



SEASON  
GUIDE

124th season  
2019/2020

Czech Philharmonic

Semyon Bychkov  
*Chief Conductor and Music Director*

SEASON  
GUIDE

124th season  
2019/2020

# TABLE OF CONTENTS

5	Introduction by the Chief Conductor
8	Czech Philharmonic
13	Semyon Bychkov
16	Jakub Hrůša
18	Tomáš Netopil
20	Orchestra
22	Orchestral Academy of the Czech Philharmonic
	Concerts
25	<b>A</b> Subscription Series
43	<b>B</b> Subscription Series
61	<b>C</b> Subscription Series
73	<b>K</b> Subscription Series
83	<b>M</b> Special Non-Subscription Concerts
96	Concerts for Other Presenters in Prague
100	Tours
110	Broadcasts and Recordings
113	Education Programmes
116	Subscription Series for Children with Parents
125	Programmes for Adolescent and Adult Listeners
134	Romano Drom 2019
136	Information about Tickets
141	Transportation and Access to the Rudolfinum
144	Dynamic Club of the Czech Philharmonic
146	Partners of the Czech Philharmonic
149	Contacts
168	Calendar



## INTRODUCTION

### Dear Friends,

What a remarkable year the first chapter in our life together has been. Very shortly the 2018/2019 season will come to a close, a season in which we have worked together to protect and reaffirm the unique identity of the Czech Philharmonic – a tradition of heartfelt musicality, expressed through an unmistakable sound quality. It is a quality that touches people and is admired everywhere that the Orchestra performs. The silence that fell as we ended the two performances of Mahler's Second Symphony at Vienna's Musikverein said it all. And, it is this that is our mission everywhere, as we go from Bratislava to Vienna, from London to New York: to convey the spirituality that is inherent in great music. Our orchestra relishes the privilege of being a cultural ambassador for the Czech Republic, and bringing the world closer to the country's vast treasure trove of musical masterpieces.

And, this is exactly what we shall continue to do for the coming 2019/2020 season in our travels to the BBC Proms in London, to Taiwan and Japan; and at our residencies at Vienna's Musikverein and Paris' Philharmonie where we will bring The Tchaikovsky Project, a series of concerts and recordings that needed four years to realise and which Decca will release as a complete set of discs at the end of summer 2019.

But, before taking our music across the world, all our ideas begin in Prague where

we have endeavoured to create a concert season which balances music that you both know and love with repertoire that may now be unfamiliar, but that we hope you will grow to love equally over the coming years. You will instantly recognise the works by Smetana, Dvorak, Janacek, Martinu, Brahms, Mahler, as well as Beethoven's cycle of symphonies and concertos; at the same time we are looking forward to introducing you to Dutilleux, Glanert, Berio, Srnka, Teml, Eötvös, Reich. Whether already known or not, we believe in each of the composers' creativity and are looking forward to sharing their music with you.

Fundamentally it is all about balancing the old and the new. The old that remains ever young when rediscovered, and the new that will hopefully never grow old.

Finally, I want to thank you our audience, for the warm and generous welcome that you have given me personally and for being there with us and for us. I very much look forward to the coming seasons.

**Semyon Bychkov**



# Czech Philharmonic

*“The Czech Philharmonic is among the very few orchestras that have managed to preserve a unique identity. In a music world that is increasingly globalized and uniform, the orchestra’s noble tradition has retained authenticity of expression and sound, making it one of the world’s artistic treasures. When the orchestra and Czech government asked me to succeed beloved Jiří Bělohlávek, I felt deeply honoured by the trust they were ready to place in me. There is no greater privilege for an artist than to become part of and lead an institution that shares the same values, the same commitment and the same devotion to the art of music.”*

Semyon Bychkov,  
Chief Conductor and Music Director

The Czech Philharmonic gave its first concert – an all Dvořák programme which included the world première of his Biblical Songs, Nos. 1–5 conducted by the composer himself – in the famed Rudolfinum Hall on 4 January 1896. Acknowledged for its definitive interpretations of Czech composers, whose music the Czech Philharmonic has championed since its formation, the orchestra is also recognised for the special relationship it has to the music of Brahms and Tchaikovsky – friends of Dvořák – and to Mahler, who gave the world première of his Symphony No. 7 with the orchestra in 1908.

The Czech Philharmonic’s extraordinary and proud history reflects both its location at the very heart of Europe and the Czech Republic’s turbulent political history, for which Smetana’s *Má vlast* (My Homeland) has become a potent symbol. The orchestra gave its first full rendition of *Má vlast* in a brewery in Smíchov in 1901; in 1925 under Chief Conductor Václav Talich, *Má vlast* was the orchestra’s first live broadcast and, four years later, the first work that the orchestra committed to disc. During the Nazi occupation, when Goebbels demanded that the orchestra perform in Berlin and Dresden, Talich programmed *Má vlast* as an act of defiance; while in 1945 Rafael Kubelík conducted the work as a ‘concert of thanks’ for the newly liberated Czechoslovakia. 45 years later, *Má vlast* was Kubelík’s choice to mark Czechoslovakia’s first free elections and, this year, Decca Classics released Jiří Bělohlávek’s recording of *Má vlast* made at the time of the 2014 Prague Spring Festival to mark the 100th anniversary of Czechoslovak independence.

The opening of the ‘Centenary Season’ was marked by Semyon Bychkov’s first concerts as the orchestra’s Chief Conductor and Music Director. Opening his tenure with a performance of Mahler’s Symphony No. 2 Resurrection, the following subscription concerts featured Berio’s *Sinfonia* and Dvořák’s Symphony No. 7. The celebrations continued with a single concert in London followed by an extensive 13-concert tour of the US and a week-long residency in Vienna. During the rest of the season, the orchestra and Semyon Bychkov also toured Germany and Belgium, gave another series of concerts in Prague, and completed the Tchaikovsky

Project, a cycle of recordings for the Decca label.

Throughout the orchestra’s history, two features have remained at its core: its championing of Czech composers and its belief in music’s power to change lives. Defined from its inauguration as ‘an organisation for the enhancement of musical art in Prague, and a pension organisation for the members of the National Theatre Orchestra in Prague, its widows and orphans’, the proceeds from the four concerts that it performed each year helped to support members of the orchestra who could no longer play and the immediate family of deceased musicians.

As early as the 1920s, Václav Talich (Chief Conductor 1919–1941) pioneered concerts for workers, young people and other voluntary organisations including the Red Cross, the Czechoslovak Sokol and the Union of Slavic Women and, in 1923 gave three benefit concerts for Russian, Austrian and German players including members of the Vienna and Berlin Philharmonic Orchestras. The philosophy continues today, and is equally vibrant. In addition to a recently launched Orchestral Academy, a comprehensive education strategy engages with more than 400 schools bringing all ages to the Rudolfinum – some travelling as many as four hours – to hear concerts and participate in masterclasses. An inspirational music and song programme for the extensive Romany communities within the Czech Republic and Slovakia has helped many socially excluded families to find a voice.

