

RESOUND BEETHOVEN

PRESS RELEASE

 orchester
Wiener Akademie

Orchester Wiener Akademie in Spain with Academy Award winner Jeremy Irons performing Beethoven's music drama "Egmont" and the 7th Symphony

Conductor: Martin Haselböck

Dates:

Barcelona, 23rd January 2016, Gran Teatro del Liceu: 20.00 pm
Oviedo, 24th January 2016, Auditorio Príncipe Felipe: 19.00 pm

Vienna/Barcelona/Oviedo – **The upcoming two concert evenings in Barcelona and Oviedo on 23rd and 24th January 2016 will be filled with intense emotion and drama by combining Beethoven's music, "Egmont" a classic by Goethe, and the voice of famous actor Jeremy Irons all in one.**

The renowned Viennese period-instrument ensemble "Orchester Wiener Akademie" and their conductor Martin Haselböck have recently brought to life a new English adaptation and translation of Goethe's *Egmont*, made by Academy Award script writer Christopher Hampton, and accompanied by Beethoven's incidental music. Goethe himself stated that Ludwig van Beethoven had transferred his intentions into music with "a remarkable genius".

Egmont, Op. 84, includes the famous overture and such music as Klärchen's songs, "Die Trommel gerühret" or "Freudvoll und leidvoll", sung by Swedish soprano Kerstin Avemo on the 23rd and 24th.

Oscar-winning actor Jeremy Irons (*Lolita*, *Reversal of Fortune*, *The Lion King*, *Kingdom of Heaven*, *The Merchant of Venice*, *The Borgias*) will play and narrate the role of *Egmont*. It is the first collaboration between the actor and Orchester Wiener Akademie. The orchestra has not only become well known for its unmistakably Austrian musicality, virtuosity, refinement and energy, but also for its own music theatre productions such as "The Giacomo Variations" or "The Infernal Comedy" with US-actor John Malkovich.

Beethoven and his symphonies are part of a long-term music venture that the Viennese orchestra is currently undertaking in Vienna with "RESOUND Beethoven". All nine of Beethoven's symphonies were premiered in Vienna around 200 years ago. Conductor Martin Haselböck and the Orchester Wiener Akademie bring all of these masterpieces, performed on the instruments of the period, and for the first time, back to the original theatres and concert halls where Beethoven himself conducted their premieres or earliest performances.

The valuable learnings from this performance experience flow into the orchestra's unique style of reliving the original intensity of Beethoven's musical intentions and can be heard as well in Barcelona and Oviedo with the 7th Symphony as another part of the evening programme. At its première in 1813, Beethoven was noted as remarking that the 7th was one of his best works.

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PROGRAMME

Ludwig van Beethoven
Symphonie Nr. 7 A-Dur op. 92
Ah Perfido! op. 65
Egmont op. 84

Soprano: Kerstin Avemo
Egmont (actor): Jeremy Irons
Egmont text adaptation: Christopher Hampton
Orchester Wiener Akademie
Conductor: Martin Haselböck

Concert link BARCELONA, Gran Teatro del Liceu:
<http://www.liceubarcelona.cat/temporada-15-16/concerts/beethoven-i-irons/presentacio.html>

Concert link OVIEDO, Auditorio Príncipe Felipe:
<https://shar.es/1hg5Kz>

More information:

<http://resound.wienerakademie.at>
<http://www.wienerakademie.at>

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ORCHESTER WIENER AKADEMIE (Vienna Academy Orchestra)

Since its founding in 1985 by the distinguished conductor and organist Martin Haselböck, Orchester Wiener Akademie has gained international praise for its unmistakably Austrian musicality, virtuosity, refinement and energy.

Orchester Wiener Akademie is the only Austrian orchestra to offer performances of repertoire from the Baroque, Classical, Romantic and early Twentieth-Century eras on period instruments, as well as performances of contemporary repertoire on modern instruments. It is as renowned for its performances of Bach, Mozart, Haydn and Beethoven as it is for its performances of Schumann, Brahms, Liszt and Bruckner.

