

'22

voorjaar | spring | printemps

BRUSSELS PHILHARMONIC

FAREWELL CONCERT STÉPHANE DENÈVE CONNESSON & RAVEL

STÉPHANE DENÈVE, DIR.
GAUTIER CAPUÇON, CELLO / VIOLONCELLE
BRUSSELS PHILHARMONIC
VLAAMS RADIOKOOR & OCTOPUS

30.06.2022

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WELCOME

With this concert, Stéphane Denève concludes a seven-year period as music director of the Brussels Philharmonic. *"The Brussels Philharmonic always gave me the time and space to work on details. I am immensely proud of everything we have achieved together. I really love this orchestra, which is so flexible and open-minded - as fascinating and cosmopolitan as the city of Brussels!"*

From next season, Stéphane Denève will focus on his appointment with the Saint Louis Symphony Orchestra (USA) and the invitation to become permanent guest conductor with the Radio Philharmonic Orchestra (NL) from 23-24.

From September 2022 Kazushi Ono will take over as Music Director of the Brussels Philharmonic.

PROGRAMME & ARTISTES

· Brussels Philharmonic ·
Stéphane Denève, conductor
Gautier Capuçon, cello
· Vlaams Radiokoor · Octopus ·
Jolien De Gendt, soprano
Estelle Lefort, alto
William Branston, tenor
Conor Biggs, bass
preparation of the choir: Bart Van Reyn,
music director Vlaams Radiokoor

Jessie Montgomery

Starburst (arr. Jannina Norpoth) (2012)

Guillaume Connesson

Concerto for Cello and Orchestra (2008)

I. Granitique/ II. Vif/ III. Paradisiaque/

IV. Cadence / V. Orgiaque

Joseph Jongen

Clair de lune (1915)

Maurice Ravel

Trois chansons: II. Trois beaux oiseaux
du paradis (1914-15)

Daphnis et Chloé, Suite No. 2 (1912)

I. Lever du jour/ II. Pantomime/
III. Danse générale

DISCOVER MORE

BXLPHIL APP

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A symphonic orchestra in your pocket? The BXLphil app brings your Brussels Philharmonic experience to a whole new level: better, faster, smarter. Never miss another update or livestream thanks to the smart alerts, and get access to exclusive content.

PROGRAMME NOTES

Mountains against a sea of blue

The contemporary composer Guillaume Connesson (1970) strives in his works to achieve a balance between innovation and accessibility. A French music journalist described it as follows: "Connesson dares to prioritise pragmatism before idealism. He gives precedence to audience enjoyment over vain musical experiments." Underlying his works is a broad musical taste that ranges from composers like Couperin, Wagner and Debussy to modern names such as Dutilleux, Messiaen and Reich. Connesson also does not shy away from more popular genres like jazz, funk, pop and film music.

Connesson wrote his *Concerto for Cello and Orchestra* in 2008 at the request of the cellist Jérôme Pernoo, who also played its premiere in Paris. By his own account, he drew inspiration for

the work from the ice blocks in Antarctica: "The first movement is like granite, almost like a block of ice, while the second movement is very fluid and airy. The third movement is a slow meditation that makes the cello sing, a paradise garden in the Hesperides in which the soloist's long melody alternates with the sound of a swarm of birds and insects in the xylophone and flutes. In the middle, there is a remarkable fragment with restrained pizzicatos on the glass harmonica, as an atmospheric light phenomenon. After a cadenza by the soloist in the fourth movement, the finale bursts into a grand, energetic dance."

Jessie Montgomery (1981) also had a natural phenomenon in mind when he wrote *Starburst*. The American composer and violinist grew up in a milieu where a wide range of musical styles was constantly heard. Her music is thus subject to many different influences, from African American spirituals to modern improvisation. *Starburst* was commissioned by the Sphinx Organization, of

which she is also a member as a violinist. She describes the work as follows: "This short work for string orchestra is a visual interplay of rapidly changing musical colours. Sudden outbursts alternate with soft and airy melodies, in an attempt to create a multidimensional sound landscape."