An early champion of Martinů’s music, the orchestra premièred his *Czech Rhapsody*

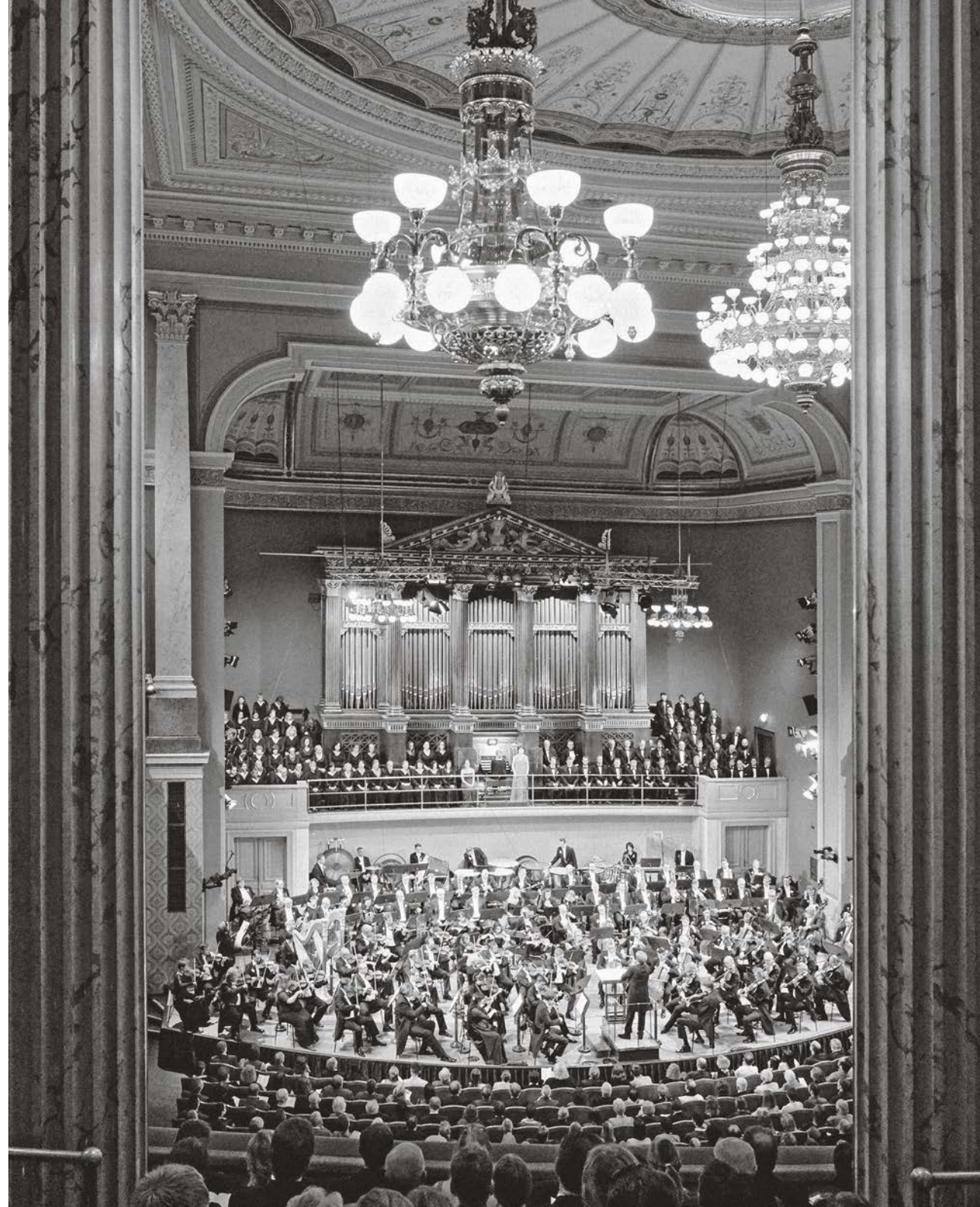
in 1919 and, its detailed inventory of Czech music, undertaken by Václav Talich included the world premières of Martinů’s *Half Time* (1924), Janáček’s *Sinfonietta* (1926) and the Prague première of Janáček’s *Taras Bulba* (1924). Rafael Kubelík was also an advocate of Martinů’s music and premièred *Field Mass* (1946) and *Symphony No. 5* (1947), while Karel Ančerl conducted the première of Martinů’s *Symphony No. 6 Fantaisies symphoniques* (1956). *Fantaisies symphoniques* has also featured twice in the orchestra’s programmes at the BBC Proms, first in 1969 under Chief Conductor Václav Neumann and then in 2010 under Sir John Eliot Gardiner.

Prague has long attracted composers, and W. A. Mozart was one of them. After the great success of his opera *The Marriage of Figaro* here, he wrote *Don Giovanni* and *La clemenza di Tito* specifically for Prague. He conducted the premieres of both operas himself in 1787 and 1791 at the Nostitz Theatre. Five years later, Beethoven made two trips to Prague returning again in 1798 to give the première of his *Piano Concerto No. 1*. His *Seventh Symphony* was composed in the spa town of Teplitz (now Teplice). Mahler’s ties ran even deeper. Born in the Bohemian village of Kalischtě, now part of the Czech Republic, he was 23 when he conducted the Royal Municipal Theatre in Moravia and first came to Prague to conduct the *Neues Deutsches Theatre* before giving the world première of his *Symphony No. 7* with the Czech Philharmonic.

Mahler, however, was not the first non-Czech composer to conduct the Czech Philharmonic. Edward Grieg conducted

the orchestra in 1906; Stravinsky performed his *Capriccio for Piano and Orchestra* under Václav Talich in 1930; Leonard Bernstein conducted the European première of Aaron Copland's *Symphony No. 3* at the Prague Spring in 1947; Arthur Honegger conducted a concert of his own music in 1949; Darius Milhaud gave the première of his *Music for Prague* at the Prague Spring Festival in 1966; and, in 1996, Krzysztof Penderecki conducted the première of his *Concerto for Clarinet and Chamber Orchestra*. During the past seasons, the Czech Philharmonic has continued its tradition of inviting composer-conductors – in 2016 Peter Eötvös conducted his composition *Speaking Drums* at the Rudolfinum, and in 2018 Thomas Adès presented his *Totentanz*.

Their names are joined by the many luminaries who have collaborated with the orchestra over the years: Martha Argerich, Claudio Arrau, Evgeny Kissin, Erich Kleiber, Leonid Kogan, Erich Leinsdorf, Lovro von Matačić, Ivan Moravec, Yevgeny Mravinsky, David Oistrakh, Antonio Pedrotti, Sviatoslav Richter, Mstislav Rostropovich, Gennady Roszhdestvensky, Wolfgang Sawallisch, Wolfgang Schneiderhan, Georg Szell, Henryk Szeryng, Bruno Walter and Alexander Zemlinsky.



# SEMYON BYCHKOV

*Chief Conductor and Music Director*

“A new Chief Conductor and a new friendship: the Czech Philharmonic and Semyon Bychkov understand each other...”

On 3 October 2018, Semyon Bychkov started his tenure as Chief Conductor and Music Director of the Czech Philharmonic with a concert that celebrated 100 years of Czech Independence. Further celebratory concerts were given by Bychkov and the orchestra in Prague, London, New York, Washington and Vienna in the autumn. For the remainder of the 2018/2019 season, in addition to further performances in Prague, they embarked on a European tour to Germany and Belgium.

Born in St Petersburg in 1952, Bychkov emigrated to the United States in 1975 and has been based in Europe since the mid-1980's. In common with the Czech Philharmonic, Bychkov has one foot firmly in the cultures both of the East and the West. Following his early concerts with the orchestra in 2013, Bychkov devised The Tchaikovsky Project, a series of concerts, residencies and studio recordings which allowed them the luxury of exploring Tchaikovsky's music together, both in Prague's Rudolfinum and abroad.

The first fruit of The Tchaikovsky Project – a recording of Symphony No. 6 coupled with the Romeo & Juliet Fantasy-Overture – was released by Decca in October 2016, and was

followed in August 2017 by the release of the Manfred Symphony. The Tchaikovsky Project culminates in August 2019 with Decca's release of all Tchaikovsky's symphonies, the three piano concertos, Romeo & Juliet, Serenade for Strings and Francesca da Rimini, followed by residencies in Vienna, Paris and Tokyo in the autumn.

Semyon Bychkov won the Rachmaninoff Conducting Competition when he was 20 years old. Two years later, having been denied his prize of conducting the Leningrad Philharmonic Orchestra, he left the former Soviet Union where, from the age of five he was singled out for an extraordinarily privileged musical education. Starting with piano, Bychkov was later selected to study at the Glinka Choir School where he received his first conducting lesson aged 13. Four years later he was accepted at the Leningrad Conservatory as a student of the legendary Ilya Musin.

