

Weigold & Böhm Projekte

12.09.2025 – 14.09.2025

Anima Eterna Brugge (56 Musiker) – Václav Luks (Leitung)

Mein Vaterland

Program

Bedřich Smetana – Ma Vlast:

1. Vyšehrad – 12'

2. Vltava – 12'

3. Šárka – 9'

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4. Z českých luhův a hájův – 12'

5. Tábor – 13'

6. Blaník – 14'

Contact

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28.09.2025 – 28.09.2025

Anima Eterna Brugge (56 Musiker) – Václav Luks (Leitung)

Mein Vaterland

Program

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1. Vyšehrad – 12'

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05.12.2025 – 14.12.2025

Anima Eterna Brugge (30 Musiker) – Alexander Melnikov (Klavier)

The lovers' concerto – Mendelssohn

Program

Felix Mendelssohn-Bartholdy:
Klavierquartett Nr. 2 in f-Moll op.2 (1823) – 26'
Klavierkonzert Nr. 2 in d-Moll op.40 (1837) – 27'

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28.02.2026 – 04.03.2026

Anima Eterna Brugge (13 Musiker)

Anima Insight: America!

Program

Florence Price – Klavierquintett in a-Moll (Auszüge), 1936
Samuel Barber – Adagio für Streicher, 1936
Aaron Copland – Appalachian Spring (für 13 Instrumente) (1943–1944)

Für dieses moderierte Konzert bewegt sich Anima Eterna in zwei Richtungen: Zum einen wird die historisch informierte Erforschung des US-amerikanischen Repertoires der 1930er und 1940er Jahre fortgesetzt, wie sie bereits mit der Musik von Gershwin begonnen wurde, zum anderen werden Werke in kleiner Besetzung, von Kammermusik bis zu Kammerorchester, aufgeführt. Im Zentrum des Programms steht ein Meisterwerk: die Originalversion von 1944 für 13 Instrumente des Balletts, das der junge Aaron Copland für die amerikanische Choreografin Martha Graham komponierte. Das berühmte Adagio von Barber wird erstmals auf den Streichinstrumenten der damaligen Zeit aufgeführt, und das Klavierquintett der afroamerikanischen Komponistin Florence Price, die derzeit wiederentdeckt wird, vervollständigt dieses ebenso außergewöhnliche Programm.

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11.06.2026 – 05.07.2026

Further dates upon request

Anima Eterna Brugge (33 Musiker) – Richard Egarr

Licht & Schatten

Program

W.A. Mozart:
Sinfonie Nr. 40 in g-Moll K.550 (1788) – 35'
Konzert für Klarinette und Orchester in A-Dur KV 622 (1791) – 25'

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18.09.2026 – 20.09.2026

Anima Eterna Brugge (46 Musiker) - Alexander Melnikov
(Klavier & Leitung)

Central European Landscapes - At the Heart of European Music

Program

Antonín Dvořák (arr. Josef Suk) - Auszüge aus Les Cyprès B.152 (Cypřiše)
Leoš Janáček - Concertino (1925)
Vítězslava Kaprálová - Partita für Streicher [&] Klavier solo (1939)
Béla Bartók - Musik für Saiteninstrumente, Schlagzeug und Celesta (1936)

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At the Heart of European Music

In the interwar period, Central Europe was the birthplace of many new paths opening up for music. With composers like Bartók, Janáček, and Kaprálová, its sounds shone throughout Europe, bringing fresh vitality. Alexander Melnikov and Anima Eterna explore, on period instruments, three masterpieces that shape the musical landscape of Central Europe at the time. It is first to 19th-century Czech music that Alexander Melnikov and Anima Eterna pay tribute at the outset of this journey. For Dvořák is undoubtedly the first to infuse a deeply Czech inspiration into the European musical spirit. Janáček's Concertino is an ode to nature where horns become hedgehogs and clarinets squirrels, while owls sing at nightfall. The now-famous Partita Op. 20 by Kaprálová is the culmination of her work in Paris with Martinů, revealing the extraordinary talent of a composer whose life was tragically cut short. Finally, the Music for Strings, Percussion and Celesta stands as one of Bartók's masterpieces. From its austere and somber opening fugue to its brilliant, folk-tinged finale, passing through its magical and evocative nocturne, it is an exceptional distillation of the composer's artistry.

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13.10.2026 – 18.10.2026

Anima Eterna Brugge (46 Musiker) - Alexander Melnikov
(Klavier & Leitung)

Central European Landscapes - At the Heart of European Music

Program

Antonín Dvořák (arr. Josef Suk) - Auszüge aus Les Cyprès B.152 (Cypřiše)
Leoš Janáček - Concertino (1925)
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12.02.2027 – 28.02.2027

Anima Eterna Brugge (64 Musiker) & Jakob Lehmann (Leitung)

Dvorak in the old world

Program

Antonín Dvořák (1841-1904)
Symphonie n°7 en ré mineur op. 70 (1885)

Symphonie n°8 en sol majeur op. 88 (1889)
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From London to Prague, Dvořák's European soul

In 2015, Dvořák's New World Symphony marked one of the highlights of Anima Eterna's historically informed practice. At the time, the ensemble's Konzertmeister was none other than Jakob Lehmann! Today, he returns to the orchestra, this time with the baton, to continue exploring Dvořák's work—with highly contrasting pieces that were written shortly before the composer's American journey.

