

# PROGRAMM





# Die Csárdásfürstin

Operetta by Emmerich Kálmán  
Libretto by Bela Jenbach and Leo Stein

Revised version of the dialogues by Lea Theus and Adrienne Walder

University Orchestra Polyphonia Zürich

22. / 23. / 26. Mai 2025, 19:30 Uhr  
Konservatorium Zürich, Grosser Saal



## CAST

Sylva Varescu, <i>Variété-songstress</i>	Madeleine Merz
Edwin Ronald Karl Maria Lord Lippert-Weylersheim	Dmytro Kalmuchyn
Count Boni Kancsianu, <i>Friend of Edwin</i>	Saveliy Andreev
Countess Stasi (Anastasia) Eggenberg, <i>Cousin of Edwin</i>	Irina Laskavaya
Feri von Kerekes, <i>Friend of Edwin and Boni</i>	Magnus Heimpel
Lord Leopold Maria von und zu Lippert-Weylersheim, <i>Father Edwin</i>	Claudio Danuser
Servant	Alexandra Maximova
Eugen von Rohnsdorff, <i>Relative of Edwin</i>	Vojta Kottas
Conductor	Leon Felix Schlagintweit
Regie	Lea Theus
Dramaturgy and Soufflage	Adrienne Walder
Costumes and Masks	Roman M. Silberer
Choreographiie	Melody Greminger, Christoph Hellings
Light	Maria Zurbuchen
Corepetitor	Alla Belova, Clément Huber
Equipment	Estelle Zemp
Props	Babette Walder

With dancers from Tanzquotient Show Group.  
It plays the university orchestra Polyphonia Zürich.

## STORY

### *1. Act*

The celebrated variété songstress Sylva Varescu gives her last performance before she goes on tour through America.

In the variété subculture it is common to have a more relaxed view on love and relationships, it is the norm to change your partner frequently. For the nobles Boni and Feri, friends of Sylva and self proclaimed womanizers, life couldn't be lived in a better way.

Edwin, a young lord from a rich family, has very different views. He has completely fallen for Sylva and is convinced that she is the love of his life. Sylva also likes Edwin quite a lot, but in her eyes, their relationship has no future - their social standings are just too different.

On the last evening before Sylva has to leave, she says her goodbyes to her friends. At the same time Edwin's cousin Rohnsdorff arrives with a conscription order from the army. Edwin realizes quickly that this is just a ruse by his father to get him back to civilized life. And to make matters worse, he remembers that his family arranged a marriage for him - he is to marry his cousin Stasi.

Because Edwin doesn't have another choice than to follow Rohnsdorff back to the army, he at least wants to make sure that he doesn't lose Sylva. He quickly asks for her hand in marriage and in an improvised wedding they promise each other their love - with a contract. Then, Edwin has to leave.

The overjoyed Sylva abruptly cancels her tour - but then she learns that her husband already has a fiancé at home. Sylva believes that that is the real reason why Edwin left so quickly and that he never took her and their marriage seriously. Terribly disappointed she decides to prioritize her career and she leaves for America

*Pause*

### *2. Act*

Two months later, Edwin is back home with his family. On a ball they organized, Edwin's and Stasi's engagement is supposed to be announced.

Stasi, always in love with life, is looking forward to the marriage even though her feelings for Edwin are more for a good friend than for love. Surprisingly, Sylva and Boni also arrive at the ball. Sylva came back from America and is now posing as Lady Kancsianu, Boni's newly wed wife. She denies all similarities with Sylva Varescu, now better known as the *Csárdásfürstin*.

But Edwin recognizes her immediately and feels betrayed by her and Boni. It also hurts Sylva to see him together with his fiancé. Together, they think back longingly to the marriage they had in the *variété*.

While this happens, Boni and Stasi come closer to each other. In a dramatic gesture, Boni divorces his „wife“ and makes Sylva available for Edwin again (and himself for Stasi). Edwin is overjoyed - but Sylva realizes that Edwin only wants to marry her because he thinks that she became a Lady through her supposed marriage to Boni.

When Edwin's father wants to publicly announce the engagement between Edwin and Stasi, Edwin stops him and declares that he wants to marry „Lady Kancsianu“ instead. But she outs herself as Sylva Varescu, the *variété* songstress. In her eyes, Edwin is obviously ashamed of her origins and she rejects his proposal. Together with Boni she leaves the ball.

### 3. Act

Sylva and Boni go back to their hotel where they meet Feri. Right after Sylva went back to her room, Edwin arrives to marry her at all costs. Boni uses this opportunity to propose to Stasi, who happily accepts.

To make Sylva confess her love for Edwin, Boni fakes a call to an Edwin who seems to be in grave danger. The plan works perfectly - and the two of them get together. Like this, both couples are happily united.

