 Arie (Gabriel) - Nun beut die Flur das frische Grün
- No. 10 Rezitativ (Uriel) - Und die himmlischen Heerscharen
- No. 11 Chor - Stimmt an die Saiten, ergreift die Leier!
- No. 12 Rezitativ (Uriel) - Und Gott sprach: Es sei'n Lichte
- No. 13 Rezitativ (Uriel) - In vollem Glanze steigt jetzt die Sonne
- No. 14 Chor (soli) - Die Himmel erzählen die Ehre Gottes

Part 2

- No. 15 Rezitativ (Gabriel) - Und Gott sprach: Es bringe das Wasser
- No. 16 Arie (Gabriel) - Auf starkem Fittiche schwinget sich der Adler

- No. 17 Rezitativ (Raphael) - Und Gott schuf große Walfische
 No. 18 Rezitativ (Raphael) - Und die Engel rührten ihr' unsterblichen Harfen
 No. 19 Terzett (Gabriel, Uriel & Raphael) - In holder Anmut stehn, mit jungem Grün
 No. 20 Terzett (Gabriel, Uriel, Raphael & chor) - Der Herr ist groß in seiner Macht

intermission

- No. 21 Rezitativ (Raphael) - Und Gott sprach: Es bringe die Erde hervor
 No. 22 Rezitativ (Raphael) - Gleich öffnet sich der Erde Schoß
 No. 23 Arie (Raphael) - Nun scheint in vollem Glanze der Himmel
 No. 24 Rezitativ (Uriel) - Und Gott schuf den Menschen
 No. 25 Arie (Uriel) - Mit Würd' und Hoheit angetan
 No. 26 Rezitativ (Raphael) - Und Gott sah jedes Ding
 No. 27 Chor - Vollendet ist das große Werk (I)
 No. 28 Terzett (Gabriel, Uriel & Raphael) - Zu dir, o Herr, blickt alles auf
 No. 29 Chor - Vollendet ist das große Werk (II)

Part 3

- No. 30 Rezitativ (Uriel) - Aus Rosenwolken bricht
 No. 31 Duett (Eva, Adam & chor) - Von deiner Güt', o Herr und Gott
 No. 32 Rezitativ (Adam & Eva) - Nun ist die erste Pflicht erfüllt
 No. 33 Duett (Adam & Eva) - Holde Gattin, dir zur Seite
 No. 34 Rezitativ (Uriel) - O glücklich Paar, und glücklich immerfort
 No. 35 Chor & soli - Singt dem Herren alle Stimmen!

with Vlaams Radiokoor & Octopus Kamerkoor
 soloists: Ilse Eerens (soprano)
 Allan Clayton (tenor)
 Dietrich Henschel (bass-baritone)
 conductor Kazushi Ono
 preparation choir Bart Van Reyn

22:45 AFTERPARTY HALL

Happy New Season Happy Hour

PROGRAMME NOTES

Haaa-Ilelujah, Hallelujah, Hallelujah, Hallelujah
Hal-lee-lu-jaaah!

No, you're not mistaken. This is indeed a commentary on *Die Schöpfung* (The Creation) by Joseph Haydn. But who could fail to be inspired by the iconic chorus from George Frideric Handel's *Messiah*. Haydn certainly was. While attending a Handel commemoration at Westminster Abbey in 1791, he was deeply moved by the music, according to his biographer Ferdinand Pohl.

When the powerful musical surge of the 'Hallelujah' rushed forth [...] the power of human spirit singing the praise of the Almighty [...] hardly an eye remained dry. Haydn, who stood near the royal box, wept like a child.

Admittedly, there is some doubt about the accuracy of that quotation. It was written down only many years later, in 1867, more than a half century after Haydn's death. The tears are difficult to confirm, but the influence that Handel's choral works on Haydn is unquestionable. The musicologists Georg Feder and James Webster even refer to that experience as 'the chief stimulus for composing *Die Schöpfung*.'