By the time Bychkov returned to St Petersburg in 1989 as the Philharmonic's Principal Guest Conductor, he had enjoyed success in the US as Music Director of the Grand Rapids Symphony Orchestra and the Buffalo Philharmonic. His international career, which began in France with Opéra de Lyon and at the Aix-en-Provence Festival, took off with a series of high-profile cancellations which resulted in invitations to conduct the New York Philharmonic, Berlin Philharmonic and Royal Concertgebouw Orchestras. In 1989, he was named Music Director of the Orchestre de Paris; in 1997, Chief Conductor of the WDR Symphony Orchestra Cologne; and the following year, Chief Conductor of the Dresden Semperoper.

Bychkov's symphonic and operatic repertoire is wide-ranging. He conducts in all the major houses including La Scala, Opéra national de Paris, Dresden Semperoper, Wiener Staatsoper, New York's Metropolitan Opera, the Royal Opera House, Covent Garden and Teatro Real, Madrid. While Principal Guest Conductor of Maggio Musicale Fiorentino, his productions of Janáček's *Jenůfa*, Schubert's *Fierrabras*, Puccini's *La bohème*, Shostakovich's *Lady Macbeth of Mtsensk* and Mussorgsky's *Boris Godunov* each won the prestigious Premio Abbiati. In 2018, he conducted Wagner's *Parsifal* both at the Wiener Staatsoper and Bayreuth. Other new productions in Vienna include Strauss' *Der Rosenkavalier* and *Daphne*, Wagner's *Lohengrin* and Mussorgsky's *Khovanshchina*; while in London, he made his debut with a new production of Strauss' *Elektra*, and subsequently conducted new productions of Mozart's *Così fan tutte*, Strauss' *Die Frau ohne Schatten* and Wagner's *Tannhäuser*.

On the concert platform, the combination of innate musicality and rigorous Russian pedagogy has ensured that Bychkov's performances are highly anticipated. In the UK, in addition to regular performances with the London Symphony Orchestra, his honorary titles at the Royal Academy of Music and the BBC Symphony Orchestra – with whom he appears annually at the BBC Proms – reflect the warmth of the relationships. In Europe, he tours frequently with the Royal Concertgebouw Orchestra, the Vienna Philharmonic and Munich Philharmonic, as well as being an annual guest of the Berlin Philharmonic,

the Leipzig Gewandhaus, the Orchestre National de France and the Accademia Nazionale di Santa Cecilia; in the US, he can be heard with the New York Philharmonic, Chicago Symphony, Los Angeles Symphony, Philadelphia and Cleveland Orchestras. In 2019/2020, in addition to his commitments to the Czech Philharmonic in Prague, Moscow and Nanking, in residence in Paris and Vienna, as well as on tour in Taiwan and Japan, Bychkov will conduct the Munich Philharmonic and the Royal Concertgebouw. He will conduct *Parsifal* at Bayreuth, *Elektra* at the Vienna Staatsoper and *Tristan and Isolde* at the Royal Opera House, Covent Garden.

Recognised for his interpretations of the core repertoire, Bychkov has worked closely with many extraordinary contemporary composers including Luciano Berio, Henri Dutilleul and Maurizio Kagel. In recent seasons he has worked closely with René Staar, Thomas Larcher, Richard Dubignon, Detlev Glanert and Julian Anderson, conducting premières of their works with the Vienna Philharmonic, New York Philharmonic, Royal Concertgebouw and the BBC Symphony Orchestra at the BBC Proms.

Bychkov's recording career began in 1986 when he signed with Philips and began a significant collaboration which produced an extensive discography with the Berlin Philharmonic, Bavarian Radio, Royal Concertgebouw, Philharmonia, London Philharmonic and Orchestre de Paris. Subsequently a series of benchmark recordings – the result of his 13-year collaboration (1997–2010)

with WDR Symphony Orchestra Cologne – include a complete cycle of Brahms Symphonies, and works by Strauss (*Elektra*, *Daphne*, *Ein Heldenleben*, *Metamorphosen*, *Alpensinfonie*, *Till Eulenspiegel*), Mahler (*Symphony No. 3*, *Das Lied von der Erde*), Shostakovich (*Symphony Nos. 4, 7, 8, 10, 11*), Rachmaninoff (*The Bells*, *Symphonic Dances*, *Symphony No. 2*), Verdi (*Requiem*), Detlev Glanert and York Höller. His recording of Wagner's *Lohengrin* was voted BBC Music Magazine's Disc of the Year in 2010; his recording of César Franck's *Symphony in D minor* was the Recommended Recording of BBC Radio 3's Record Review's Building a Library; and his recent recording of Schmidt's *Symphony No. 2* with the Vienna Philharmonic was selected as BBC Music Magazine's Record of the Month.

Semyon Bychkov was named 2015's Conductor of the Year by the International Opera Awards.

# JAKUB HRŮŠA

*Principal Guest Conductor*

Born in the Czech Republic, Jakub Hruša is chief conductor of the Bamberg Symphony, and principal guest conductor of the Philharmonia Orchestra. He is a frequent guest with many of the world's greatest orchestras, and in addition to his titled positions, he enjoys close relationships with the Royal Concertgebouw Orchestra, the Orchestra dell'Accademia Nazionale di Santa Cecilia, the Leipzig Gewandhaus Orchestra, the Mahler Chamber Orchestra, the Deutsches Symphonie-Orchester Berlin, the Rundfunk-Sinfonieorchester Berlin, L'Orchestre Philharmonique de Radio France, the Cleveland Orchestra, the New York Philharmonic, the Chicago Symphony Orchestra, and the Tokyo Metropolitan Symphony Orchestra. In the 2018/2019 season he made his debuts with the Berlin Philharmonic, the Bavarian Radio Symphony, L'Orchestre de Paris, and the NHK Symphony.

His relationships with leading vocal and instrumental soloists have included collaborations in recent seasons with Behzod Abduraimov, Piotr Anderszewski, Leif Ove Andsnes, Lisa Batiashvili, Yefim Bronfman, Rudolf Buchbinder, Isabelle Faust, Bernarda Fink, Julia Fischer, Sol Gabetta, Hilary Hahn, Janine Jansen, Karita Mattila, Leonidas Kavakos, Sergey Khachatryan, Lang Lang, Jan Lisiecki,

Viktoria Mullova, Anne Sofie Mutter, Josef Špaček, Jean-Yves Thibaudet, Daniil Trifonov, Simon Trpčeski, Mitsuko Uchida, Klaus Florian Vogt, Yuja Wang, Frank Peter Zimmermann or Nikolaj Znaider.

As an opera conductor, he has been a regular guest at the Glyndebourne Festival, conducting *Vanessa*, *The Cunning Little Vixen*, *A Midsummer Night's Dream*, *Carmen*, *The Turn of the Screw*, *Don Giovanni*, and *La bohème*. He has also served as music director of Glyndebourne on Tour for three years. Elsewhere he has led productions for the Royal Opera House in Covent Garden (*Carmen*), the Vienna State Opera (a new production of *The Makropulos Case*), L'Opéra National de Paris (*Rusalka* and *The Merry Widow*), and the Frankfurt Opera (*Il trittico*), among others.

As a recording artist, his most recent releases are Smetana's *Má vlast* with the Bamberg Symphony (Tudor) and the *Concertos for Orchestra* by Bartók and Kodály with the RSB Berlin (Pentatone). He has also recorded Berlioz's *Symphonie fantastique*, Strauss's *Eine Alpensinfonie*, and Suk's *Asrael Symphony* with the Tokyo Metropolitan Symphony Orchestra (Octavia Records); the Tchaikovsky and Bruch violin concertos with Nicola Benedetti and the Czech Philharmonic (Universal).

Jakub Hruša studied conducting at the Academy of Performing Arts in Prague, where his teachers included Jiří Bělohlávek. He is currently the president of the International Martinů Circle and of the Dvořák Society, and in 2015 he was the inaugural recipient of the Sir Charles Mackerras Prize.



