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## **34<sup>th</sup> IALMH VIENNA CONGRESS SOCIAL EVENTS**

We have confirmed a special and exclusive set of social events throughout the Congress week, to which all delegates are invited:

### **Sunday 12<sup>th</sup> July, 2015:**

The Pre-Conference on "Psychoanalysis and Law" will end at 4:00pm, and at 4:30pm there will be Brahms music (Johannes Brahms' *String Sextet no. 2 in G major, Opus 36*), which will accompany the inauguration at 5:00pm. Please click to hear a part of the arrangement:

There will then be a Reception at the Sigmund Freud University from 6:00pm-7:30pm.



### **Tuesday 14<sup>th</sup> July, 2015 at 7:30pm:**

IALMH Musical Concert at St. Stephan's Cathedral, with the Festival Strings of Vienna, conducted by Joan Reiss and Roger Salander. The programme includes Pachelbel (Canon in D Major), Vivaldi (Violin Concerto in A minor), Mozart (Salzburger Symphony), Grieg (Suite 'Aus Holbergs Zeit'). The entire programme can be seen below.

### **Wednesday 15<sup>th</sup> July, 2015 at 7:00pm:**

A cocktail reception with the Mayor and Governor of Vienna at 7pm, at the City Hall of Vienna (Entrance: 1010 Vienna, Lichtenfelsgasse 2, Feststiege 1), with live Viennese waltz music by the Ladies' Orchestra "Tempo di Valse" (<http://www.tempo-di-valse.at/>), whose description can be seen below.

### **Thursday 16<sup>th</sup> July, 2015:**

The sessions will end early at 4pm, to allow our participants to do site seeing and touring.

**Friday 17<sup>th</sup> July, 2015:**

A Farewell Reception at the grounds of the Sigmund Freud University.

**IALMH Concert in St. Stephan's Cathedral  
July 14th, 2015, 7:30 P.M.**

**FESTIVAL STRINGS OF VIENNA – The Chamber Orchestra of the  
Heiligenkreuzer Herbst Festival Association**

**Conductors:**

**Joan Reiss, Roger Salander**

**Soloists:**

**Diane Pascal Stejskal, Joanna Lewis**

**Program**

Johann Pachelbel (1653-1706): Canon in D Major

Antonio Vivaldi (1678-1741): Concerto in A minor for two violins and string  
orchestra, Opus III, No.8

*Allegro*

*Larghetto e spiritoso*

*Allegro*

**Intermission**

Wolfgang Amadeus Mozart (1756-1791): Divertimento KV 136 in D Major  
(Salzburger Symphony)

*Allegro*

*Andante*

*Presto*

Edvard Grieg (1843-1907): Suite „Aus Holbergs Zeit“, Opus 40

I. *Präludium – Allegro vivace*

II. *Sarabande – Andante*

III. *Gavotte – Allegretto*

IV. *Air – Andante religioso*

V. *Rigaudon – Allegro con brio*

**Johann Christoph Pachelbel**, one of the most important German composers of the Middle Baroque period, lived in Vienna beginning in 1763. Here, he was deputy organist at St. Stephan's Cathedral and composed many of his most important works. His most famous composition is the *Canon in D Major*, originally a chamber work scored for three violins and basso continuo. The popularity of this work is so great that it is often performed by full symphony orchestras in edited and enlarged forms. A string orchestra performance in St. Stephan's Cathedral allows the listener to experience more of the authentic atmosphere surrounding this excellent composer in the place where so many of his works were performed and where he himself played. Pachelbel had a close relationship with the family of Johann Sebastian Bach, unquestionably the greatest Baroque composer and performer. Johann Christoph Bach, the great composer's elder brother, was a friend of Pachelbel's early in his career and Johann Christian Bach, the son of Johann Sebastian and himself a fine composer, was Pachelbel's landlord in Eisenach, the home of the Bach family. After Johann Christian's death in 1682, Pachelbel bought the family house from Johann Christian's widow and, in a sense, kept the house „in the family“.

**Antonio Vivaldi**, born in Venice and an ordained Catholic priest often known as *Il Prete rosso*, „the red Priest“ (for the color of his hair, a trait common to his family), was already a famous composer when he met Emperor Karl VI, who encouraged him to come to Vienna, then Europe's cultural capital. Vivaldi did so, hoping to further his musical career through the production of his operas, but the Emperor soon died, leaving him in financial straits. He had come to Vienna because his music, once extremely popular and well-known, had fallen out of favor in his home. In Vienna, the success he had hoped for eluded him and he soon became ill after a visit to Prague. He died less than a year after the Emperor and his funeral service was held in St. Stephan's Cathedral. Vivaldi was buried near the Karlskirche (St. Charles' Church) in the fourth district. He had lived in a house on the spot where the famous *Hotel Sacher* now stands. His concerto in a minor for two violins was part of *L'estro Armonico* (harmonic inspiration), Vivaldi's Opus 8, a collection of concerti for one, two and four violins written in 1711.

