

Concert on the occasion of the
European Physical Society Conference on High Energy Physics
Festsaal der Österreichischen Akademie der Wissenschaften
Monday, July 27th, 2015, 7.30 pm

The Orchestra of the TU Wien
Conductor: Juan Sebastián Acosta

Richard Wagner
Siegfried-Idyll, WWV 103

Wolfgang Amadeus Mozart
*Sinfonia concertante for oboe, clarinet, horn, bassoon and orchestra
in E flat major, K.297b*

Soloists
Daniela Seiler, Oboe
Robert Loewe, Clarinet
Karl Bichler, French Horn
Stephanie Radon, Bassoon

— INTERMISSION —

Ludwig van Beethoven
Symphony Nr. 7 in A major, op. 92

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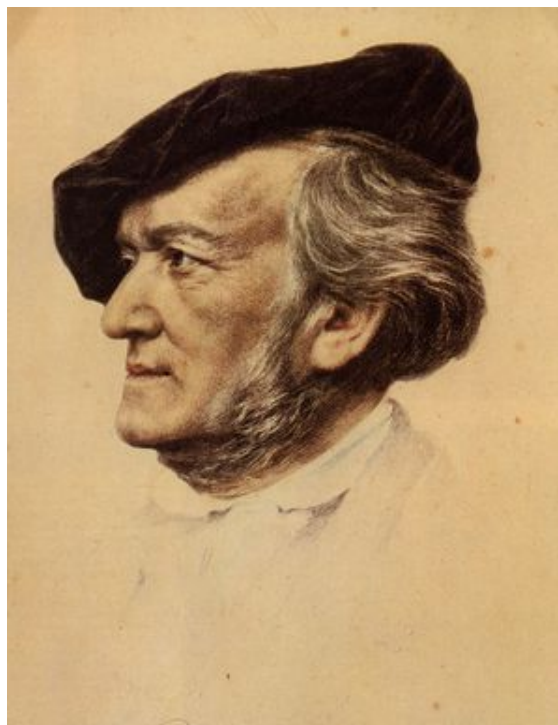
Richard Wagner (Leipzig, 1813 – Venice, 1883)

Siegfried-Idyll, WWV 103

Wagner composed the Siegfried-Idyll as a birthday present to his second wife Cosima, the daughter of the pianist and composer Franz Liszt. Siegfried, the third child and first son of Richard and Cosima Wagner, had been born the year before. The Idyll was first performed on December 25, 1870, one day after Cosima's thirty-third birthday, by members of the Zurich Tonhalle Orchestra in Wagner's villa in Tribschen, today a district of Lucerne in Switzerland.

The Siegfried-Idyll is a symphonic poem, a genre created by Wagner's father-in-law, Franz Liszt. A symphonic poem can be characterized as an "opera without words", striving for a union of music and drama. Indeed the musical content of the Siegfried-Idyll is closely related to the musical drama *Siegfried*, the third part of the cycle *Der Ring des Nibelungen*. One of the themes in the Idyll is given to Brünnhilde in the final scene of *Siegfried*.

Although Wagner wanted the Idyll to remain a private work of art, he finally was induced to sell it to the publisher B. Schott in 1878. On this occasion he extended the orchestration from 13 to 35 players.



Wolfgang Amadeus Mozart (Salzburg, 1756 – Wien, 1791)

*Sinfonia concertante for oboe, clarinet, horn, bassoon and orchestra
in E flat major, K.297b*

The *sinfonia concertante* can be considered as an intermediate genre between symphony and concerto. The soloists are clearly a part of the orchestra, but are more prominent than they typically are in a symphony. In today's performance the solo parts are played by members of the TU orchestra.

It is known through letters and concert announcements that in 1778 Mozart, who was in Paris at the time, wrote a *sinfonia concertante* for flute, oboe, horn, and bassoon. The original score, however, is lost, and the relation of the *sinfonia*, as it is played today, to the original piece is unclear. Some scholars regard it as spurious, whereas others consider it authentic or at least close to the lost original.

Unusually for Mozart, all three movements are in the same key, E flat major. The first movement is in *Allegro* tempo, fast and bright. It is a sonata form with three expositions rather than two, one played by the orchestra, the other two by the soloists. It contains a written cadenza before the coda. The second movement is marked *Adagio*, slow and stately. The finale, *Andante con variazioni*, is in a walking pace. There are ten variations altogether, each one 15 or 16 bars long, followed by a coda in tempo *Allegro*.



Ludwig van Beethoven (Bonn, 1770 – Wien, 1827)

Symphony Nr. 7 in A major, op. 92

The seventh symphony is one of the most brilliant orchestral works of Ludwig van Beethoven. It was written in the years 1811 – 1812, when Napoleon planned the invasion of Russia. The first performance on December 8, 1813, a couple of weeks after Napoleon's defeat in the battle of Leipzig, was a huge success. The location was the Grand Redoute Hall of the University of Vienna, now the Festival Hall of the Austrian Academy of Sciences, the very hall you are sitting in. Many prominent musicians, among them Spohr, Hummel, Meyerbeer and Salieri, played in the orchestra.