## CONCEALING YOUR REAL FEELINGS

*Lea Theus and Leon Felix Schlagintweit talk about Kálmán's Csárdásfürstin*

**The *Csárdásfürstin* by Emmerich Kálmán was written 1914–15. The characters include a lord, a countess, a count and a songstress in a variéte, a kind of theater that doesn't exist anymore. In what way is this piece still relevant today, Lea?**

*Lea Theus* I believe that this piece is about something way more deeper, more human. The four main characters are young people that are exploring their love and what kind of relationship they desire. There are some that want a classic romance, some that want something more open and sometimes outside influences play a role like Edwins father. These are all topics that are on the minds of young people even now; because of that, this piece has something timeless for me.

**Leon, the dance Csárdás is already in the name of the piece. For many dance scenes and for the Hungarian sound color, Kálmán wants a big orchestra. How can the singers shine through?**

*Leon Felix Schlagintweit* Indeed, the *Csárdásfürstin* uses the whole symphonic orchestra together with celesta, percussion and harp. This creates a whole range of different sounds, colors and atmospheres. Especially the brass sound is noteworthy. This is a trait of the time this piece was created in: This der auch der Entstehungszeit geschuldet ist. In my opinion this idea of an immaculate military has to do with the euphoric departure into the first world war; just few years later, no one wrote marches like that anymore. At the same time this piece is full of tenderness and sympathy. Even in the biggest orchestra fortes, there will be the expression *markdolce*. If this character is kept, the singers can really be lifted up by this big sound.

**Kálmán and his librettists wrote the first act in 1914 and then took a year long break before they finished the piece. Do you think that the war can be heard in the music?**

*LS* Yes, even though I can't hear a break between the first and second act. After the beginning of the war the euphoria was still high; the terrible consequences of industrial warfare were still unknown at that point of time. When we leave the world of the Hungarian variéte and enter the sphere of Viennese aristocracy in the second act, the sound of military is kept - even in the waltzes. Take for example the beginning of the second



act: a waltz by Johann Strauss could also start with a short brass fanfare, but with Kálmán we get 16 bars!

*LT* The question of war can and should be asked to the text. On the surface this piece is cheerful, but there is always an undertone: Everything has its end, it could be over at any moment. There are text parts like „Man (...) nützt die flüchtige Zeit, drum tanz, mein Lieber, eh's vorüber!“ [Use the fleeting time, to dance, my dear, before it's over!]. This threat from outside can be easily detected in the piece - but I think that it is also easy to overlook it if you don't know about it. In our production we did not focus too much on it. We show this piece as more of a chamber play and put the small interpersonal things that don't stop in the face of war, into the spotlight.

**Operettas are often a form of escapism: You laugh about current events while using the sentimental music to escape the reality. Talking about retreating to ones own four walls: A few of the world views displayed in the *Csárdásfürstin* are, from todays perspective, quite sexist. Take for example the duett by Boni and Feri about the „Mädís vom Chantant“.**

*LT* Historically, yes. But from a modern perspective, you don't have to view the „Mädís“ duett as sexist: There is nothing wrong to change your partner frequently. The problem here lies of course in the fact that this freedom is only applied to the men in the *Csárdásfürstin* and not the women. But this convention is also broken by Stasi who takes similar liberties as the men. Because of this I do not think that the piece is sexist even though some of the characters have sexist world views.

**Sylva, the female lead, build her own career that she consciously ends in the third act to be together with Edwin.**

*LT* Again there is the problem of playing into stereotypes - of course its the woman who abandons their career in favor of the relationship - of course not the man. But we have to keep in mind that this is a decision that she can and should be able to make.

**Instead, Sylva is portrayed as a strong person that knows exactly what she wants. The same applies to Stasi the second female character, even though she has completely opposite views.**

*LS* She even sings about the possibility of a divorce if the marriage doesn't work out. I think that this is already remarkable.

*LT* Yes and when she is told that the marriage wouldn't be fun anymore after a while she says: Nope, then we will find a way that works for us. She is ready to explore new ways and not just follow the convention. I think that she is a really cool figure.

**On the other side is Edwin, the tenor lead (in our case a high baritone), for most of the piece pretty swamped; and in the end Boni finds his happiness with Stasi, even though he tried without success to get as many women as possible in the first act.**

*LT* I do not know how long Boni will stay happy. But he is no one who plans too much into the future, he just lives in the moment. I think that all characters in this piece have are totally lovable and hav something touching, there is no big bad. I think it is beautiful to be able to identify yourself to a degree with all the characters while working on the production.