These works cemented the „red priest’s“ reputation as a leading composer of his time. Number eight, the concerto for two violins in a minor, is possibly the best-known work of the collection. Like Pachelbel’s *Canon in D*, it was originally scored for strings and basso continuo (usually harpsichord), but is fully effective when performed by a chamber orchestra of string instruments. Hearing it in the place where the composer’s funeral mass was read is a special experience which brings us closer to the composer and his world. St. Stephan’s has seen many great events in its long history and music has played an important role in its development. Vienna has good reason to be proud that geniuses like Pachelbel and Vivaldi chose to live and work here.

**Wolfgang Amadeus Mozart** could be referred to as a neighbor of St. Stephan’s Cathedral since he lived, worked and died just around two corners from St. Stephan’s in Rauhensteingasse. The house in which he lived and died on December 5, 1791 at 12:55 a.m. stood where the department store *Steffl* now stands. Both Mozart and Ludwig van Beethoven after him played chamber music in the Cafe Frauenhuber at the end of the narrow street. Plaques on both the Cafe and *Steffl* walls mark the spots where these great men appeared. Mozart composed the three Divertimenti known as the Salzburger Symphonies (KV 136-8) in 1772 at the age of only **sixteen!!!** They were written for a premiere with the then famous orchestra in Milan which Mozart conducted himself. Today, 243 years after their composition, the three „Salzburger Symphonies“ have become standard works of the concert repertoire and sound better nowhere than in St. Stephan’s Cathedral, just a short walk from where the man many experts consider the greatest musical genius of all time lived, worked and died. Vienna’s finest musicians give this music a special charm and flavor which can only be truly experienced where it was created.

- 1 **Edvard Grieg**, Norway’s greatest composer, grew up in a musical family. His mother began teaching him the piano when he was six. He was born, lived, and is even buried in the northern city of Bergen and devoted much of his musical life to the beauties of his homeland and its folk music. At fifteen, Grieg met the famous Norwegian violinist Ole Bull who suggested he go to Leipzig to study. Bull’s brother was married to Grieg’s aunt so young Edvard followed his suggestion and went to Leipzig where the piano department was headed by Ignaz Moscheles. Grieg was inspired by the lively musical atmosphere of Leipzig and soon began a career as a pianist. Composition had become his great interest by this time. Grieg wrote many works celebrating his home. Among the best-known are the *Peer Gynt Suite* and *In the Hall of the Mountain King*. With these works, he placed himself in a class with other patriotic Romanticists like Jean Sibelius and Ludwig van Beethoven. His most famous composition is unquestionably his piano concerto, a work still performed constantly all

over the world. The Suite „Aus Holbergs Zeit“ (German for „from Holberg’s Time“) was written to celebrate the 200th anniversary of the birth of the Danish-Norwegian humanist playwright Ludvig Holberg. It is a suite based on the eighteenth-century dance suites and contains five movements representing the dances common to those suites. The work was originally composed for piano but was arranged for string orchestra a year after its creation. The movements,

1 Praeludium (Allegro vivace)

2 Sarabande (Andante)

3 Gavotte (Allegretto)

4 Air (Andante religioso)

5 Rigaudon (Allegro con brio), are those often found in a baroque Suite of the eighteenth century but the musical language used to express them is Grieg’s own nineteenth-century Romanticism. As opposed to the other composers on tonight’s program, Grieg did not live or work near or in St. Stephan’s Cathedral but his lovely music, which the world has come to know and love, can only bring a breath of fresh air to the climax of a beautiful program in Austria’s most famous and historically significant building.

## **Viennese Ladies' Orchestra "Tempo di Valse"**

You are not familiar with "Tempo di Valse"? The six enchanting ladies from Vienna are the charming proof of the popularity of genre "Damenkapelle" - ladies orchestra. The name of the ensemble arouses curiosity, it is the Italian term for the lilting waltz rhythm. Dynamic, with great attention to detail and great musical ability, the musicians bring the waltzes of "Schantz Strauss" to life under the direction of the "Stehgeigerin" or concertmistress/conductor Ruth Müller.

"Tempo di Valse" presents itself to you with an impressive repertoire - along with the stirring melodies of the waltz king and many a classical hit, the ladies also offer upscale popular music: from Josef Lanner to Franz Lehar and Robert Stolz and including film soundtrack hits & chansons of the 1920's and 30's.

You will be seduced by the listening pleasure of the 3/4-bar and bewitching operetta tunes. Together with the 3 stage professionals Elke Kottmair-Soprano, Peter Thunhart/Georg Lehner-Baritones and Hubert Schmid-Tenor, the Ladies Orchestra "Tempo di Valse" offers you a unique gala program - perfectly co-ordinated musically, wittily and charmingly presented, in a word, the finest operetta groove in Vienna.

Since it was founded in 1995, the ensemble has managed to win the enthusiasm of audiences and the press from Oslo to Istanbul. Special high points in the ensemble's career were a tour on the cruise ship "MS-Europa", the three-week guest appearance in Paris 1998, and the New Year's Eve concert series 2001 in Hanauer Comoedienhaus Wilhelmsbad.