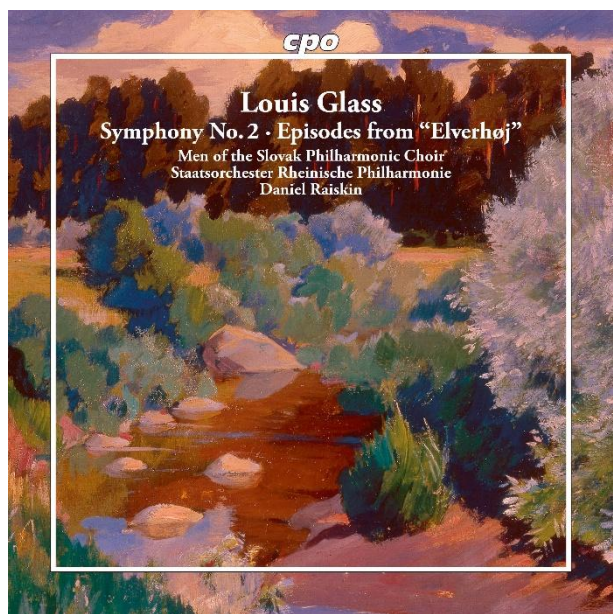




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Louis Glass

Symphony No. 2, Episodes op.67

Staatsorchester Rheinische Philharmonie

Daniel Raiskin

Danish composer Louis Glass, four years older than Gustav Mahler and just four months older than Richard Strauss, was musically speaking a man of his time in every way. Above all, he was so enamoured of the symphony that he did all he could to pursue his ideals in creating personal versions of the Romantic *Ode to Joy*. For the second of his six symphonies, he realized a concept that likely occurred to all young Romantic artists at some point in their lifetimes as the ultimate goal – nothing more and nothing less than to sonically depict the entire fate of humankind with all its aspirations, struggles, endeavours, hopes and defeats. To this end, Glass only employed conventional orchestral means. In the wake of Mahler's *Resurrection Symphony*, he incorporated into the score not only an organ, but also a male choir of deep symbolic significance. In his setting of the poignant words of the poet Jens Peter Jacobsen, he reflects on the "silent sorrow of eternal melancholy". In contrast, the magical watercolour tones of the *Episodes from H.C. Andersen's fairy tale Elverhøj*, written some thirty years earlier, are light-hearted and playful. Water sprites, trolls, dwarves, will-o'-the-wisps, elf maidens and other fantastical creatures frolic on this hill of the elves, where there is no room for melancholy observation ...