Ravel: Daphnis & Chloé

In 1909, the young but highly promising Maurice Ravel (1875-1937) was commissioned by Sergei Diaghilev to compose a new work for Les Ballets Russes. The young man opted for a Greek love story, and the result elicited the famous remark from Diaghilev: "Ravel, it is a masterpiece, but it is not a ballet. It is a painting of a ballet!" And so it was. The opening scene, *Lever du jour*, is one of the finest tone painting of sunrise in the history of music.

Alongside bucolic scenes of love, this painterly programme is enlivened by numerous natural

tableaux: from moonlight and starry skies to heavenly birds and Antarctic landscapes.

Symphonie choréographique

Ravel only wrote two 'real' orchestral works – the *Shéhérazade overture* and the *Rapsodie Espagnole*. His other works for orchestra are arrangements of chamber music or were written as ballets. His orchestral suites also take their origin in the ballet *Daphnis et Chloé*, which Ravel composed between 1909 and 1912 at the request of Sergei Diaghilev for the first season of his Ballets Russes in Paris. The scenario was the work of the choreographer Mikhail Fokine, who based it on the pastoral romance by the Greek poet Longus. The story is set in second-century Arcadia and outlines the idyllic love story between the shepherd Daphnis and the lovely shepherdess Chloé. When she is abducted by pirates, Daphnis goes in search of her. He falls unconscious, and during his sleep, Chloé is freed by Pan. By daybreak, the lovers are reunited.

The ballet is one of Ravel's most extensive works – in addition to a gigantic orchestra, there is also a choir that appears both on stage and backstage – and he spent almost three years working on it. The premiere was postponed repeatedly, partly due to a difference in views between Ravel and Fokine. Ravel had a grandiose musical fresco in mind, analogous to the Greek landscapes by the French painters of the eighteenth century, but that did not fit with the archaic conception of the Russian choreographer. Moreover, the dancers were unhappy with the short rehearsal time and the difficult rhythms in the finale.

Even before the premiere on 8 June 1912, Ravel had reworked the first two scenes of the ballet into a first orchestral suite. The second suite dates from after the premiere of the ballet, and opens with the well-known *Lever du jour*, when the two lovers find each other again at sunrise. In this movement, Ravel composed one of the most poetic musical depictions of a scene in nature:

the crackling of wood yields to bird songs, which in turn give way to a passionate melody. Out of gratitude, in the subsequent the lovers perform scenes from the history of the gods Pan and Syrinx. The whole work ends in a dance of praise to the gods, performed by the dancers in 5/4 rhythm.

With *Daphnis et Chloé*, Ravel did not have a traditional ballet in mind – he himself described the work as a ‘symphonie choréographique’ [choreographic symphony] and found the colour and mood were the most important – and in so doing, he met with quite a bit of resistance. One of the members of the audience at the premiere was Pierre Lalo, who found the ballet was lacking an essential element, notably rhythm. Stravinsky, on the other hand, was a big fan: “It is not only Ravel’s best work but also one of the most beautiful products in all of French music”.

Colour in a misty landscape

Another pearl of music history is Ravel’s song

Trois beaux oiseaux du paradis [Three beautiful birds of paradise] out of one of his few choral works, *Trois Chansons*. He wrote it in 1914-15, just before he left for the front. Ravel dedicated the work to Paul Painlevé, the mathematician and prime minister between 1917 and 1925, who also served in the army.

Ravel, along with Debussy, Franck and Fauré, was one of the most important sources of inspiration for the Belgian composer Joseph Jongen (1873-1953). That is certainly evident in the latter's *Clair de Lune*, an explicit tip of the hat to Debussy's work of the same name. Jongen wrote the original composition for piano, but the orchestral version also exudes a magical and calm atmosphere.

Commentary by Aurélie Walschaert

STÉPHANE DENÈVE,

MUSIC DIRECTOR BRUSSELS PHILHARMONIC

www.stephanedeneve.com

Recognised internationally for the exceptional quality of his performances and programming, he regularly appears at major concert venues with the world's greatest orchestras and soloists. He has a special affinity for the music of his native France, and is a passionate advocate for music of the 21st century.

Recent engagements in Europe and Asia have included appearances with the Royal Concertgebouw Orchestra, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, Vienna Symphony, DSO Berlin, NHK Symphony, Munich Philharmonic, Orchestre National de France, Czech Philharmonic, and Rotterdam Philharmonic.

