

Institute of Physiology, Academy of Sciences, Czech Republic

## **CELLULAR AND MOLECULAR MECHANISMS OF PAIN**

A satellite symposium to the Sixth IBRO World Congress of Neuroscience

Prague, September 7-9, 2013

Organizers: William D. Willis MD. PhD. (USA), and Jiri Palecek MD. PhD. (Czech Republic)

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# **ACADEMY CHAMBER ORCHESTRA**

Member of the Association for Non-Professional Pursuit Chamber and Symphonic Music

## **Welcome Concert**

Georg Fr. Händel  
(1685 – 1759)

**Orchestral Suite No. 2** in D major, HWV 349  
from the collection „Water Music“

Antonio Vivaldi  
(1678 – 1741)

**Violin Concerto No. 2** - „Summer“  
from the collection „Four Seasons“, op. 8  
**Tereza Cachová** – violin

Johann Seb. Bach  
(1685 – 1750)

**Jauchzet Gott in allen Landen** - cantata, BWV 51  
**Bronislava Tomanová** - soprano  
**Jan Pohořalý** - trumpet

Conductor: **Pavel Hryzák**

Baroque Refectory  
Dominican Monastery of St. Giles

Monday, September 9, 2013  
7:00 p.m.

*The **Orchestral suite in D major*** (HWV 349) by **Georg Friedrich Handel** (1685 - 1759) is a second part of a music collection which is well known under the title **Water Music**. The collection including two next suites more, in F major (HWV 348), and in G major (HWV 350), was composed for festive events at English Royal Court. It was premiered on 17.7.1717 after King George I had requested a concert on the River Thames. The concert was performed by 50 musicians playing on a barge near the royal barge from which the King listened with close friends (e.g. the Duchess of Bolton, the Duchess of Newcastle, the Countess of Darlington, the Countess Godolphin, Madam Kilmarnock, and the Earl of Orkney). The barges, heading for Chelsea or Lambeth and leaving the party after midnight, used the tides of the river. The King was said to have enjoyed the suites so much that he made the exhausted musicians play them three times over the course of the outing. By and thanks to this King's success, the top period of Handel's path, related solely to England, definitely started.

The collection of four violin concertos (with a chamber orchestra) generally known as **Four seasons**, the second of which, **Summer** will be performed tonight, is actually the most familiar work of the famous Italian baroque composer and violin virtuoso **Antonio Lucio Vivaldi**. The collection belongs nowadays clearly to his most popular compositions, and to most ever performed, too. Each of the four concertos depicts scenes appropriate for the respective season. While the first, *Spring*, borrows motifs from Vivaldi's opera „*Il Giustino*“, the three next compositions, *Summer*, *Autumn*, and *Winter* are of original conception. The inspiration for the concertos was probably the countryside around Mantua (Italy). They were a revolution in musical conception: in them Vivaldi represented flowing creeks, singing birds (of different species, each specifically characterized), barking dogs, buzzing mosquitoes, crying shepherds, storms, drunken dancers, silent nights, hunting parties (from both the hunter's and the prey's point of view), frozen landscapes, ice-skating children, and warming winter fires. Each concerto is associated with a sonnet, possibly by Vivaldi, describing the scenes depicted in the music. Originally, all the concertos were published in a collection of twelve which was issued under the original title *Il cimento dell'armonia e dell'invenzione (The Contest Between Harmony and Invention)*, opus 8 (Amsterdam, 1725).

**Jauchzet Gott in allen Landen** (*Make a Joyful Noise to the Lord all the Lands*), BWV 51, is a church cantate, composed by **Johann Sebastian Bach** (1685 - 1750) in Leipzig about 1730, originally for an event which is not exactly known yet. However, Bach himself ascribed afterwords on the score a note „*for the fifteenth Sunday after the Holy Trinity, but for more general utilization*“; and with this determination the cantate was premiered on 17.9.1730. It is one of the only four cantates composed by Bach for solo soprano, and the only one containing a combination of the solo soprano and the solo trumpet, whereas both the solo parts (soprano and trumpet) are extremely brilliant and hard.

The **Academy Chamber Orchestra** (Komorní orchestr Akademie – KOA) was established in 1987 with the Czechoslovak Academy of Sciences, originally as a small string ensemble, but has gradually grown into a full-size symphony orchestra. In the beginning its repertory was based on the music of Czech composers of the pre-classical and classical era, but later it was extended to also include more recent internationally known works. KOA gives concerts about six times a year often with eminent Czech professional artists, and it also often collaborates with vocal choirs to perform choral masterworks. From its beginning up to 2003, KOA was lead by its founder and conductor Miroslav Bašta. The baton was then taken over by Pavel Hryzák; his arrival influenced the concert programmes in favour of the music of the 20-th century, which induced some changes and expansion of the instrumental structure of the orchestra.