**Musically, of course, this is realized entirely in the operetta tradition: The serious, lyrical couple has dramatic music, the music of the cheerful couple is more dance-like.**

*LS* Absolutely! The music for Stasi and Boni is marked by great lightness; their common number, the duet in the second act, is also a kind of march, basically on the toes. In the two big duets by Edwin and Sylva, the music is instead focused on the tragedy of their great love. Here we have music that is dreamlike, deep but that also stays beautifully simple.

The deepest emotional moment I would say is the second duet by Edwin and Sylva, when they meet for the first time on the ball. Their feelings surface one by one until they reach the waltz in c-minor („Weisst du es noch?“) that makes them remember. In the end they cover their former love with an over acted light, fast waltz, joking that it was just a funny episode, while the pain still shines through.

*LT* This hiding of their own feelings is a theme throughout the piece. The characters constantly pretend to feel something other than what they actually feel. Often enough a strong cynism can be felt through. It is rare to see this in such volume; but it's exciting for the characters that always have to act two ways. No one is allowed to know their real feelings, except of course the audience.

**We are a very young production - our cast is actually in the same age as the characters - and we have a mix from professionals and**

**laymen. We have this talk after the first week of scenic rehearsals - how is it going until now?**

*LT* Good! The singers are just a perfect fit for their roles, that makes the work really fun. In the beginning you can never know where we end up; but everyone is motivated, everyone thinks along. Sometimes we have long discussions that also move us forward: for example today we worked on a number the third day in a row, and after many talks, it suddenly worked today.

*LS* Especially because of the combination of professionals and amateurs this is an interesting project. The orchestra players can grow way beyond themselves while working with the professional signers. The singing touches even the last stands and animates the whole orchestra to play with their full vigor. The music styles - ranging from brass band over intimate places with solo strings to the Csárdás – are new for most of the musicians. They learn with enthusiasm and we are all very happy to be able to play this piece.

*LT* I generally sense a great deal of euphoria among everyone involved. The fact that orchestra members are helping to organize props, for example, is also something special. I'm looking forward to all the "departments" coming together in the final rehearsals soon!

*The interview was conducted by Adrienne Walder*

## BIOGRAPHIES

### *Lea Theus – Regie*



Lea Theus grew up in Zurich. She studied Germanistik, philosophy and musicology at the UZH and finished a Bachelor of Arts. As a child of a music family she came in contact with opera early on and she plays the violin since she was four years old. Since 2017 she studied regie for theater at the HfMT Hamburg and staged among other things *GESUALDO – Eine Autopsie* (C. Gesualdo, Greg Beller), *The Fall of the House of Commons* (Orestis Papaioannou) as well as *Leinen aus Smyrna* (Edward Rushton). For her degree she staged *Don Giovanni* (W.A. Mozart). As a freelance regie assistant she already worked

together with regisseurs Hans Neuenfels, Christoph Marthaler, Eva-Maria Höckmayr, Andreas Kriegenburg, Andreas Homoki, Michail Marmarinos and Anna-Sophie Mahler. She was active in opera houses like the Bavarian Stateopera, the Deutsche Oper Berlin, the opera house in Zürich, der Opéra National de Lorraine as well as the Salzburger Festspiele.

### *Leon Felix Schlagintweit – Conductor*

Leon Felix Schlagintweit was born 1996 in Starnberg close to Munich. He moved for his studies at ETH to Zurich and conducted for the first time in 2015 when the University Orchestra Polyphonia Zurich was founded. He took conducting classes among others by Francesco Cagnasso and Nil Venditti. In the beginning of 2020 he was hospitant at the norwegian opera in Oslo. There he worked on a production of Tschairowskys *Jewgeni Onegin* (Conductor: Lothar Koenigs). In autumn 2022, Leon finished his Master in interdisciplinary sciences at ETH Zurich. Since then he has been studying music theory at the university in Luzern and he is taught by Clemens Heil. In 2023 and 2024 he completed the Allegra Conducting Academy by Rüdiger Bohn, Ekhart Wycik and Johannes Klumpp.



## Adrienne Walder – Dramaturgie



Adrienne Walder studied from 2014 until 2022 musicology and Germanistik at the university Zurich. At the same time she was a freelance worker at the Tonhalle-Gesellschaft Zürich, teaching assistant at the musical institute of UZH and completed internships at the Bavarian radio as well as theater productions in Zurich and Winterthur. Between 2015 and 2022 she was part of the cello group of UO Polyphonia and as the first president she build up the orchestra

to the form it is now. She has written uncountably many program texts for the music college Winterthur, the Tonhalle-Gesellschaft Zürich as well as the Zurich chamber orchestra. Since the 2022/2023 season she works as a project leader at the Collegium Novum Zurich. For this operetta her tasks as the dramaturge include concept work and the adaption of the dialogues together with the regie. In addition to that she helped in the rehearsals as an „eye from outside“ and wrote texts for this program booklet.