# TOMÁŠ NETOPIIL

*Principal Guest Conductor*

Tomáš Netopil took up the position of general music director at the Aalto Theatre and the Philharmonie Essen at the start of 2013/2014. In addition to his concert season at the helm of the Essen Philharmoniker, his opera productions in 2018/2019 include operas, such as *Der Freischütz*, *Salome*, *Così fan tutte*, and *Rusalka*. In 2017/2018 he conducted *The Bartered Bride*, *Salome*, *Lohengrin*, *Die Walküre*, and *Die Entführung aus dem Serail*.

Netopil made his debut with Sächsische Staatsoper Dresden in 2008. Since then he has conducted *La clemenza di Tito*, *Rusalka*, *The Cunning Little Vixen*, *La Juive*, and *Busoni's Doktor Faustus*. He will conduct a new production of *The Bartered Bride* there in the spring of 2019. This season, he will also conduct a new production of *Jenůfa* for the Netherlands Opera, and he returns to the Wiener Staatsoper for *Idomeneo*.

An inspirational force in Czech music, Tomáš Netopil is one of the two principal guest conductors of the Czech Philharmonic.

In August 2017 he conducted two Dvořák and Mozart concerts alongside Diana Damrau at the Grafenegg Festival. In early spring 2018 he led the orchestra on an extensive UK tour and conducted *Má vlast* in the opening concert of the 2018 Prague Spring Festival, which was televised live.

About his debut at the Dvořák Prague Festival in 2017 with the Essener Philharmoniker,

the online magazine *Bachtrack* wrote: "The music lit up the stage like a rousing march, providing a dazzling showcase for Netopil's facility for creating three-dimensional soundscapes with the orchestra. With Strauss, they showed an impressive ability to segue almost instantly from dramatic dissonance to charming melodies." He then conducted Dvořák's *Te Deum* at the closing concert of the festival with the Vienna Symphony Orchestra, which he subsequently conducted at the Vienna Konzerthaus and later at the Vienna Musikverein.

His 2018/2019 concert appearances include a return to the Zürich Tonhalle. Highlights of recent seasons include appearances with L'Orchestre de Paris, the London Philharmonic Orchestra, the Netherlands Radio Philharmonic at Amsterdam's Concertgebouw, and L'Orchestre Philharmonique de Monte Carlo. Future dates include the Leipzig Gewandhaus and the RAI Torino.

Tomáš Netopil's discography for Supraphon includes Janáček's *Glagolitic Mass*, Dvořák's complete cello works, Martinů's *Ariane* and *Double Concerto*, and Smetana's *Má vlast* with the Prague Symphony Orchestra. He has also recorded Suk's *Asrael Symphony* with the Essener Philharmoniker.

From 2008–2012 Tomáš Netopil held the position of music director of the Prague National Theatre. Tomáš Netopil studied violin and conducting in his native Czech Republic as well as at the Royal College of Music in Stockholm under the guidance of Professor Jorma Panula. In 2002 he won the first Sir Georg Solti Conductors Competition at the Alte Oper Frankfurt.



# Orchestra

## CONDUCTORS

Semyon Bychkov, *chief conductor and music director*  
 Jakub Hruša, *principal guest conductor*  
 Tomáš Netopil, *principal guest conductor*

## FIRST VIOLINS

Josef Špaček, *concertmaster*  
 Jiří Vodička, *concertmaster*  
 Jan Mráček, *concertmaster*  
 Irena Jakubcová, *first deputy*  
 Magdaléna Mašlaňová, *second deputy*  
 Ota Bartoš  
 Luboš Dudek  
 Marie Dvorská  
 Jan Jouza  
 Bohumil Kotmel  
 Jiří Kubita  
 Lenka Machová  
 Viktor Mazáček  
 Pavel Nechvíle  
 Aida Shabuová  
 Helena Skopová  
 Zdeněk Starý  
 Jindřich Vácha  
 Milan Vavřínek  
 Miroslav Vilímeček  
 Zdeněk Zelba

## SECOND VIOLINS

Ondřej Skopový, *section leader*  
 first deputy – currently vacant position  
 Václav Prudil, *second deputy*  
 Petra Brabcová  
 Xenie Dohnalová  
 Zuzana Hájková  
 Petr Havlín  
 Pavel Herajm  
 Jitka Kokšová  
 Milena Kolářová  
 Marcel Kozánek  
 Veronika Kozlovská  
 Jan Ludvík  
 Vítězslav Ochman  
 Jiří Ševčík  
 Helena Šulcová  
 Libor Vilímeček  
 Markéta Vokáčová

## VIOLAS

Jaroslav Pondělíček, *section leader*  
 Pavel Ciprys, *first deputy*  
 Dominik Trávníček, *second deputy*  
 Pavel Hořejší  
 Ondřej Kameš  
 Jaroslav Kroft  
 Jan Mareček  
 Jaromír Páviček  
 Jiří Poslední  
 Jiří Řehák  
 Jan Šimon  
 René Vácha  
 Lukáš Valášek

## CELLOS

Václav Petr, *concertmaster*  
 Josef Špaček, *first deputy*  
 Ivan Vokáč, *second deputy*  
 Jakub Dvořák  
 Josef Dvořák  
 Jan Holeňa  
 František Host  
 Tomáš Hostička  
 Jan Keller  
 František Lhotka  
 Peter Mišejka  
 Marek Novák  
 Karel Stralczyński  
 Eduard Šístek

## DOUBLE BASSES

Adam Honzík, *principal player*  
 Petr Ries, *first deputy*  
 Pavel Nejtěk, *second deputy*  
 Jiří Hudec, *section leader*  
 Ondřej Balcar  
 Jaromír Černík  
 Martin Hilský  
 Roman Koudelka  
 Jiří Valenta  
 Jiří Vopálka

## HARPS

Jana Boušková, *section leader*  
 Barbara Pazourová, *deputy*

## FLUTES

Andrea Rysová, *section leader, principal player*  
 Naoki Sato, *principal player*  
 Roman Novotný  
 Jan Machat  
 Petr Veverka

## OBOES

Ivan Sequardt, *section leader, principal player*  
 Jana Brožková, *principal player*  
 Jiří Zelba  
 Vojtěch Jouza  
 Vladislav Borovka

## CLARINETS

Tomáš Kopáček, *section leader, principal player*  
 Jan Mach, *principal player*  
 František Bláha  
 Petr Sinkule  
 Jan Brabec

## BASSOONS

Ondřej Roskovec, *section leader, principal player*  
 Jaroslav Kubita, *principal player*  
 Martin Petrák  
 Tomáš Františ  
 Ondřej Šindelář

## FRENCH HORNS

Jan Vobořil, *section leader, principal player*  
 Ondřej Vrabec, *principal player*  
 Jiří Havlík  
 Petr Duda  
 Jindřich Kolář  
 Kateřina Javůrková  
 Petra Čermáková

## TRUMPETS

Jaroslav Halíř, *section leader, principal player*  
 Ladislav Kozderka, *principal player*  
 Zdeněk Šedivý  
 Jiří Šedivý  
 Antonín Pecha

**TROMBONES**

Robert Kozánek, *section leader, principal player*  
 Lukáš Mořka, *principal player*  
 Břetislav Kotrba  
 Karel Kučera  
 Jan Perný

**TUBA**

Karel Malimánek

**PERCUSSION**

Petr Holub, *section leader*  
 Michael Kroutil, *principal timpanist*  
 Daniel Mikolášek  
 Pavel Polívka  
 Miroslav Kejmar

**PIANO**

Václav Mácha

## Orchestral Academy of the Czech Philharmonic for the 2019/2020 season

Sakura Ito, *violin*  
 Kateřina Krejčová, *violin*  
 Klára Lešková, *violin*  
 Anna Pacholczak, *violin*  
 Kateřina Jelínková, *viola*  
 Radka Teichmanová, *viola*  
 Dora Hájková, *cello*  
 Aneta Šudáková, *cello*  
 Lukáš Holubík, *double bass*  
 Zdeněk Pazourek, *double bass*  
 Chelsea Lane, *harp*  
 Isabelle Müller, *harp*  
 Silvia Ruffino, *flute*  
 David Šimeček, *clarinet*  
 Lucie Havlíčková, *bassoon*  
 Ladislav Pavluš, *trumpet*  
 Lukáš Besuch, *trombone*  
 Dalibor Vinklar, *tuba*  
 Ladislav Bilan, *percussion*  
 Štěpán Hon, *percussion*

Additional players will be selected  
at auditions in June 2019.