The orchestra's annual cycle of concerts in Vienna's Musikverein has become a popular fixture in the city's musical calendar, with past guest-artists that include Daniel Hope, Thomas Hampson, Elisabeth Kulman, Cyprien Katsaris, Isabelle Faust, Soile Isokoski, Cecilia Bartoli, and many others. The 2012-13 season will feature first-time collaborations with great artists such as the soprano Anne Schwanewilms in Wagner's *Wesendonck-Lieder*, the actor Tobias Moretti in Beethoven's music for Goethe's *Egmont* and fortepianist Ronald Brautigam in Mozart's Piano Concerto K.503.

As Orchestra-in-Residence of the International Liszt Festival in the composer's birthplace of Raiding, Burgenland, Wiener Akademie has received international acclaim for its ongoing series of groundbreaking concerts and recordings (NCA) of the complete orchestral music of Franz Liszt. The first CD release in the series, of the *Dante-Symphony*, was awarded several prizes, including the 2011 Grand Prix du Disque of the Liszt Society, Budapest. The subsequent releases of the tone poems have all been received with unanimous critical praise. Forthcoming releases in this series include the *Faust Symphony*, Piano Concertos and complete Hungarian Rhapsodies.

In addition to its ongoing Liszt discography, Orchester Wiener Akademie has released more than 40 recordings in a wide range of repertoire, including the masses of Schubert, Bruckner's First Symphony, Haydn's three 'Times of the Day' symphonies (selected by Gramophone Magazine as the best available period-instrument recording of these works) and rarer works by Fux, Porpora and Graun.

Orchester Wiener Akademie tours extensively. In the past two seasons the orchestra has performed in more than 20 countries on three continents. They have appeared at international music festivals and concert series such as the Prague Spring Festival, Frankfurter Fest, Schleswig-Holstein Music Festival, Wiener Festwochen, Klangbogen, Carinthischer Sommer, Cuenca Festival, Internationale Bachakademie Stuttgart, Handel Festival Halle and many others. The orchestra has appeared in major concert halls worldwide, including Barbican Hall, Brooklyn Academy of Music, Toronto's Massey Hall, Château de Versailles, Palais Garnier, Suntory Hall Tokyo, Izumi Hall Osaka, Alte Oper Frankfurt, Philharmonie Köln, Palau de la Musica and Concertgebouw Amsterdam.

Opera and Theatre is a very important aspect of the work of Orchester Wiener Akademie, both in its own productions and in collaboration. Recent series have included productions of all the major Mozart operas, Gluck's *Orfeo ed Euridice* and many Haydn operas. The orchestra has performed Handel's *Il Trionfo di Tempo e del Disenganno* at the Salzburg Festival Barock at Whitsun, Mozart's *Il Sogno di Scipione* and *Il Re Pastore* for the Vienna Festival Klangbogen and *Zaide* at the Musikverein in Vienna.

In April 2013 the orchestra travelled to Argentina for performances its own acclaimed Salzburg Festival

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production of Handel's Radamisto, at the Teatro Colon, Buenos Aires.

Since 2007 Orchester Wiener Akademie has been the official orchestra of the Burgfestspiele Reinsberg, where they have presented productions of Weber's Der Freischütz, Beethoven's Fidelio (released on DVD by NCA) and Handel's Acis & Galatea.

With the actor John Malkovich, Orchester Wiener Akademie premiered two works by Michael Sturminger in 2009 and 2011 respectively: The Infernal Comedy and The Giacomo Variations. The orchestra and Mr Malkovich continue to tour the works extensively throughout the world.

Since 2014 the orchestra lays a focus on the orchestra repertoire of Ludwig van Beethoven and his symphonies in particular: With RESOUND Beethoven, conductor Martin Haselböck and his Orchester Wiener Akademie bring all of Beethoven's masterpieces, performed on the instruments of the period, and, for the first time, back to the magnificent theatres and concert halls where Beethoven himself conducted their premieres or earliest performances.

In these concerts particular care is given to reliving the intensity of the symphony's first performances. The seating of the musicians – including restoring the choir to its original position in front of the orchestra – and even the position of the audience will give listeners a very different experience to the modern 'conventional' musical performing practices with which they are familiar.

<http://www.wienerakademie.at>

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