The symphonies featured in this program present very different yet complementary aspects of Dvořák's artistry in the years leading up to his American experience. In 1885, when the London Philharmonic Society commissioned his Seventh Symphony, Dvořák was still regarded as a «regional» composer in the Germanic world (as Bohemia was an Austrian province). This turbulent and heroic symphony, which leans more towards the great European Romantic tradition than the Czech spirit, opened the doors of the European musical scene to him—and soon, of the entire world. Five years later, before officially confirming his departure for the New World, it was the Old

World of his homeland that he celebrated in his deeply Czech Eighth Symphony. Composed in his village of Vysoká, it seems to be like a farewell to the landscapes and atmospheres he was about to carry across the Atlantic in his heart—landscapes and atmospheres for which he would soon feel a profound nostalgia.

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06.03.2027 – 14.03.2027

Anima Eterna Brugge (62 Musiker) & Tomas Djupsjöbacka (Leitung)

Scandinavian Legends - the North Remembers

Program

Grieg, Peer Gynt (suite) (1885-1892)

Sibelius, Lemminkäinen suite (1896)

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The North Remembers

Anima Eterna sets its course for the vast white expanses and the wild, enchanting nature of Northern Europe. In the lands of Sibelius and Grieg, the music resonates in its own unique way—this time, for the first time, performed on period instruments!

It is from Kalevala, the foundational epic of Finnish literature, that Sibelius drew inspiration for the Lemminkäinen Suite, which recounts four episodes from the adventures of the mythical warrior. The most famous of these is, of course, The Swan of Tuonela, with its hauntingly melancholic English horn melody — a magnificent song of death set against a dark and heavy atmosphere. In this tale, the hero must capture the eternal swan that glides upon the waters of the realm of Death, his ultimate trial to win the hand of a princess. Pretentious, adventurous, and dreamy, Peer Gynt is truly an anti-hero. He roams the wide world, living his life as an unscrupulous trickster, until the ultimate revelation: his happiness lies in his village, with the tender and faithful Solveig. No matter, as it gave rise to Grieg's most famous work!

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28.04.2027 – 09.05.2027

Anima Eterna Brugge (45 Musiker)

Haydn & Beethoven

Program

Franz Joseph Haydn:

Symphony No. 100, G major (Military) (1793)

Ludwig van Beethoven:
Symphony No.5, op.67, C minor (1807)

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Standard Repertoire - Dates upon request

Anima Eterna (11 Musiker + Sprechstimme)

Private Pierrot - (Fairy) Tales of the Modernity

Program

Arnold Schoenberg Pierrot lunaire, op.21 (1912)

Igor Stravinsky Histoire du soldat Suite (1918)

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(Fairy) Tales of The Modernity

In this unusual program, Anima Eterna brings together two major and opposing icons of musical modernity: the atonal cabaret of Schoenberg's Pierrot Lunaire and the colorful stage music of Stravinsky's The Soldier's Tale. Two tales that tell of two different yet contemporary forms of modernity.

A symbolist Pierrot, filled with eerie and magical imagery, and a soldier who sells his violin (his soul) to the Devil in exchange for a mysterious book that will bring him both fortune and misfortune. On either side of the war, the fairy tale reinvents itself, becoming darker, humorous, provocative, and edgy. With two unique instrumentations, Stravinsky and Schoenberg venture into new musical territories where jazz, ragtime, paso doble, klezmer, atonality, Lutheran chorales, tango, and expressive theatrical declamation inspired by Sarah Bernhardt blend together. This new music will resonate for us in an equally new way: performed on Anima Eterna's period instruments, it will sound as astonishing to our ears as it did to those of the 1920s. Has Modernity ever sounded so modern?

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In diesem ungewöhnlichen Programm vereint Anima Eterna zwei große, gegensätzliche Ikonen der musikalischen Moderne: das atonale Kabarett von Schönbergs *Pierrot Lunaire* und die farbenreiche Bühnenmusik von Strawinskys *Die Geschichte vom Soldaten*. Zwei Erzählungen, die von zwei unterschiedlichen, aber gleichzeitig entstandenen Formen der Moderne berichten. Ein symbolistischer Pierrot, erfüllt von unheimlichen und magischen Bildern, und ein Soldat, der seine Geige – seine Seele – dem Teufel verkauft, im Tausch gegen ein geheimnisvolles Buch, das ihm sowohl Glück als auch Unglück bringen wird. Auf beiden Seiten des Krieges erfindet sich das Märchen neu – dunkler, humorvoller, provokativer und schärfer. Mit zwei einzigartigen Instrumentationen betreten Strawinsky und Schönberg neues musikalisches Terrain: Jazz, Ragtime, Paso Doble, Klezmer, Atonalität, lutherische Choräle, Tango und die expressive, vom Theaterstil einer Sarah Bernhardt inspirierte Deklamation verschmelzen miteinander. Diese neue Musik wird auch für uns neu klingen – gespielt auf den historischen Instrumenten von Anima Eterna, wird sie uns ebenso verblüffen, wie sie es in den 1920er-Jahren tat. Klang die Moderne je so modern?

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