## SUBSCRIPTION SERIES

## A

Subscription Series A offers a highly varied selection of concerts in terms of the choice of composers, the combination of Czech and foreign music, and the introduction of five conductors and a large number of soloists. The series lets listeners experience two major works for voice and orchestra with Janáček's Glagolitic Mass at the beginning, then before the end a relatively new work: Glanert's Requiem for Hieronymus Bosch. There will be an interesting combination of a Berio work inspired by Schubert and Beethoven's Seventh Symphony. More Beethoven will be heard together with a suite by Gluck. A carefully planned programme offers an interesting combination of the music of Suk, Bartók, Haas, and Janáček, and the evening with Brahms and Bruckner will be no less special. Semyon Bychkov, Jakub Hrůša, Petr Altrichter, and Giovanni Antonini are names that guarantee that Prague will enjoy great musical experiences. Another artist making his debut with the Czech Philharmonic is the Spanish conductor Pablo Heras-Casado. Joining the vocal soloists are Jan Mráček, a Concert Master of the Czech Philharmonic, and two pianists: Francesco Piemontesi and Piotr Anderszewski.

## Preludes to Subscription Concerts

The subscription concerts of series A are held on Wednesdays, Thursdays, and Fridays at 7:30 p.m. in the Dvořák Hall.

The prices of single tickets range from CZK 250 to 1,200

Subscription prices range from CZK 1,400 to 4,400

Individual tickets and subscriptions are sold at the Czech Philharmonic ticket office in the Rudolfinum and on-line at [czechphilharmonic.cz](http://czechphilharmonic.cz). Reservations and information are available through Czech Philharmonic Customer Service.

The Czech Philharmonic invites its subscribers and others to attend regular gatherings before the concerts of subscription series A, B, and C. These forums and lectures prepare audience members, set the mood, and lure visitors to an evening with the Czech Philharmonic. Conductors, soloists, or musicians of the Czech Philharmonic as well as musicologists or music journalists discuss the composers and works on the programme and interesting circumstances and curiosities.

Preludes include the playing of examples from audio or audiovisual recordings. The Czech Philharmonic offers these Preludes as a free bonus with its evening concerts. They always take place at 6:30 p.m. (or at 2 p.m. on Saturdays) in the Suk Hall unless stated otherwise.

Eva Hazdrová-Kopecká, Pavel Ryjáček, or Petr Kadlec lead the discussion.

# October 2019

02 Oct. 2019 \_\_ Wednesday

03 Oct. 2019 \_\_ Thursday

04 Oct. 2019 \_\_ Friday

7:30 p.m. \_\_ Dvořák Hall

**Leoš Janáček**  
**The Fiddler's Child, a ballad**  
**for orchestra based on the**  
**poem by Svatopluk Čech**

**Sergei Prokofiev**  
**Violin Concerto No. 1**  
**in D Major, Op. 19**

**Leoš Janáček**  
**Glagolitic Mass, a cantata**  
**for solo voices, mixed choir,**  
**orchestra and organ**

**Jan Mráček** *violin*  
**Jana Šrejma Kačirková**  
*soprano*  
**Lucie Hilscherová** *alto*  
**Aleš Briscein** *tenor*  
**Jan Martiník** *bass*  
**Czech Philharmonic Choir**  
**of Brno**  
**Petr Fiala** *choirmaster*  
**Petr Altrichter** *conductor*

“The rain in Luhačovice is pouring, just pouring. I look out of the window at the gloomy mountain Komoň. The clouds come pouring in, and the wind tears and scatters them. The darkness becomes denser and denser. Now I look out into the black of night; lightning slashes into the darkness. I switch on the flickering electric light on the high ceiling.” This is how Leoš Janáček described the atmosphere on that Autumn evening of 1916 when he began writing his Glagolitic Mass. He also described the new work to readers of the newspaper Lidové noviny shortly before the premiere: “I sketch nothing more than a quiet motif of a desperate thought to the words *Gospodi pomiluj* [Lord, have mercy]. Nothing more than the joyous cries of *Slava, Slava* [Glory]! Nothing more than the heart-rending sorrow of the motif *Rozpet že za ny, mučen i pogreben jest* [He was also crucified for us; he suffered and was buried]! Nothing more than the firmness of faith and the affirmation of the motif *Věřuju* [I believe]! And all of the excitement and commotion of the emotional ending with the motifs *Amen*,

*amen!* And the reverent devotion of the motifs *Svät, svät* [Holy, Holy]! *Blagosloven* [Blessed is He], and *agneče božij* [Lamb of God]!”

Just two years earlier, Joseph Szigeti played Prokofiev's First Violin Concerto in Prague after its rather lukewarm reception at the premiere in Paris. The jaded French public wanted to be shocked in those days, and Prokofiev's concerto seemed too romantic to them. Today, this concerto and the Glagolitic Mass are regarded as gems of twentieth-century music. You will also hear a violin solo in Janáček's musical setting of a poem by Svatopluk Čech about a dead fiddler returning to earth. The entire opening concert of Series A will captivate you with stirring music performed by marvellous Czech artists.

## December 2019

04 Dec. 2019 \_\_ Wednesday

05 Dec. 2019 \_\_ Thursday

06 Dec. 2019 \_\_ Friday

7:30 p.m. \_\_ Dvořák Hall

**Johannes Brahms**  
Piano Concerto No. 2  
in B Flat Major, Op. 83

**Anton Bruckner**  
Symphony No. 4  
in E Flat Major  
("Romantic")

**Francesco Piemontesi** *piano*  
**Pablo Heras-Casado** *conductor*

There is little that we have anticipated as eagerly as the Rudolfinum debut of Pablo Heras-Casado. Just the list of orchestras with which Pablo Heras-Casado appears would be plenty to recommend attending his concert: the Berlin Philharmonic, Vienna Philharmonic, London Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, Munich Philharmonic, Bavarian Radio Symphony Orchestra, Mariinsky Theatre, Israel Philharmonic, Orchestre de Paris, and many more. Pablo Heras-Casado is a Spanish patriot and the chief guest conductor at the Teatro Real in Madrid, where he is performing Wagner's complete cycle *Der Ring des Nibelungen*. Maestro Casado records for the Deutsche Grammophon, Decca, Sony, and Harmonia Mundi labels, and although he is just 41 years old, he has been decorated for his musical artistry by both the Spanish and the French governments.

Like Pablo Heras-Casado, the Swiss pianist Francesco Piemontesi also returns to his homeland to share his artistry. In Ascona, near his native Locarno, he directs the

festival *Settimane Musicali*, and he divides his time equally between activities as a soloist, chamber musician, and recording artist. At the beginning of his career, he recorded the Dvořák and Schumann concertos with Jiří Bělohlávek and the BBC Symphony Orchestra. At the Rudolfinum, he made his debut two years ago in Beethoven's Third Piano Concerto and with a solo recital, and the success of both appearances immediately led us to invite him back for the 2019/2020 season.