GOD AS A POLYGLOT

The work enjoyed enormous popularity at the end of the 18th century, thanks to the artistic and financial support of Baron Gottfried van Swieten, a wealthy art lover who had close professional relations with the great composers of his day: Mozart, Beethoven and, of course, Haydn. Van Swieten established – probably around 1785 – a 'Gesellschaft der

Associierten' (Society of Associates). Along with a few other aristocrats, he organized musical evenings where oratorios and other works could be performed in a closed circle. The 'Associierten' paid the composer's honorarium and also covered the costs of the performance. At the first sessions, Mozart's arrangements of Handel's music were on the programme. After Mozart's death in 1791, the focus shifted to Haydn. It was this society that first heard *Die Schöpfung*, in 1798.

Van Swieten himself was not satisfied with a purely secondary, financial role. As a librettist, he also wanted to contribute to the creation of *Die Schöpfung*. The baron earned his stripes when, in 1796, he wrote the texts for Haydn's choral version of *Die sieben letzten Worte unseres Erlösers am Kreuze* (The Seven Last Words of our Saviour on the Cross). *Die Schöpfung* was a logical next step in their collaboration.

The idea for the oratorio took shape after Haydn had received a libretto from his impresario Johann Peter Salomon, titled *The Creation of the World*; the text had originally been intended for Handel – him again – but had never been set to music. 'I recognized at once that such an exalted subject would give Haydn the opportunity [...] to express the full power of his inexhaustible genius', van Swieten commented.

Logically, the librettist based his text of the creation story mainly on the book of Genesis, supplemented by texts from the Psalms and John Milton's epic poem *Paradise Lost*. It is remarkable that *Die Schöpfung* was conceived from the beginning in both German and English (*The Creation*). The work is considered

the first bilingual composition in music history. Van Swieten translated his – originally English – libretto so that Haydn could work on the German text. Interestingly, he did not use an existing Bible translation. In the German version, van Swieten tried to stick as closely as possible to the text and prosody of the English. '[they] must have realized that the English public would not easily accept changes to the sacred text of the Bible' said the musicologist and specialist in Great Britain, Nicholas Temperley.

The final libretto consists of three parts. The first two closely follow the Bible text: the creation of the heavens and the earth, light, air, fish, birds and lastly human beings. Only after 'And God saw everything that he had made' do van Swieten and Haydn depart from Genesis, and in Part Three sing of the first, blissful hours of Adam and Eve in the earthly paradise.

ALWAYS STRUCTURAL ALWAYS PAINTING

The music Haydn wrote for his creation story is grandiose, sophisticated and jubilant. Three soloists play the role of the archangels in Parts One and Two; in Part Three, two of them creep into the skin of Adam and Eve. There has been speculations in the past that in addition to these soloists, up to 400 musicians were needed for a performance of *Die Schöpfung*. That number is probably the stuff of legend, however – 120 instrumentalists and 60 singers seems closer to the truth. But it is undeniable that the composer pulled out all the stops for his oratorio. In 1801, Haydn himself explained why:

The [story of the creation] has always been regarded as the most sublime, and as one which inspires the utmost awe in mankind. To

accompany this great occurrence with suitable music could certainly produce no other effect than to heighten these sacred emotions in the heart of the listener, and put him in a frame of mind where he is most susceptible to the kindness and omnipotence of the Creator.

He did not take his task as a composer lightly. In the very first measure, Haydn grabs the listener by the scruff. With a timpani roll, Haydn depicts the total chaos in which the creation begins, the unexpected opening C minor chord is like a divine entry.

Haydn used this kind of tone painting throughout the oratorio: the wave-like movements at the creation of the waters, the frisky flute part when the birds appear on the earth. Eyewitnesses spoke lovingly of his tone painting of the majestic first light. 'When [that] first burst forth', according to F.S. Silverstolpe, 'one would have said that rays of light darted from of the composer's burning eyes. The enchantment of the electrified Viennese was so general that the orchestra could not proceed for some minutes.'

Haydn even played musical games with van Swieten's text, such as with a long sustained note on the first syllable of 'Ewigkeit' (eternity). But despite all that tone painting and playfulness, Haydn never lost sight of the great structure of his work. For example, he used the chord of C major to illustrate the divine light, In this way he resolved the tension that has reigned in the instrumental introduction since the C minor opening. It is this confluence of an epic subject, musical narrative power and formal talent that makes *Die Schöpfung* one of Haydn's masterpieces.