In North America he made his Carnegie Hall debut in 2012 with the Boston Symphony Orchestra, with whom he has appeared several times both in Boston and at Tanglewood, and he regularly conducts The Cleveland Orchestra, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony and Toronto Symphony. He is also a popular guest at many of the US summer music festivals, including Bravo! Vail, Saratoga Performing Arts Center, Hollywood Bowl, Blossom Music Festival, and Festival Napa Valley. Summer 2018 saw his debuts at the Grand Teton Music Festival and Music Academy of the West, and in 2019 he led a major US tour with the Brussels Philharmonic. In December 2020 he conducted the Royal Stockholm Philharmonic Orchestra and pianist Igor Levit at the 2020 Nobel Prize Concert in Stockholm.

He enjoys close relationships with many of the world's leading solo artists, including Jean-Yves Thibaudet, Yo-Yo Ma, Nikolaj Znaider, James Ehnes, Leif Ove Andsnes, Leonidas Kavakos,

Lang Lang, Frank Peter Zimmermann, Gil Shaham, Emanuel Ax, Renaud and Gautier Capuçon, Lars Vogt, Nikolai Lugansky, Paul Lewis, Joshua Bell, Hilary Hahn, and Augustin Hadelich.

In the field of opera, Stéphane Denève has led productions at the Royal Opera House Covent Garden, Glyndebourne Festival, La Scala, Deutsche Oper Berlin, Saito Kinen Festival, Gran Teatro de Liceu, Dutch National Opera, La Monnaie, Deutsche Oper Am Rhein, and at the Opéra National de Paris.

As a recording artist, he has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck and Connesson. He is a triple winner of the Diapason d'Or of the Year, has been shortlisted for Gramophone's Artist of the Year Award, and has been awarded an International Classical Music Awards twice. His most recent releases include a live recording of Honegger's *Jeanne d'arc au bûcher* with the

Royal Concertgebouw Orchestra, and two discs of the works of Guillaume Connesson with the Brussels Philharmonic (the first of which was awarded the Diapason d'Or de l'année, Caecilia Award, and Classica Magazine's CHOC of the Year).

A graduate and prize-winner of the Paris Conservatoire, Stéphane Denève worked closely in his early career with Sir Georg Solti, Georges Prêtre and Seiji Ozawa. A gifted communicator and educator, he is committed to inspiring the next generation of musicians and listeners, and has worked regularly with young people in programmes such as those of the Tanglewood Music Center, New World Symphony, the Colburn School, and the Music Academy of the West.

GAUTIER CAPUÇON, CELLO

www.gautiercapucon.com

Gautier Capuçon is a true 21st century ambassador for the cello. Performing internationally with many of the world's foremost conductors and instrumentalists, he is also founder and leader of the 'Classe d'Excellence de Violoncelle' at the Fondation Louis Vuitton in Paris and a passionate ambassador for the Orchestre à l'École Association, which brings classical music to more than 40,000 thousands school children across France. A multiple award winner, he is acclaimed for his expressive musicianship, exuberant virtuosity, and for the deep sonority of his 1701 Matteo Goffriller cello "L'Ambassadeur".

In summer 2020, mid-pandemic, Capuçon brought music directly into the lives of families across the length and breadth of France during

his musical odyssey, 'Un été en France'. He made a new edition of this project in summer 2021, taking 27 students along with him on the road for 19 concerts in a variety of towns and cities, showcasing both young musicians and young dancers within his concert presentations.

Committed to exploring and expanding the cello repertoire, Capuçon performs an extensive array of works each season and regularly premieres new commissions. His current projects include collaborations with Lera Auerbach, Richard Dubugnon, Danny Elfman and Thierry Escaich. In the 2021/22 season Capuçon appears with, amongst others, the philharmonic orchestras of Vienna/Alain Altinoglu, the Concertgebouworkest/Myung-whun Chung, Cleveland Orchestra/Michael Tilson Thomas. He is Artist-in-Residence at the Paris Philharmonie as well as the Wiener Konzerthaus. In addition, Capuçon plays at festivals worldwide, including the Enescu, Rostropovich, Prague Spring, St. Denis and Evian festivals. Throughout 2021/22,

he performs solo recitals to celebrate his 40th birthday season.