## January 2020

15 Jan. 2020 \_\_ Wednesday

16 Jan. 2020 \_\_ Thursday

17 Jan. 2020 \_\_ Friday

7:30 p.m. \_\_ Dvořák Hall

**Franz Schubert**  
Symphony in B Minor  
("Unfinished"), D 759

**Franz Schubert**  
**/ Luciano Berio**  
Rendering

**Ludwig van Beethoven**  
Symphony No. 7 in A Major,  
Op. 92

**Semyon Bychkov** *conductor*

Luciano Berio was often asked to "do something" with Schubert. He consistently refused until he got his hands on the sketches of Schubert's Tenth Symphony, written during the last weeks of the composer's life. Berio wished to avoid a musicological approach, by which one could do much harm in a cavalier attempt to complete the symphony, "as if one were Schubert or even Beethoven". Instead, Berio tries to bring old colours back to life, as if restoring Giotto's frescoes in Assisi without disguising the effects of time or filling in the blank spaces. His instrumentation of Schubert's sketches is in the spirit of the Unfinished Symphony, resorting to the orchestration methods of Mendelssohn only when the music demands it. He fills in the spaces between the individual sketches with music in his own musical language woven from reminiscences of Schubert's late works, gentle polyphony, and echoes of the music that precedes and follows. Berio tiptoes quietly around Schubert, and every transition between sketches is announced by the celesta.

The result is an enchanting symphony full of music that is pure Schubert that sparkles like a precious gem that has been gently, masterfully illuminated by Luciano Berio.



# January 2020

29 Jan. 2020 \_\_ Wednesday

30 Jan. 2020 \_\_ Thursday

31 Jan. 2020 \_\_ Friday

7:30 p.m. \_\_ Dvořák Hall

**Josef Suk**  
Fantastic Scherzo, Op. 25

**Béla Bartók**  
Piano Concerto No. 3

**Pavel Haas**  
Scherzo Triste, Op. 5

**Leoš Janáček**  
Taras Bulba, a rhapsody  
for orchestra

**Piotr Anderszewski** *piano*  
**Jakub Hrůša** *conductor*

Although it might not seem so at first glance, this entire programme put together by Jakub Hrůša will be somewhat in the spirit of Janáček. Of any work in the worldwide literature, Béla Bartók's Third Piano Concerto is the closest to Janáček in terms of its mood and folk inspiration. And if one did not to know that the composer of the Scherzo Triste was Janáček's pupil Pavel Haas, one might reasonably attribute it to Janáček himself. The colours of this beautiful, original music seem to be an outgrowth of Janáček's opera *The Cunning Little Vixen*, and the violin solo at the end foreshadows the next work on the programme, *Taras Bulba*. Suk's Fantastic Scherzo naturally follows in the compositional traditions of Dvořák, which Janáček also built upon, and we clearly find something like this in the Lachian Dances as well. It is as if all four works were somehow connected, yet each presents its composer's mastery in an original way.

Just as Leoš Janáček is an original figure who is difficult to categorise among the world's composers, Piotr Anderszewski is

an absolutely unique phenomenon on today's piano scene. This introverted star, a virtuoso but not a showman, carefully chooses his repertoire and musical collaborators. He appears regularly with Jakub Hrůša. Anderszewski has earned international awards for his recordings of Bach, Mozart, Beethoven, Schumann, and Szymanowski, and his Polish-Hungarian roots have naturally led him to perform the music of Béla Bartók.

## March 2020

18 March 2020 \_\_ Wednesday

19 March 2020 \_\_ Thursday

20 March 2020 \_\_ Friday

7:30 p.m. \_\_ Dvořák Hall

**Detlev Glanert**  
**Requiem for Hieronymus**  
**Bosch (2015–2016)**

**Marie Arnet** *soprano*  
**Christa Mayer** *mezzo-soprano*  
**Stefan Vinke** *tenor*  
**Albert Pesendorfer** *bass*  
**Luděk Vele** *recitation*  
**Prague Philharmonic Choir**  
**Lukáš Vasilek** *choirmaster*  
**Slovak Philharmonic Choir**  
**Jozef Chabroň** *choirmaster*  
**Semyon Bychkov** *conductor*

The German composer Detlev Glanert is one of today's most successful opera composers. Last season, the Czech Philharmonic performed his composition *Weites Land*. This season brings the Czech premiere of the full concert-length oratorio *Requiem for Hieronymus Bosch*. The Requiem was composed on a commission from Amsterdam's Concertgebouw Orchestra for the 500th anniversary of the death of the famed Dutch painter. In it, Glanert unabashedly employs his vast operatic experience, and this can be heard both in the work's sonic conception and in its dramatic structure. He combines the texts of the Catholic Mass for the Dead with the medieval collection of songs *Carmina Burana*, from which he has chosen a description of the seven deadly sins. We are witnesses to a spiritual trial, at which the Archangel Michael examines Bosch's life through the prism of these seven sins. In eighteen sections, Bosch must face God's judgement with the narrator as the chief prosecutor. A small choir sings the liturgical text of the Requiem, and a large choir with four soloists combines that text with a description of the sins.

Andrew Clements, a critic for the British newspaper *The Guardian*, has called Glanert's Requiem "an outstanding choral achievement, a work of great power and intensely vivid invention, which uncannily finds musical parallels to Bosch's surreal imagination, and to the extremes of his visions of heaven and hell, grandeur and intimacy. The score juxtaposes glimpses of the apocalypse with moments of extreme sweetness, in intensely detailed choral and orchestral writing that consistently avoids all the clichés that disfigure so many contemporary oratorios."

## April 2020

01 April 2020 \_\_ Wednesday

02 April 2020 \_\_ Thursday

03 April 2020 \_\_ Friday

7:30 p.m. \_\_ Dvořák Hall

**Christoph Willibald Gluck**  
Don Juan, ballet suite

**Ludwig van Beethoven**  
Symphony No. 2  
in D Major, Op. 36

**Ludwig van Beethoven**  
Symphony No. 8  
in F Major, Op. 93

**Giovanni Antonini** *conductor*

While Count Carl von Oppersdorff was visiting his friend Prince Lichnowsky, he heard Ludwig van Beethoven's Second Symphony, and he was so enthusiastic that he immediately offered the composer a large sum of music to compose another symphony for him. But while Beethoven's music thrilled Count von Oppersdorff, the critics in Vienna could not stand it. According to the "Newspaper for the Elegant World", the Second Symphony made the impression of "a hideously writhing, wounded dragon that refuses to die, but is writhing in its last agonies and, in the fourth movement, bleeds to death." Beethoven further strengthened the effect of this terrible, devilish music by excluding the elegant minuet and by putting a thorny scherzo in its place. As it turns out, scherzos would become a fixed feature of symphonic form, displacing the unfortunate minuet for good. The Eighth Symphony is one of Beethoven's few compositions that does not bear any dedication. Beethoven called it "my Little Symphony in F Major" to differentiate it from the Pastoral Symphony.

Although its premiere was not as successful as that of the Seventh Symphony that preceded it, the composer held it in very high regard musically.

The ballet Don Juan by Christoph Willibald Gluck also tells a very exciting story. Its importance to the ballet genre is similar to the importance of the revolutionary work Orfeo ed Euridice to opera. Don Juan is actually the first ballet to present the entire narrative of a story. Gluck had a very good grasp of dance, and he understood it as an art form all its own, entirely independent of music. The task of the dancer was to combine the musical and dancing elements into a single effective whole. There could be no better subject matter for this "prototype" than the drama of Don Juan.

## SUBSCRIPTION SERIES

## B

Series B consists of “balancing”. Some of the concerts set out daringly into the music of the 20th and 21st centuries, while others fall back on the true classics of the repertoire. In this country, this primarily means Smetana’s *Má vlast* (My Homeland), which Semyon Bychkov will actually be conducting in Prague for the first time. Another concert of classics will be Tomáš Netopil’s programme with two works by Beethoven and a suite by Rameau. Contemporary counterparts comprise a performance by maestro Bychkov of Dutilleux’s Second Symphony and especially a concert under the baton of Peter Eötvös with works by Miroslav Srnka and by Eötvös himself. Among the classics of the 20th century are Martinů and Stravinsky of course, but the series climaxes with Janáček’s opera *Káťa Kabanová* which will be heard in a concert performance at the very end of the season. Besides operatic soloists, we can also look forward to the pianists Katia and Marielle Labèque, Rudolf Buchbinder, and Ivo Kahánek, the violinist Lisa Batiashvili, the cellist Gautier Capuçon, and the trumpet player Tamás Pálfalvi.