## Madeleine Merz – Sylva

As a freelance singer Madeleine Merz already performed a wide-ranging repertoire in Switzerland and internationally. She was a guest at Mendelssohn Sundays in Aarau, at the Demengafestival in Calacatal, the Swiss Winter Games and in the Tonhalle Maag Zurich. In the music theater she embodied among others Helena Zaremba (*Polenblut*), Ottavia (*L'incoronazione di Poppea*) and Hänsel (*Hänsel und Gretel*). As Hänsel she was part of different productions of for example the opera house in Zurich as well as on the forest stage in Moosegg. She finished her vocal studies with Als Hänsel war



sie Teil verschiedener Produktionen zum Beispiel des Opernhauses Zürich sowie der Terrasse und Waldbühne Moosegg. Madeleine Merz completed her vocal studies with distinction in Bern/Biel with Christian Hilz (concert diploma) and in Zurich with Yvonne Naef (soloist diploma). She attended master classes with Christa Ludwig, Angelika Kirchschlager and Margreet Honig, among others. She is sponsored by the Friedl Wald Stiftung, award winner of the Austria Barock Academy and the Migros-Kulturprozent.

### *Dmytro Kalmuchyn – Edwin*



The baritone Dmytro Kalmuchyn was born 1993 in Ukraine. He studied at the music college in Lviv and sang among other parts, the part of Belcore in Gaetano Donizetti's *L'elisir d'amore*, Uberto in *La serva padrona* as well as Don Giovanni in *Don Giovanni* at the academy theater there. He is a prizewinner of the third Ukrainian Teodor Teren Yuskiv Competition for Young Singers (2010), the XXI Century Art International Competition in Vorzel (2014) and the 7th International Mirjam Helin Competition in Helsinki. Between 2016 and 2018 he was part of the international opera studio at the opera house in Zurich. In 2019/2020 he was part of the OperAvenir at the Theater Basel. In the seasons 2020/21 and 2021/22 he debuted at the Lviv Opera as Don Giovanni (*Don Giovanni*), Ping (*Turandot*), Marcello (*La Bohème*), Dancaïro (*Carmen*), Dr. Lentulus (*Le Faucon* by D. Bortnjanski) and Belcore (*L'elisir d'amore*). In the season 2021/22 he also gave his debut as Silvio in *Pagliacci* at the Israeli Opera.

### *Saveliy Andreev – Boni*

Saveliy Andreev was born in St. Petersburg and studied voice, conducting and piano and the Glinka Choral College as well as singing at the Rimski-Korsakov Conservatorium. Between 2020 and 2023 he was part of the international opera studio Zürich, where he was part of operas like *Boris Godunov*, *Simon Boccanegra*, *Salome*, *Le Comte Ory* and *Dialogues des Carmélites*. Since then he is part of the choir of the opera Zurich. Before that he sang at the festival *Opera vsem* among others the part of Almaviva (*Il barbiere di Siviglia*), Pedrillo (*Die Entführung aus dem Serail*) and Missail (*Boris Godunow*). In addition Saveliy Andreev performed at contemporary Russian operas and in 2019 took part in a study program of the Teatro del Maggio Musicale in Florence.



## *Irina Laskavaya – Stasi*



Irina Laskavaya is a young, aspiring opera singer. She grew up in Russia where she received musical training since an early age. 2015 she completed her studies (voice and piano) at the school of arts she graduated in 2019 from the college for music with honors in choral conducting. 2023 she was awarded a bachelor of arts in classical singing. Next to her In addition to her participation in concerts and competitions, she has been part of various projects, including the Olympic Games (2014) and the World Choir Games. She has already worked together with renowned masters

such as Valery Gergiev, Vladimir Ponkin and Victor Zakharchenko. Since 2023 Irina Laskavaya studies at the Zurich college of arts voice Irina Laskavaya has been studying singing at the Zurich University of the Arts with Markus Eiche since 2023. During this time, she has performed in Henry Purcell's opera *Dido und Aeneas*, *Symphonic Winds* under the direction of Fritz Damrow and at the festival *Milano ArteMusica*. During her studies, she attended masterclasses with Anne Sophie von Otter, Diana Damrau and Barbara Hannigan.