It should come as no surprise, therefore, that the oratorio quickly burst out of the private circles of the 'Associirten'. In 1799, the public was able to hear Die Schöpfung for the first time in the Burgtheater in Vienna, a performance that was completely sold out. Haydn's international renown meant that the work immediately became a regular part of concert programmes. The work was performed at least 40 times in Vienna before Haydn's death in 1809, and around 40 more times outside Austria across the entire continent of Europe and in the United States.

... and Haydn saw that it was good.

Commentary by Jasper Croonen

KAZUSHI ONO, music director

www.kazushiono.com

As of the 2022/23 season, Kazushi Ono is the music director of the Brussels Philharmonic. Ono's musical personality was formed by the cultures of both Japan, where he was born, and Europe, where he studied. His work reflects both influences and crosses styles and forms, from Baroque to new commissions and from orchestral to opera. He has worked in opera houses and concert halls all over the world and recently took over as Music Director of Brussels Philharmonic while also serving as Music Director of Tokyo Metropolitan Symphony Orchestra (TMSO) and Artistic Director of New National Theatre Tokyo..

BART VAN REYN, preparation choir

www.bartvanreyn.com

Since the 19-20 season, Bart Van Reyn is the music director of the Vlaams Radiokoor. His

dynamic approach, thorough knowledge of the repertoire and great passion for the métier is fully in keeping with the distinctive DNA of the Radiokoor. Together they will work today on the history of tomorrow, as guardians of the rich vocal heritage.

One of Belgium's most sought-after conductors of the new generation, Bart Van Reyn is at home in a wide repertoire: from baroque to contemporary, both in oratorio, opera and symphonic repertoire as well as a cappella music – with the voice at the heart of it.

ILSE EERENS, soprano

www.ilse-eerens.com

The Belgian singer Ilse Eerens has an impressive list of achievements to her name: she can be seen on various renowned concert halls, including La Monnaie/De Munt in Brussels, the Salzburg Festival, the Royal Opera House Covent Garden and the Theater an der Wien. Among the many orchestras she has appeared with are: the Bavarian Radio Symphony Orchestra, the Brussels Philharmonic and the Orchestre National de France, and she has performed under the baton of conductors such as Yannick Nézet-Séguin, Jaap Van Zweden and Kazushi Ono. Her performances have earned her prizes such as the Arleen Auger award at the International Vocal Competition in 's-Hertogenbosch (Netherlands) and the third prize at the ARD International Music Competition.

ALLAN CLAYTON, tenor

Allan Clayton is established as one of the most exciting and sought after singers of

his generation. He studied at St John's College, Cambridge and at the Royal Academy of Music in London. An Associate of the Royal Academy of Music and former BBC New Generation Artist from 2007-09, his awards include "The Queen's Commendation for Excellence" and a Borletti-Buitoni Trust Fellowship. He was awarded the MBE in the Queen's 2021 Birthday honours list.

His 2022 debut at the Metropolitan Opera in New York in the title role in the US premiere of Brett Dean's Hamlet was met with widespread critical acclaim, which he then followed with Peter Grimes, about which the New York Times declared: "A tenor claims his place among the Met Opera's stars".

DIETRICH HENSCHEL, bass-baritone

www.dietrichhenschel.com

The baritone Dietrich Henschel is known as a regular guest at major opera houses, as a valued interpreter of song and oratorio, as the inventor and protagonist of a wide range of multimedia projects. His repertoire ranges from Monteverdi to the avant-garde.

VLAAMS RADIOKOOR

www.vlaamsradiokoor.be

The Vlaams Radiokoor (Flemish Radio Choir) was founded in 1937 by the Belgian public broadcaster of the day. Today, the Vlaams Radiokoor is renowned for vocal music in Flanders and Europe, and is counted among the top ensembles both at home and abroad.

The young Belgian conductor Bart Van Reyn is the musical director of the Radiokoor. A shared passion for baroque and

contemporary repertoire, the belief that the voice is the ultimate interpreter of our emotions, and the commitment to make our vocal heritage accessible to singers and audiences alike are what binds the ensemble together.

The Vlaams Radiokoor is an institution of the Flemish Community.

