

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'

~

4. Z českých luhův a hájův – 12'

5. Tábor – 13'

6. Blaník – 14'

Contact

Tobias Weigold-Wimmer
tobias@weigold-boehm.de
+49 81 93 23 61 200

28.09.2025 – 28.09.2025

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

Mein Vaterland

Program

Bedřich Smetana – Ma Vlast:

1. Vyšehrad – 12'

2. Vltava – 12'

3. Šárka – 9'

~

4. Z českých luhův a hájův – 12'

5. Tábor – 13'

6. Blaník – 14'

Contact

Tobias Weigold-Wimmer
tobias@weigold-boehm.de
+49 81 93 23 61 200

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'

Contact

Tobias Weigold-Wimmer
tobias@weigold-boehm.de
+49 81 93 23 61 200

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.

Contact

Tobias Weigold-Wimmer
tobias@weigold-boehm.de
+49 81 93 23 61 200

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'

Contact

Tobias Weigold-Wimmer
tobias@weigold-boehm.de
+49 81 93 23 61 200

19.09.2026 – 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)

[nbsp]

At the Heart of European Music

Alexander Melnikov and Anima Eterna explore, on period instruments, three masterpieces that shape the musical landscape of Mitteleuropa 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.

Contact

Tobias Weigold-Wimmer
tobias@weigold-boehm.de
+49 81 93 23 61 200

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)

Vítězslava Kaprálová – Partita für Streicher [&] Klavier solo (1939)

Béla Bartók – Musik für Saiteninstrumente, Schlagzeug und Celesta (1936)

[nbsp]

At the Heart of European Music

Alexander Melnikov and Anima Eterna explore, on period instruments, three masterpieces that shape the musical landscape of Mitteleuropa 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.

Contact

Tobias Weigold-Wimmer
tobias@weigold-boehm.de
+49 81 93 23 61 200

01.02.2027 – 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)
[nbsp]

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.

Contact

Tobias Weigold-Wimmer
tobias@weigold-boehm.de
+49 81 93 23 61 200

28.04.2027 – 09.05.2027

Anima Eterna Brugge (45 Musiker) & Midori Seiler (Violine & Leitug)

Celebrating Beethoven

Program

Joseph Bologne, Chevalier de Saint George (1745–1799)

Ouverture of „L'Amant Anonyme“ D Major – 8'

Regina Strinasacchi (1761–1839)

Violin concerto B flat Major – 13'

Ludwig van Beethoven

Symphony No.5, op.67, C minor (1807)[nbsp] – 31'

[nbsp]

The other Vienna

This program features a well-known, an exceptionally famous piece from Vienna of the year 1808, when Beethoven was already on the peak of his fame. The four notes of the entry theme of his Symphony no 5 is maybe the most well-known classical melody of the world. Beethoven was a star in his chosen hometown Vienna, and many more musicians passed through this cultural centre of the Western world.

One of them was the young female violinist **Regina Strinasacchi**. As female visibility has been a great issue in the arts of the past centuries, her legacy was preserved mainly by a coincidence: Leopold Mozart in 1785 heard her concert in Salzburg and wrote a letter to his son Wolfgang. In this letter he describes Regina as a very skilful 23 year old violinist who plays with outstanding sentiment, beauty and sense, as to prove that women are capable of playing with stronger expression than men. Strinasacchi commissioned Wolfgang to write a sonata for her, the famous sonata KV 454, which the two of them performed together in Vienna (again, we have knowledge of this concert only by a letter from Wolfgang to Leopold). Regina was also a star at her time, despite of the moral standards at that time, when women were not supposed to be on a stage. (The only exception of this standard were singers, whose fame was paid for with a dubious reputation.) She composed several works, one remaining in the British Library is the manuscript of her violin concerto in B major, which Midori Seiler has copied and put in a modern writing.

Vienna was frequently visited by artists from England and Italy, but hardly any French composer came to visit, even if French music was played. So we can only speculate why **Joseph Bologne, Chevalier de Saint Georges**, who travelled extensively through his life, never paid a visit to the metropole, if for traditional reasons or because of his origin, being the son of a former slave from Guadeloupe in 18th century society. There is strong evidence that Saint George had personal contact with Haydn and even commissioned Haydn's Paris Symphonies (Nr 82–87), when Saint

Georges was the conductor of „Loge Olympique“ in Paris. Both Mozart, when travelling to Paris in 1778 and Saint George were long term guests at the very same apartment of Baron Melchior Grimm and Louise d'Epinay- so there is a possibility, that although Saint George never travelled to Vienna, he met two of the most influential Viennese composers of his time.

Contact

Tobias Weigold-Wimmer
tobias@weigold-boehm.de
+49 81 93 23 61 200