## *Magnus Heimpel – Feri*

Magnus Heimpel, born in Tett nang in southern Germany in 1995, first took instrumental lessons in horn at the age of 8, followed by drums and electric bass. At the age of 17, he began his vocal training in the field of musicals, supported by a scholarship from the Lions Club Tett nang Montfort. From 2015 to 2021, he studied Computational Science and Engineering (B.Sc.) and Mathematics (M.Sc.) at the University of Ulm. Since 2022 he has been working at ETH Zurich as a doctoral student in the field of radar interferometry. In addition to engagements in bands and orchestras, including as a percussionist in the university orchestra Polyphonia Zurich Magnus Heimpel took on leading roles in performances of the musicals *Guys and Dolls* and *Sister Act*. He is currently devoting himself intensively to classical singing and is coached by soprano Barbara Fuchs.



### *Claudio Danuser – Fürst*



Claudio Danuser studied musicology and conducting at the University of Bern and singing in Italy, where he made his debut as an opera singer at the Montepulciano Festival in 1986. During the 1987/88 season, he was a member of the opera studio at Zurich Opera House and has since pursued an international career as a singer. Among the major roles he has performed on various stages are Don Giovanni, Don Quixote, Nabucco and the four villains in *Hoffmanns Erzählungen*. He has also premiered 10 contemporary works, including two Rhaeto-Romanic operas. When he took over the direction of three choirs in 2004, he increasingly shifted his focus to conducting. He also curated the Migros Kulturprozent CD label *Musiques Suisses* as a musicologist and directed the Rämibühl Zurich High School Orchestra from 2018 to 2023. He has been the artistic director of Opera Engiadina since 2020.

### *Alexandra Maximova – Servant*

Alexandra Maximova grew up in Ticino and moved to Zurich for her studies. She is currently studying for a teaching diploma and a doctorate in “Didactics of programming”. During her time at secondary school, she joined the local theater group and really enjoyed it - although she used to think theater was boring cinema for rich people. She then played in the student theater in Zurich from 2011 to 2019 and decided to start again this year. During this time, she has passionately brought small and large roles to the stage, including Abby (*Arsen und Spitzenhäubchen*), Sulphurides and Phylax (*Romulus der Grosse*), Raupe (*Alice*) and her favorite role, from the *Odyssee* a sailor who dies several times in the course of the play. This operetta is her biggest project to date and her original plan was to take part purely as a spectator. But as luck would have it, she heard at a concert that the role of the servant was still available - and she couldn't resist!





## Vojta Kottas – Rohnsdorff



Vojta Kottas was born in Prague and moved to Switzerland when he was four years old. There he attended both an international elementary school and a grammar school. He started acting in theater after seeing a play in which a classmate was acting. In 2024, he completed his Bachelor of Science in Mechanical Engineering at ETH Zurich and is now studying for a Master's degree in the same subject. From 2013 to 2020, Vojta Kottas was part of Cornelia Truninger's youth theater in Winterthur. Among other things, he was involved in his own creations, the text and staging of which were developed together in the group. He played Christoph in the world premiere of *Spatzenweg 33* and the role of Max in *D Schiffsreis oder Zäme elei*.

### *Orchestra board and offices*

President	Tinet Ruch
Vice President / Finances	Paulo Nathan Sepúlveda Teixeira
Logistics	Elena Ott
Rehearsals	Johann Cotto
Recruitment Strings	Annina Stuber
Recruitment Winds	Ludwig Itchner
Marketing	Julian Bucker
Conductor	Leon Felix Schlagintweit
Fundraising	Michael Fried
Program booklet	Riana Wildhaber, Hedwig Schultz
Revisor	Anina Lehmann
President of the program commission	Magnus Heimpel
Webmaster	Joel Schmitz

## TANZQUOTIENT SHOW GROUP

The Tanzquotient is a dance club specifically for students that offers affordable dance courses. Since 2008 it is a commission by VSETH and organizes over 150 workshops and courses every year. Important for them is also the organizing and conducting of dance events.

The Tanzquotient Show Group was founded in autumn 2022 by dancers of Tanzquotient to work weekly on their own choreographies. With this the Show Group connects standard and Latin dances with elements from other styles as well as some acting parts. The choreography for the operetta *Die Csárdásfürstin* includes elements of the Vienna waltz, Csárdás and Polka.

The Show Group is lead by Melody Greminger and Christoph Hellings. Both have a background in standard and Latin dances as well as formation dancing. Besides the Show group they also teach courses for social dancing at the Tanzquotient. For the operetta production *Die Csárdásfürstin* they worked with dancers of the Show Group as well as the soloists to design a fitting choreography.