OCTOPUS KAMERKOOR

www.octopusensembles.be

Octopus is a flexible ensemble performing in formations ranging from 24 to 100 singers. Since its founding in 2000 by its chief Bart Van Reyn, Octopus has been working on a project basis, and managed to win in a short time a privileged position in Flanders. The ensemble consists of professionals and semi-professionals, and gives opportunities to students of the conservatories.

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

Kazushi Ono

CONCERTMASTER

Henry Raudales

PREPARATION CHOIR

Bart Van Reyn

SOLOISTS

Ilse Eerens, soprano

Allan Clayton, tenor

Dietrich Henschel, bass-bariton

VIOLIN 1

**Nadja Nevolovitsch ⁽¹⁾, Bart Lemmens ⁽²⁾,
Olivia Bergeot, Annelies Broeckhoven,
Stefan Claeys, Cristina Constantinescu,
Justine Rigutto, Kristina Rimkeviciute,
Elizaveta Rybentseva, Alissa Vaitsner, Gillis
Veldeman**

VIIOLIN 2

**Mari Hagiwara ⁽¹⁾, Véronique Burstin, Yumi
Ichimura-Goto, José Manuel Jiménez Garcia,
Mireille Kovac, Eléonore Malaboef, Sayoko
Mundy, Julien Poli, Eva Pusker, Dirk Uten,
Stefanie Van Backlé, Bram Van Eenoo**

VIOLA

**Mihai Cocea ⁽¹⁾, Griet François ⁽²⁾, Philippe
Allard, Marina Barskaya, Hélène Koerver,**

**Agnieszka Kosakowska, Stephan Uelpenich,
Patricia Van Reusel**

CELLO

**Karel Steylaerts ⁽¹⁾, Francis Mourey ⁽¹⁾, Barbara
Gerarts, Bénédicte Legrand, Emmanuel
Tondus, Elke Wynants**

DOUBLE BASS

**José Vilaplana Herruzo ⁽¹⁾, Luzia Correia
Rendeiro Vieira, Daniele Giampaolo, Simon
Luce**

FLUTE

**Wouter Van den Eynde ⁽¹⁾, Jill Jeschek ⁽²⁾,
Sarah Miller**

OBOE

Maarten Wijnen ⁽¹⁾, Emily Ross

CLARINET

Anne Boeykens ⁽¹⁾, Midori Mori ⁽²⁾

BASSOON

**Gordon Fantini ⁽¹⁾, Jonas Coomans ⁽²⁾,
Alexander Kuksa**

HORN

Hans van der Zanden ⁽¹⁾, Claudia Rigoni

TRUMPET

Florian Begarie ⁽¹⁾, Diego Hernandez Torres

TROMBONE

David Rey ⁽¹⁾, William Foster ⁽²⁾, Tim Van Medegael ⁽²⁾

TIMPANI

Gert D'haese ⁽²⁾

PIANOFORTE

David Miller ⁽²⁾

VLAAMS RADIOKOOR

SOPRANO

Jolien De Gendt, Sylvie De Pauw, Wei-Lian Huang, Karen Lemaire, Kristien Nijs, Charlotte Schoeters, Barbara Somers, Amélie Renglet

ALTO

Helen Cassano, Victorina Eeckeloo, María Gil Munoz, Eva Goudie – Falckenbach, Estelle Lefort, Lieve Mertens, Anna Nuytten, Sandra Paelinck

TENOR

William Branston, Gunter Claessens, Adriaan De Koster, Paul Foubert, Ivan Goossens, Michiel Haspeslagh, Paul Schils, Roel Willems

BASS

Conor Biggs, Jean Manuel Candenet, Erks Jan Dekker, François Heraud, Alberto Martínez, Andrés Soler Castano, Thomas Vandenaabeele, Jan Van der Crabben

OCTOPUS KAMERKOOR

SOPRANO

Clara Dijckmans, Muriel Gazin, Jente Totté, Marleen Verguts

ALTO

Lies De Wilde, Hermien Heres, An-Sofie Nédée, Marieke Van Hooff

TENOR

Jos Braeken, Luc Dierick, Steven Duyck, Jan Rombaut

BASS

Guillermo Cardon

(1) principal

(2) soloist