

Translation

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Schubert as Wellness Experience

In the "Great Orchestras" concert series at the Luxembourg Philharmonie, the Philadelphia Orchestra appeared under its former Music Director, Christoph Eschenbach, in the Grand Duchy. Except for a modern conglomeration of sound, a marvelous concert.

What a rich sound this orchestra can serve up! Anyone who hears the Philadelphia Orchestra can bathe in the music; its concerts are a wellness experience that does one good, physically and spiritually.

There was jubilant applause in the sold-out Luxembourg Philharmonie when the Philadelphians, conducted by Christoph Eschenbach, applied themselves to Ludwig van Beethoven's 'Egmont' Overture, opus 84, and Franz Schubert's Symphony No. 8 in C major, D. 944. There is no need to say another word about the outstanding technical brilliance of this orchestra.

Resplendent Brass, Exciting Accents

It provided the basis from which the listener could let himself be caressed by the warm string sound; the resplendent brass supplied exciting accents. The woodwinds added a gorgeously colorful light therapy to the performance. It was quite an experience to hear Eschenbach's interpretation of the Egmont and, in particular, the 'Great' C major Symphony on these terms. Naturally, there are also attempts to play Beethoven and Schubert on period instruments. The Philadelphians are a long way from that sound ideal, but it is a pleasure to be able to hear this well-balanced orchestra. The applause before the intermission was very subdued by comparison after Westphalian composer Matthias Pintscher's *Osiris pour Orchestre* died away. Pintscher was inspired to write this over 20-minute soundscape by the work of Joseph Beuys. As with Beuys's work, during *Osiris* the statement – the message that Pintscher wanted to convey – was inaccessible to many listeners. One had to ask whether combining extreme noises and musical sounds constitutes a composition. Or was the extreme used for the sake of the extreme here? For more than a few audience members, the question may well have remained: What was the point of that?