Born in Chambéry, Capuçon began playing the cello at the age of five. He studied at the Conservatoire National Supérieur in Paris with Philippe Muller and Annie Cochet-Zakine, and later with Heinrich Schiff in Vienna. Now, he performs with world leading orchestras and conductors and is a household name in his native France, where he appears on screen and online in shows such as Prodiges, Now Hear This, and The Artist Academy, and is a guest presenter on Radio Classique in the show Les Carnets de Gautier Capuçon.

In January 2022, Gautier Capuçon launched his own Foundation to support young and talented musicians at the beginning of their career, and increases his commitment to young artists:
fondationgautiercapucon.com

BART VAN REYN, MUSIC DIRECTOR

VLAAMS RADIOKOOR

www.bartvanreyn.com

Since the 19-20 season, Bart Van Reyn is 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. Bart is music director of the Danish National Radio Choir since 2016, and principal guest conductor of Anima

Aeterna since season 21-22. He is regularly invited for productions with internationally renowned choirs such as Cappella Amsterdam, Netherlands Radio Choir, Netherlands Chamber Choir, MDR Rundfunkchor Leipzig, SWR Vokalensemble Stuttgart, NDR Chor Hamburg, Rundfunkchor Berlin, DR Vokalensemble, The Netherlands Bach Society, Collegium Vocale Gent and the BBC Singers.

Bart is founder of Octopus, a chamber choir and a symphony chorus, and of Le Concert d'Anvers, a period instrument orchestra with a focus on 18th and early 19th century repertoire. Their first Haydn album released by Fuga Libera received critical acclaim. He also co-founded the touring opera company The Ministry of Operatic Affairs, known for their successful productions of Don Giovanni, Orfeo ed Euridice, Così fan tutte, Dido & Aeneas, and Acis & Galatea.

Alongside the many varied vocal projects, Bart Van Reyn is frequently invited by instrumental

ensembles at home and abroad, including Brussels Philharmonic, Antwerp Symphony Orchestra, B'Rock, Casco Phil, Il Gardellino, NDR Radiophilharmonie, Brandenburger Symphoniker, the Slovenian Philharmonic Orchestra, the Danish National Symphony Orchestra and the Netherlands Chamber Orchestra. His passionate approach and expertise make Bart the ideal match for contemporary composers, resulting in his collaborations with Steve Reich, Tan Dun, James MacMillan and Kaija Saariaho.

BRUSSELS PHILHARMONIC

www.brusselsphilharmonic.be

Brussels Philharmonic was founded in 1935 by the Belgian public broadcaster (National Broadcasting Institute (NIR/INR)). Since its creation, it has worked with top international conductors and soloists. The orchestra was and is known as a pioneer in performing contemporary

music – a reputation that brought world-renowned composers such as Bartók, Stravinsky and Messiaen to Brussels. To this day, Brussels Philharmonic has continued this tradition, including a 21st-century work in almost every concert programme.

The orchestra's historic home port is the Flagey building in Brussels, the heart of Europe, where it rehearses and performs in Studio 4 – in acoustic terms one of the top concert halls in the world – and which serves as its home base for concerts in Belgium and the rest of the world.

At the international level, Brussels Philharmonic has made a name for itself, with regular appearances at the major venues and festivals, such as Carnegie Hall in New York, the Philharmonie de Paris, Wiener Musikverein, Grosses Festspielhaus Salzburg, Usher Hall in Edinburgh and Cadogan Hall in London. International representation by IMG Touring has brought further tours and concerts on new stages

both in Europe and beyond (e.g. Japan in 2017, North America in 2019).

Another speciality for which Brussels Philharmonic has gained an international reputation is the recording of soundtracks for series, games and films, including the Oscar-winning score for '*The Artist*' (music by Ludovic Bource). In Belgium, the orchestra is a regular partner of the Film Fest Gent and of MotorMusic, and participates each year in concerts with iconic films (both blockbusters with award-winning scores and black-and-white classics with a new soundtrack).

Meanwhile, the orchestra has proved to be a pioneer in other respects as well. Besides ground-breaking initiatives such as the Tax Shelter, the establishment of a foundation for the purchase of string instruments, and more recently the partnership with Brussels Airlines, the orchestra embraces innovation in every area and all levels of its activities. The gentlemen of the

orchestra are dressed by Café Costume in the custom-designed Symphonic Sporting Jacket, with technical innovations in the field of fabric and cut, and 2021 saw the release of the orchestra's own smartphone app.