## UNIVERSITY ORCHESTRA POLYPHONIA ZÜRICH

**Violin I** Isabelle Bühler *Concert master*, Saskia Bleiker, Clara Brügge, Iyán Méndez Veiga, Veronika Oehl, Amelie Rüfenacht, Hedwig Schultz, Zhenghe Xuan

**Violin II** Sabrina Young *Section leader*, Johann Cotto, Lycka Drakengren, Valerie Eckart, Michael Fried, Amelia Hubmann, Esmeralda Lamia, Angelina Manhart, Sophia Mekkunnel, Elena Ott, Galina Ramseyer, Emma Scheer, Riana Wildhaber

**Viola** Léa Tonnerre *Section leader*, Basil Amrein, Salome Berz, Rim Midhat Sharif

**Violoncello** Julian Bücken *Section leader*, Sverrir Arnórsson, Ranja Emam, Anina Lehmann, Noëmi Lutz, Paula Montserrat Torres, Florian Müller, Annina Stuber

**Double Bass** Lorraine Lambert *Section leader*, Ann-Michelle Hartwig, Tinet Ruch, Erin Zurbuchen

**Flute** Siyi Hua, Salome Hanselmann

**Piccolo** Matteo Gasio

**Oboe** Jan Steiner, Valentin Hächler

**Clarinet** Carolin Friz, Konrad Thulke

**Bassoon** Paulo Nathan Sepúlveda Teixeira, Moritz Heppler

**French Horn** Tobias Zimmermann, Iseult Holman, Raphael Buess, Sophia Meledjiev

**Trumpet** Manuel Kälin, Ludwig Itschner

**Trombone** David Kobylansky, Pierre Ballif, Franziska Hostettler

**Harp** Roman M. Silberer

**Celesta** Hannah Rotzoll

**Percussion** Tom Picard, Hannah Rotzoll, Severin Zahler

Subject to change.

## 10 YEARS UO POLYPHONIA

This semester, the Polyphonia University Orchestra is celebrating its tenth-anniversary. Ten years of UO Polyphonia means ten years of making music together, countless rehearsals, great concerts, good company and good music. Numerous people have contributed to this, whether as musicians, as members of the board, by taking on an office or in many other ways.

Leon Felix Schlagintweit is particularly closely linked to the history of the orchestra. He co-founded the orchestra and began conducting on this occasion. Under Leon's musical direction, the orchestra has established itself over the years, grown and reached a remarkable musical level. He has also continued to train himself and has invested a great deal of time and passion in preparing projects and rehearsals. Leon leads the orchestra not only with enormous musical understanding, but also with great sensitivity and innovative illustrations. This allows us to experience the orchestral works from a new perspective at every rehearsal and ultimately play particularly exciting concerts.

Tinet Ruch has also been part of the orchestra for a long time. He now knows the UO Polyphonia from all angles, both as an enthusiastic musician, soloist and, for the past six years, as President. In this role, he has also achieved an incredible amount for UO Polyphonia. Tinet juggles countless tasks such as managing the board, contracts with the soloists and representing the orchestra externally, to name but a few. Through his competent and efficient management and organization, he keeps the orchestra running and also makes special projects such as the performance at the Zurich Spring Ball or the operetta production this semester, in which he coordinates all those involved, possible time and again.

We would like to thank Leon and Tinet and everyone who has contributed to the development, existence and success of UO Polyphonia over the years. We look forward to the next projects, many intensive rehearsals, concerts and, in particular, even more wonderful music.



## ZEHN JAHRE UO POLYPHONIA IN ZAHLEN



**3** Generationen an ETH-Druckern hat das UO Polyphonia schon erlebt.

**5** Projekte enthielten ein Stück von Antonín Dvořák, womit dieser als meistgespielter Komponist den zweitplatzierten Mozart klar hinter sich lässt.



Das UO Polyphonia hat seit seiner Gründung an **9** verschiedenen Orten Konzerte gegeben.