## Preludes to Subscription Concerts

The subscription concerts of series A are held on Wednesdays, Thursdays, and Fridays at 7:30 p.m. in the Dvořák Hall.

The prices of single tickets range from CZK 250 to 1,200

Subscription prices range from CZK 1,400 to 4,400

Individual tickets and subscriptions are sold at the Czech Philharmonic ticket office in the Rudolfinum and on-line at [czechphilharmonic.cz](http://czechphilharmonic.cz). Reservations and information are available through Czech Philharmonic Customer Service.

The Czech Philharmonic invites its subscribers and others to attend regular gatherings before the concerts of subscription series A, B, and C. These forums and lectures prepare audience members, set the mood, and lure visitors to an evening with the Czech Philharmonic. Conductors, soloists, or musicians of the Czech Philharmonic as well as musicologists or music journalists discuss the composers and works on the programme and interesting circumstances and curiosities.

Preludes include the playing of examples from audio or audiovisual recordings. The Czech Philharmonic offers these Preludes as a free bonus with its evening concerts. They always take place at 6:30 p.m. (or at 2 p.m. on Saturdays) in the Suk Hall unless stated otherwise.

Eva Hazdrová-Kopecká, Pavel Ryjáček, or Petr Kadlec lead the discussion.

## October 2019

09 Oct. 2019 \_\_ Wednesday

10 Oct. 2019 \_\_ Thursday

11 Oct. 2019 \_\_ Friday

7:30 p.m. \_\_ Dvořák Hall

**Bedřich Smetana**  
**Má vlast (My Homeland),**  
**a cycle of symphonic poems**

**Semyon Bychkov** *conductor*

Smetana's *Má vlast* (My Homeland) is more closely associated with the history of the Czech Philharmonic than perhaps any other work except for the New World Symphony. On the first radio broadcast of a concert in this country on 11 May 1925, the Czech Philharmonic played *Má vlast*. Four years later, the work was chosen for the orchestra's first phonograph recording with Václav Talich for the His Master's Voice label. During the Second World War, Talich conducted the entire work including the banned movements *Tábor* and *Blaník* on the programme of the concerts of the Czech Philharmonic in Berlin and Dresden, and by doing so he got the ban lifted in Prague as well. The legendary recording of the concert at the National Theatre in 1939, at the end of which the public spontaneously sang the national anthem, was released by Supraphon eight years ago. The Czech Philharmonic played *Má vlast* at the time of the Velvet Revolution, and upon the return of Rafael Kubelík from exile the orchestra opened the Prague Spring festival with the work in 1990 and played it in June of that year on

Old Town Square. *Má vlast* has to be a part of the core repertoire of every chief conductor of the Czech Philharmonic, and for foreign artists, performing it at the Rudolfinum is always a special experience. Semyon Bychkov has been preparing himself diligently for these subscription concerts since last year, and he has already performed *Má vlast* with orchestras in Munich, Cologne, Hamburg, Madrid, Amsterdam, and Cleveland.

## December 2019

11 Dec. 2019 \_\_ Wednesday

12 Dec. 2019 \_\_ Thursday

13 Dec. 2019 \_\_ Friday

7:30 p.m. \_\_ Dvořák Hall

**Miroslav Srnka**  
move 03

**Peter Eötvös**  
Jet Stream

**Miroslav Srnka**  
move 01

**Igor Stravinsky**  
Symphony in Three  
Movements

**Tamás Pálfalvi** *trumpet*  
**Peter Eötvös** *conductor*

Peter Eötvös named his composition Jet Stream after the natural phenomenon. In it, the solo trumpet is not the lead voice like in a classical concerto, but rather, as the composer puts it, the “eye of the storm”, to which all of the musical flow refers. At just twenty-five years of age, the soloist Tamás Pálfalvi is not only a world-class soloist and the holder of numerous awards for his recordings and solo performances; above all, he is a visionary musician elevating the art of trumpet playing to entirely new dimensions.

Stravinsky’s Symphony in Three Movements is one of the major works of the twentieth century. Thirty years after The Rite of Spring, Stravinsky again made intensive use of the rhythmic element, which firmly holds the whole symphony together. In the first movement, the most prominent instrument is piano, which gives way to harp in the Andante, which is freely inspired by Werfel’s novel The Song of Bernadette.

The unrelenting rhythm is based on film footage of the Second World War, which deeply disturbed Stravinsky when he saw it.

Framing the programme are two orchestral pieces by the successful Czech composer Miroslav Srnka. He wrote move 01 for the Bavarian Radio Symphony Orchestra as a study for the opera South Pole, which he composed afterwards and which explores movement and the “temperature” of sound. He composed move 03 for the festival Printemps des Arts in Monte Carlo. This orchestral work has an original structure and form, and it won the 2018 “Coup de Coeur” in France.



## January 2020

22 Jan. 2020 \_\_ Wednesday

23 Jan. 2020 \_\_ Thursday

24 Jan. 2020 \_\_ Friday

7:30 p.m. \_\_ Dvořák Hall

**Bohuslav Martinů**  
Double Concerto for two  
string orchestras, piano,  
and timpani, H 271

**Bohuslav Martinů**  
Concerto for two pianos  
and string orchestra, H 292

**Henri Dutilleux**  
Symphony No. 2  
("Le Double")

**Katia and Marielle Labèque**  
*pianos*  
**Ivo Kahánek** *piano*  
**Michael Kroutil** *timpani*  
**Semyon Bychkov** *conductor*

This entire programme could be given the title "Double". You will be hearing a unique collection of three different works that share the theme of musical pairs in different forms and treatments. While Martinů composed his Double Concerto for Two String Orchestras, Piano, and Timpani in 1938 during the tense period preceding the Munich Agreement, the Concerto for Two Pianos, on the other hand, is jubilant and brilliant. In it, the shadow of approaching war is replaced by joy over success in America and the desire to create a virtuosic, radiant concert in which the pianos are not a part of the orchestra, but prominent solo voices.

In view of the length of the compositions and the work required to reset the stage, we have decided to divide the programme into three sections with two intervals. Besides musical themes, the programmed works also all have in common Semyon Bychkov's personal ties with them: the Double Concerto was the first Czech work that he performed as the new chief conductor of the Czech Philharmonic.

He often performs the Concerto for Two Pianos with his wife Marielle Labèque and her sister Katia, and he has consulted personally with Henri Dutilleux on that composer's Second Symphony ("Le Double") and has recorded it on CD.

The word Double in the title of Dutilleux's symphony refers to the standing of a group of twelve musicians in opposition to the whole orchestra, allowing the composer all kinds of combinations in dialogue or contrast and the use of polyrhythms and polytonality.



## February 2020

26 Feb. 2020 \_\_ Wednesday

27 Feb. 2020 \_\_ Thursday

28 Feb. 2020 \_\_ Friday

7:30 p.m. \_\_ Dvořák Hall

**Jean-Philippe Rameau**  
Hippolyte et Aricie, orchestral  
suite from the opera

**Ludwig van Beethoven**  
Piano Concerto No. 1  
in C Major, Op. 15

**Ludwig van Beethoven**  
Symphony No. 4  
in B Flat Major, Op. 60

**Rudolf Buchbinder** *piano*  
**Tomáš Netopil** *conductor*

Tomáš Netopil divides his time between symphonic and opera conducting, and he wishes to show his “operatic face” to the Czech Philharmonic audience. For the players of the orchestra, the suite from the High Baroque opera Hippolyte et Aricie represents an interpretive challenge. Just as it is a good idea for early music ensembles to take an occasional excursion into the world of Romanticism, Baroque music also belongs on the programmes of modern orchestras, and the opera Hippolyte et Aricie is one of the supreme works of its genre. Jean-Philippe Rameau wrote it at the age of fifty-one as a respected music theorist and teacher. The new work caused a true sensation, and according to the critics, it contained “enough music to compose ten operas”.