The various recordings of Brussels Philharmonic (Deutsche Grammophon, Palazzetto Bru Zane, Klara/Warner Classics, Film Fest Gent, Naxos, Brussels Philharmonic Recordings) have been warmly received by the international press and gaining awards such as the ECHO Klassik, Choc de Classica de l'année and Diapason d'Or de l'année.

Brussels Philharmonic is an institution of the Flemish Community.

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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. As of season 2019-20, Bart Van Reyn is the musical director of the Radiokoor. A shared passion for 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.

Based in Studio 1 in Flagey (Brussels), the 32 singers of the Vlaams Radiokoor are working on a musical project built on three major pillars. First

and foremost, the Vocal Fabric productions – the laboratory of the Radiokoor. Vocal Fabric organizes concerts that test the boundaries of vocal music and are challenging, quirky and non-conformist. With great hospitality and an intense experience as the golden thread, we bring together the people on stage and those in the hall: vocal harmony is proof that people are more magnificent together than alone.

In addition, the choir works regularly with renowned instrumental ensembles from Belgium and abroad, such as the Brussels Philharmonic, the Orchestre de chambre de Paris, Les Siècles, the Radio Filharmonisch Orkest and the Royal Concertgebouw Orchestra. In this way, the Radiokoor has gradually built up its presence on various international stages.

Lastly, the Vlaams Radiokoor is and remains a living portal for repertoire, knowledge, experience and voices. It makes our vocal heritage accessible to singers and the audience,

while also investing in the creation of new vocal works. The choir thus shares its programme, technique and expertise with music lovers, amateurs and professionals.

The Vlaams Radiokoor also retains its unique status as a radio choir: a great many concert productions are recorded, and hence the choir has built up a unique collection of live recordings. The collection is constantly supplemented with a selection of studio recordings, thus preserving the vocal heritage for the future.

The Vlaams Radiokoor is an institution of the Flemish Community.

OCTOPUS

www.octopusensembles.be

Octopus is a versatile ensemble that performs in varying line-ups of 24 to 80 singers in the form of the Octopus Chamber Choir and the Octopus Symphonic Choir.

Octopus has been working on a project basis since its foundation by conductor Bart Van Reyn, and in a short time managed to conquer a privileged position in Flanders. The ensemble consists of a mix of passionate semi-professional and professional singers, and offers vocal conservatoire students a bridge to a professional career.

Their repertoire ranges from late Baroque to the 21st century. Besides many a cappella programmes, they also sing oratorios and symphonic choral works from Bach to MacMillan.

They have worked with orchestras such as Brussels Philharmonic, Antwerp Symphony Orchestra, La Monnaie Symphony Orchestra, Flanders Symphony Orchestra, Orkest van de Vlaamse Opera, Belgian National Orchestra, Orchestre Philharmonique Royal de Liège, Musica Viva Moskou, Bochumer Symphoniker and baroque orchestras B'Rock and Le Concert d'Anvers.

MUSICIANS

BRUSSELS PHILHARMONIC

(1) principal / (2) soloist

concertmaster

Otto Derolez

violon I

Nadja Nevolovitsch (1), Olivia Bergeot,
Annelies Broeckhoven, Dante Càceres,
Cristina Constantinescu, Justine Rigutto,

Kristina Rimkeviciute, Elizaveta Rybentseva,
Sviatoslava Semchuk, Anton Skakun,
Alissa Vaitsner, Veerle Van Roosbroeck,
Gillis Veldeman

violon II

Mari Hagiwara (1), Samuel Nemtanu (1),
Véronique Burstin, Aline Janeczek,
Mireille Kovac, Eléonore Malaboef,
Sayoko Mundy, Eline Pauwels,
Julien Poli, Naoko Ogura,
Bram Van Eenoo, Pierre Vopat

viola

Béatrice Derolez (1), Griet François (2),
Philippe Allard, Marina Barskaya, Phung Ha,
Varvara Jitcov, Agnieszka Kosakowska,
Barbara Peynsaert, Stephan Uelpenich,
Olfje van der Klein