**27**mal haben wir schon eine Fanfare der Blechbläser gehört, die das Ende der Pause angekündigt hat.



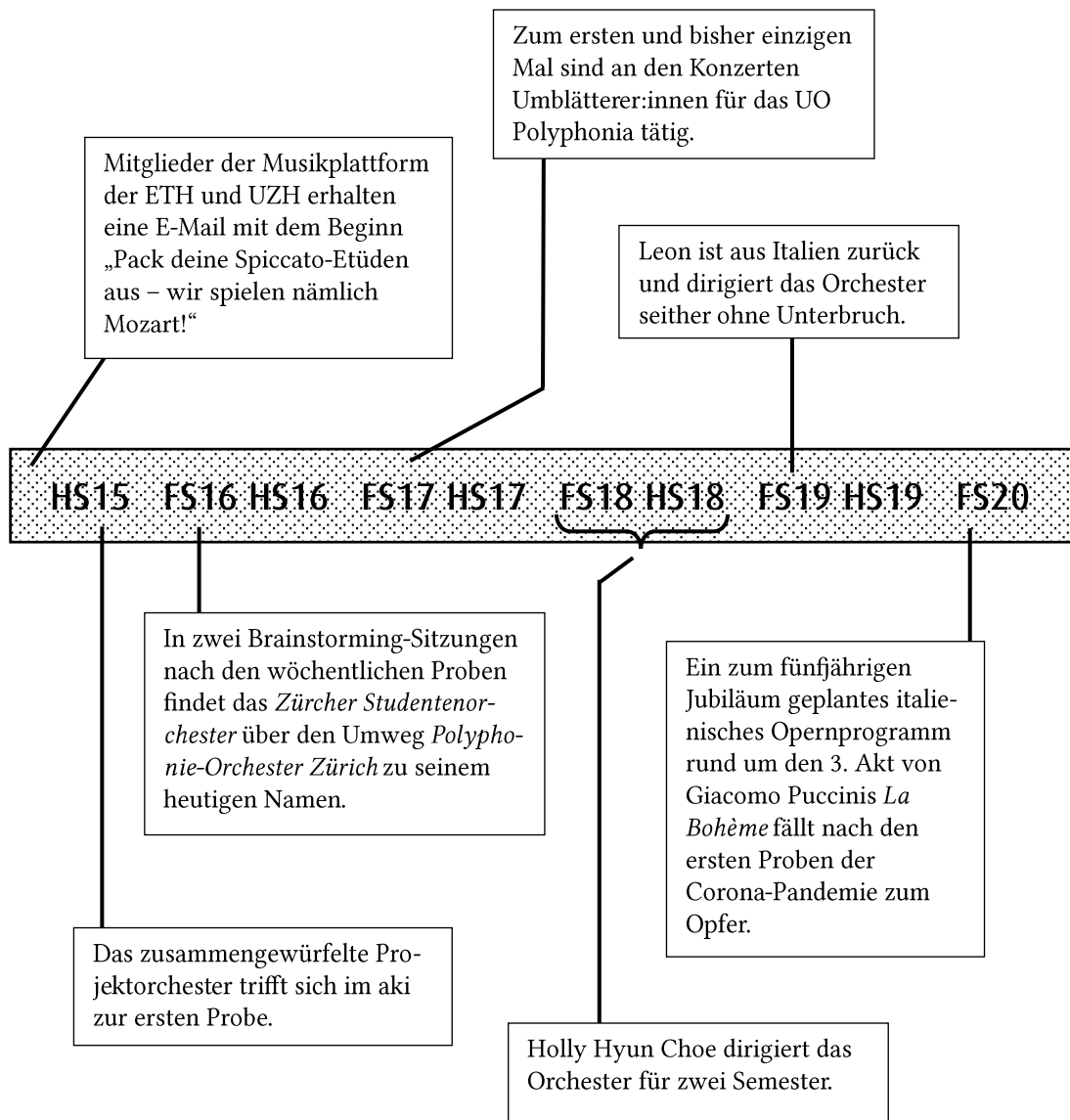
**306** Musiker:innen haben über die Jahre beim Orchester mitgespielt.