The first movement, marked *Poco sostenuto — Vivace*, develops the characteristic rhythm that dominates the entire symphony to such an extent that Richard Wagner was induced to call it the “apotheosis of dance”. The second movement, marked *Allegretto*, reminds of a solemn procession, evoked by its walking rhythm. The third movement, marked *Scherzo — Presto*, is a lively contrast to the preceding movement. It consists of five animated parts (A-B-A-B-A) and ends abruptly with five striking orchestral beats. The fourth movement, marked *Allegro con brio*, relentlessly storms ahead in a stirring and indefatigable rhythm. Characteristic horn and trumpet calls signal the triumph of humanity over suffering and war.



Juan Sebastián Acosta, Conductor

Juan Sebastián Acosta was born in 1980 in Bogotá. In 1992 he began his musical studies at the Conservatory of the Universidad Nacional de Colombia, his principal instrument being the French horn. After obtaining his diploma in 2002, he moved to Vienna, where he continued his training at the University of Music and Performing Arts. There he studied singing with Günter Haumer, piano with Thomas Kreuzberger, and conducting with Uroš Lajovic (orchestra) and Erwin Ortner (choir). After obtaining his MA he completed his musical training in master classes with Andrés Orozco-Estrada (conducting) und Peter Schreier (song interpretation). In 2010 Juan Sebastián Acosta won the first prize at the Josef Dichler Piano Competition in Vienna; in 2012 he was semifinalist at the IX. Grzegorz Fitelberg International Competition for Conductors in Katowice, Poland.



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In 2014 he was appointed chief conductor of the Orchestra of the Technische Universität (TU) Wien and musical director of the Opera Jove de Catalunya in Barcelona. Here he conducted performances of Rossini's "Il barbiere di Siviglia", Verdi's "La traviata", Mozart's "Don Giovanni", Puccini's "Tosca" and recently Humperdinck's "Hänsel und Gretel". He conducted the Orchestra of the TU Wien for the first time in 2013, at the occasion of a semi-staged performance of Mozart's "Così fan tutte" at the Salzkammergut Festwochen Gmunden in Upper Austria.

In the last couple of years Juan Sebastián Acosta conducted concerts with numerous orchestras, such as the Filharmonia Śląska in Katowice, the Radio Symphony Orchestra in Vienna, the Filharmonia Podkarpacka Rzeszow, the Philharmonic Orchestra Lugansk (Ukraine) and the Orquesta Filarmónica de Bogotá. Recently he conducted the Orquesta Sinfónica Nacional de Colombia; in autumn 2015, he will realize two new programs with this orchestra.

He has been a frequent guest at the Opera de Sant Feliú Llobregat in Barcelona and in the Auditorio Municipal Terrassa. Here he conducted "Don Giovanni", Puccini's "Madama Butterfly", Verdi's "Rigoletto", Donizetti's "L'elisir d'amore", "Il barbiere di Siviglia", "Tosca" and "Hänsel und Gretel".

Since 2003 Juan Sebastián Acosta is a member of the Arnold Schoenberg Chor in Vienna. In 2010, he sang the "First Prisoner" in the production of Beethoven's "Fidelio" at the Lucerne Festival. The performance, conducted by Claudio Abbado and featuring the Arnold Schoenberg Chor, has been recorded on CD.

Orchestra of the TU Wien

The story goes that in 1984 Walter Kemmerling, at the time rector of the TU Wien, was asked by his wife Gisela why the largest university of technology in Austria did not have her own orchestra, to which he replied: "Do you really want to take the trouble?" Well, Gisela Kemmerling took the trouble and founded the Orchestra of the TU Wien. Briefly called the "TU Orchester", it was the first orchestra of its kind in Vienna and has flourished ever since.

By virtue of its regular performances in concert, in the traditional opening of the ball of the TU Wien and at the numerous occasions of academic festivities, the orchestra can rightly be viewed as the musical calling card of the TU Wien.

Concerts take place regularly every term at the TU Wien, presenting symphonic works of all eras, including contemporary and commissioned works. In addition, the orchestra goes on tours to European countries such as Germany, Spain, Poland, Turkey and Slovenia, and performs in opera productions. The first one of those was Pergolesi's "La serva padrona" in 1996; subsequently the orchestra played Mozart's "Così fan tutte", "Don Giovanni", "Le Nozze di Figaro", "Die Entführung aus dem Serail" and "Die Zauberflöte", Rossini's "Il barbiere di Siviglia", Haydn's "L'infedeltà delusa" and Verdi's "Don Carlo". The most recent activity was in 2013, a semi-staged production of Mozart's "Così fan tutte" at the Salzkammergut Festwochen Gmunden in Upper Austria. Special festive concerts, such as the performance of Beethoven's ninth symphony on the occasion of the 25th anniversary of the orchestra, take place in the large ("golden") hall of the Wiener Musikverein or in the large hall of the Wiener Konzerthaus..

The TU Wien was founded in 1815, two hundred years ago. To the numerous events that celebrate the 200th anniversary, the TU Orchester contributes a production of Beethoven's opera "Fidelio", first performed in 1805 at the Theater an der Wien, a few steps from the historical main building of the TU Wien. Today's performance gives the TU Orchester another opportunity to display its excellence in this historically momentous hall, and to remind us of the close relation between science and music, both witnesses to the boundless creativity of humankind.



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Enjoy the concert!

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