cello

Karel Steylaerts (1), Kirsten Andersen,
Julius Himmler, Sophie Jomard,

Maria Palazon, Laia Ruiz Llopart,
Emmanuel Tondus, Elke Wynants

double bass

Jan Buyschaert (1), Elias Bartholomeus,
Thomas Fiorini, Daniele Giampaolo,
Jens Similox-Tohon, Luzia Vieira

flute

Denis-Pierre Gustin (1), Jill Jeschek (2),
Sarah Miller (2), Nil Tena Puyo (2)

oboe

Joris Van den Hauwe (1),
Lode Cartrysse (2), Pieter Jaspers

clarinet

Maura Marinucci (1), Danny Corstjens (2),
Midori Mori (2), Daniel Mourek

bassoon

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

horn

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

trumpet

Steven Bossuyt (1), Ward Hoornaert (1),
Rik Ghesquière, Diego Hernandez Torres

trombone

David Rey (1), Tim Van Medegael (2), Daniel
Foeteler

tuba

Daniel Sanchez Marcos (2)

timpani

Gert François (1)

percussion

Gert D'haese (2), Titus Franken (2),
Simon Florin, Stef Hesters,
Miguel Sánchez Cobo, Stijn Schoofs

harp

Eline Groslot (2), Anouk Sturtewagen (2)

celesta

Anastasia Goldberg (2)

MUSICIANS

VLAAMS RADIOKOOR

soprano

Jolien De Gendt, Wei-Lian Huang, Kristien Nijs,
Kelly Poukens, Evi Roelants, Amélie Renglet,
Barbara Somers, Sarah Van Mol

alto

Helen Cassano, Eva Goudie-Falckenbach,
Estelle Lefort, Lieve Mertens, Maria Gil Munoz,
Anna Nuytten, Sandra Paelinck,
Kerlijne Van Nevel

tenor

William Branston, Gunter Claessens,
Lars Corijn, Ivan Goossens,
Michiel Haspeslagh, Etienne Hekkers,
Paul Schils, Yves Van Handenhove

bass

Conor Biggs, Kees Jan de Koning,
Vincent De Soomer, Marc Meersman,
Paul Mertens, Samuel Namotte,
Andres Soler Castano, Jan Van Crabben

TEXT

Maurice Ravel

Trois beaux oiseaux du Paradis

Three beautiful birds of paradise

Trois beaux oiseaux du Paradis
(Mon ami z'il est à la guerre)
Trois beaux oiseaux du Paradis
Ont passé par ici.

*Three beautiful birds of paradise
(My love is gone to the war)
Three beautiful birds of paradise
Have passed this way.*

Le premier était plus bleu que ciel,
(Mon ami z'il est à la guerre)
Le second était couleur de neige,
Le troisième rouge vermeil.

*The first was bluer than the sky
(My love is gone to the war)
The second was the color of snow
The third was red as vermilion.*

"Beaux oiselets du Paradis,
(Mon ami z'il est à la guerre)
Beaux oiselets du Paradis,
Qu'apportez par ici?"

*"Beautiful little birds of paradise
(My love is gone to the war)
Beautiful little birds of paradise*

What do you bring here?"

"J'apporte un regard couleur d'azur.
(Ton ami z'il est à la guerre)"

"Et moi, sur beau front couleur de neige,
Un baiser dois mettre, encore plus pur"

*"I carry an azure glance
(My love is gone to the war)"
And I must leave on a snow-white brow
A kiss even purer*

"Oiseau vermeil du Paradis,
(Mon ami z'il est à la guerre)
Oiseau vermeil du Paradis,
Que portez-vous ainsi?"

*"You red bird of paradise
(My love is gone to the war)
Red bird of paradise,
What are you bringing me?"*

"Un joli coeur tout cramoisi ...

(Ton ami z'il est à la guerre)"

"Ah! je sens mon coeur qui froidit ...

Emportez-le aussi".

"A loving heart, flushing crimson

(My love is gone to the war)

Ah! I feel my heart growing cold...

Take that with you as well"

friends of flagey

FELLOWS

Charles Adriaenssen, Bernard Darty, Paulette Darty, Diane de Spoelberch, Geert Duyck, Marc Ghysels, Irene Steels-Wilsing, Maison de la Radio Flagey S.A. / Omroepgebouw Flagey N.V.

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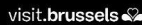
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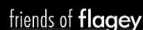
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