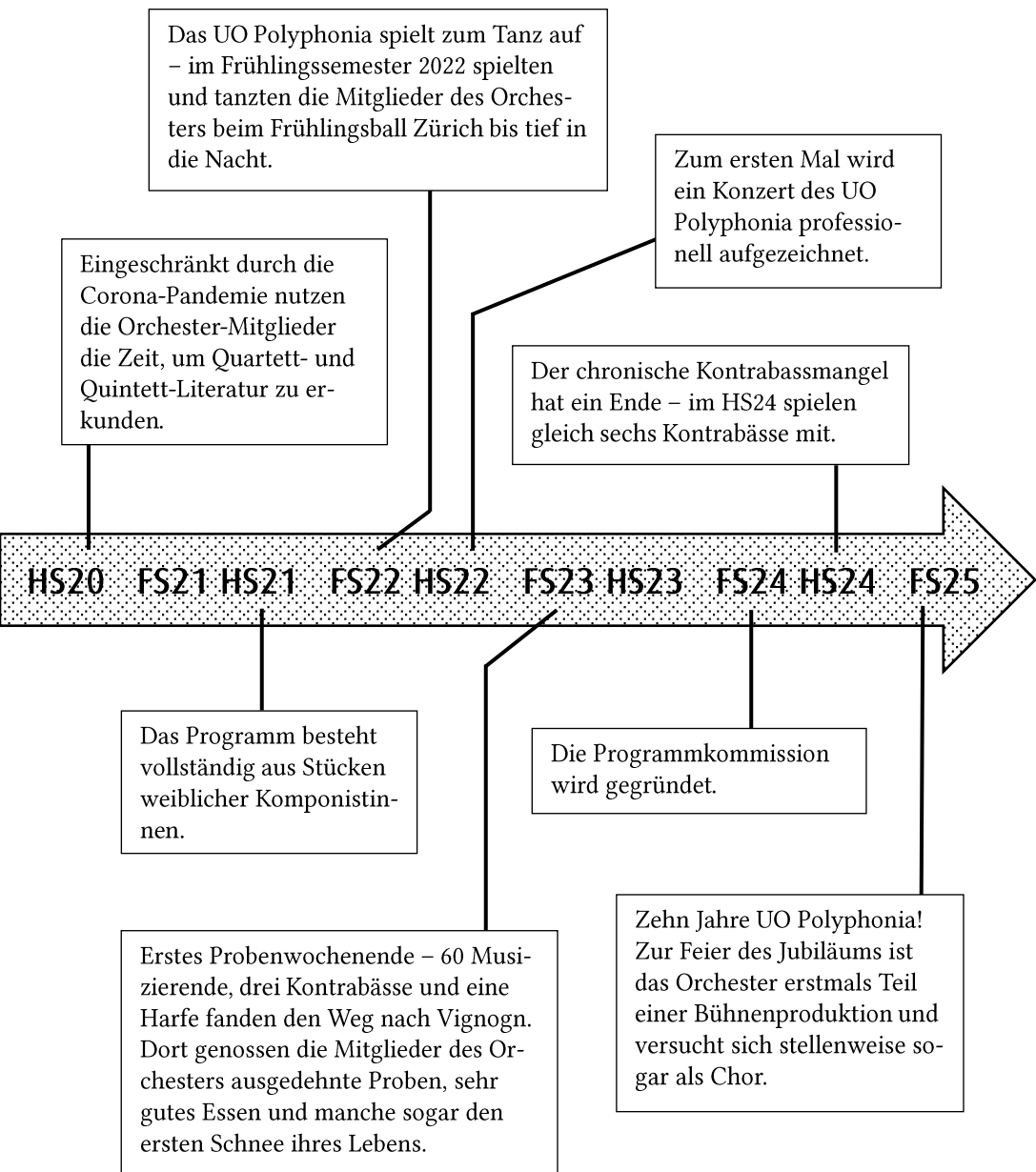
Ungefähr **1300** Stunden wurden seit der Gründung mit Registerproben, Tuttiprobe und Probentagen verbracht.



Henry Purcell wurde im Jahr **1659** geboren, womit er den Rekord als ältester vom UO Polyphonia gespielter Komponist hält.

## ZEHN JAHRE UO POLYPHONIA – HISTORISCHE MOMENTE





## WE THANK OUR SPONSORS AND SUPPORTERS

The University Orchestra Polyphonia Zurich sincerely thanks all the supporters listed below. Their donations make our cultural commitment possible. This has enabled us to realize the past project and the concert series with passion and enthusiasm.



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Zürich**<sup>UZH</sup>

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*Sprüngli*





We want to give a special thank you to aki (the house for catholic student community in zurich). Since the founding of the orchestra 10 years ago we were allowed to use the rooms for our rehearsals. This semester we could even make 2 extra weeks of scenic rehearsals in aki. For providing us with this essential opportunity, the aki never demanded a single rappen from us, instead they gave us more opportunities to make music!

Another special thank you goes to the employees of the opera house zurich that provided us with more than enough props.

The people at Kosta provided us with help and advice when it came to putting together the lighting equipment. Thank you very much for your support.

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In our eyes, operetta enjoyment should also be affordable for small budgets. Our moderate ticket prices therefore only cover a third of the total production costs. Were we able to take you into the world of operetta with our interpretation of the *Csárdásfürstin*? If so, we would be very grateful if you could express your enthusiasm by making a small donation via TWINT. You can find more information at [www.polyphonia.ch/sponsoring](http://www.polyphonia.ch/sponsoring) or by contacting our sponsorship team directly: [sponsoring@polyphonia.ch](mailto:sponsoring@polyphonia.ch).

We thank you with all our heart for your support!

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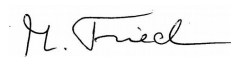
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## SAVE THE DATE: WINTER CONCERTS 2025

**Alexander Porfirjewitsch Borodin:** Polowetzer Dances from *Fürst Igor*

**Max Bruch:** *Kol Nidrei* op. 47

**Wassili Kalinnikow:** Symphony Nr. 1 in g-Moll

### Friday, 12. December 2025

19:30 Uhr, Kirche Neumünster Zürich

### Wednesday, 17. December 2025

19:30 Uhr, Konservatorium Zürich, Grosser Saal

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