Beethoven’s Fourth Symphony and First Piano Concerto have in common his attempt to come to terms with the compositional style of Haydn and Mozart in a worthy manner. Beethoven managed not only to grasp the greatness of the two composers, but also to channel his own

original, sometimes unbridled musical language into the classical form. This can be best heard in the Menuetto of the Fourth Symphony, a full-fledged, brilliant scherzo notwithstanding its measured proportions.

The Fourth Symphony is Tomáš Netopil’s contribution to the complete performances of Beethoven’s symphonies for the composer’s 250th birthday. In February, the phenomenal Austrian pianist Rudolf Buchbinder will also begin a cycle of all five of Beethoven’s piano concertos, which he will be performing as a soloist with the Czech Philharmonic, and next season as a conductor as well.

## March 2020

25 March 2020 \_\_ Wednesday

26 March 2020 \_\_ Thursday

27 March 2020 \_\_ Friday

7:30 p.m. \_\_ Dvořák Hall

**Johannes Brahms**  
**Double Concerto in A Minor,**  
**Op. 102, for violin, cello,**  
**and orchestra**

**Dmitri Shostakovich**  
**Symphony No. 5**  
**in D Minor, Op. 47**

**Lisa Batiashvili** *violin*  
**Gautier Capuçon** *cello*  
**Semyon Bychkov** *conductor*

The pairing of Lisa Batiashvili and Gautier Capuçon in Brahms's Double Concerto is a dream come true for both musicians and audiences. Seldom do two of the world's very greatest artists join forces rather than playing solo concertos, instead playing a work together that demands the same degree of instrumental virtuosity along with the experience of chamber music players. Moreover, Lisa Batiashvili and Gautier Capuçon have played Brahms's Double Concerto together many times, and their appearance at the Rudolfinum with the Czech Philharmonic will be recorded and released by the DECCA label.

Brahms dedicated his Double Concerto to his friend, the violinist Joseph Joachim, as a sign of the renewal of their lifelong friendship, which had been disrupted by Joachim's divorce when Brahms took sides with Joachim's wife Amalie. For the concerto's dedication, Brahms wrote the sentence: "To him, for whom it was written". So that there could be no doubt about who was meant, he used the musical motif A-E-F, a permutation of the anagram

of Joachim's personal motto F-A-E: *Frei aber einsam* – Free but Lonesome.

## April 2020

09 April 2020 \_\_ Thursday  
 15 April 2020 \_\_ Wednesday  
 17 April 2020 \_\_ Friday

7:30 p.m. \_\_ Dvořák Hall

**Leoš Janáček**  
**Káťa Kabanová, a concert performance of the opera**

**Kateřina Kněžíková** *Katya*  
**Peter Berger**

*Boris Grigorjevich*

**Jaroslav Březina**

*Tichon Ivanych Kabanov*

**Jarmila Balážová** *Varvara*

**Jozef Benci**

*Savěl Prokofjevich Dikoj*

**Eva Urbanová** *Kabanicha*

**Aleš Briscein** *Vana Kudrjas*

**Jiří Brückler** *Kuligin*

**Jitka Klečanská** *Glasha*

**Romana Kružíková** *Feklusha*

**Opera Chorus of the National Theatre**  
 (concert on 09 April 2020)  
**Pavel Vaněk** *choirmaster*  
**Prague Philharmonic Choir**  
 (concerts on 15 and 17 April 2020)  
**Lukáš Vasilek** *choirmaster*  
**Jakub Hrůša** *conductor*

During the coming seasons, we want our subscription series to offer not only symphonic works, but also concert performances of major operatic works on a regular basis. *Káťa Kabanová* follows upon the performance of *Jenůfa* under Jiří Bělohávek in 2016, and as was the case back then, the Czech Philharmonic will follow its Prague concerts of the opera with performances abroad, this time at the Elbe Philharmonic Hall in Hamburg. The adapting of the performing of operas to the conditions of a symphony orchestra requires careful planning. Good operatic performances cannot be achieved following a usual weekly rehearsal schedule, and to perform at their best, singers need time between concerts for their voices to recuperate. For this reason, we scheduled the Thursday subscription concert a week earlier than the Wednesday and Friday performances. We hope that you appreciate the artistic necessity of this step and that the richness of the musical experience will compensate for any difficulties with planning your visit to the Rudolfinum.

In *Káťa Kabanová*, Janáček's deeply moving lyrical adaptation of Ostrovsky's drama *The Storm*, the finest Czech artists will join forces under the baton of Jakub Hrůša, an experienced and popular opera conductor. The drama of the ill-fated love of the married woman *Katya* for *Boris* leads inevitably to a tragic end with the contribution of society's prejudices and of male weakness. *Káťa Kabanová*, one of Janáček's most successful operas, is played regularly at leading opera houses worldwide.

## SUBSCRIPTION SERIES

## C

Taking the baton will be a violinist, two prominent American musicians, and the orchestra's chief conductor – thus, the conductors will be the defining characteristic of Series C. There is definitely plenty to look forward to. Besides having a career as a violin soloist, Leonidas Kavakos also conducts, and when the repertoire permits, he does both at once. In this regard, the Beethoven Violin Concerto will surely be a great experience. Beethoven will be performed again, but in a combination with Bartók and Reich presented to the Prague public by the well-known conductor David Robertson. James Gaffigan, who is returning to the Czech Philharmonic after a six-year absence, will give the world premiere of a work commissioned from Jiří Teml together with the music of Mozart and Shostakovich. Finally, there will be more Beethoven, this time in combination with Mahler under the baton of Semyon Bychkov. The list of soloists can only be described as rich, varied and balanced: the violinists Leonidas Kavakos and Josef Špaček, the violist Antoine Tamestit, the pianist Rudolf Buchbinder, and the soprano Chen Reiss.

## Preludes to Subscription Concerts

The subscription concerts of series C are held on Thursdays and Fridays at 7:30 p.m. and on Saturdays at 3 p.m. in the Dvořák Hall.

The prices of single tickets range from CZK 220 to 1100  
Subscription prices range from CZK 800 to 2,900

Individual tickets and subscriptions are sold at the Czech Philharmonic ticket office in the Rudolfinum and on-line at [czechphilharmonic.cz](http://czechphilharmonic.cz). Reservations and information are available through Czech Philharmonic Customer Service.

The Czech Philharmonic invites its subscribers and others to attend regular gatherings before the concerts of subscription series A, B, and C. These forums and lectures prepare audience members, set the mood, and lure visitors to an evening with the Czech Philharmonic. Conductors, soloists, or musicians of the Czech Philharmonic as well as musicologists or music journalists discuss the composers and works on the programme and interesting circumstances and curiosities.

Preludes include the playing of examples from audio or audiovisual recordings. The Czech Philharmonic offers these Preludes as a free bonus with its evening concerts. They always take place at 6:30 p.m. (or at 2 p.m. on Saturdays) in the Suk Hall unless stated otherwise.

Eva Hazdrová-Kopecká, Pavel Ryjáček, or Petr Kadlec lead the discussion.

## December 2019

19 Dec. 2019 \_\_ Thursday  
20 Dec. 2019 \_\_ Friday

7:30 p.m. \_\_ Dvořák Hall

**Ludwig van Beethoven**  
**Violin Concerto In D Major,**  
**Op. 61**

**Ludwig van Beethoven**  
**Symphony No. 3**  
**in E Flat Major, Op. 55**  
**(“Eroica”)**

21 Dec. 2019 \_\_ Saturday  
3 p.m. \_\_ Dvořák Hall

**Leonidas Kavakos** *violin,*  
*conductor*

Less than two weeks before the arrival of the year 2020, we are beginning a cycle in celebration of the 250th anniversary of the birth of Ludwig van Beethoven. One could hardly imagine a more powerful beginning than a performance of his Violin Concerto and Third Symphony. Leonidas Kavakos, who opened our 122nd season in exciting fashion, is returning as a violinist and a conductor. Last year, he recorded Beethoven's Violin Concerto with the Bavarian Radio Symphony Orchestra, which he conducted himself. The programmes of the concerts in Munich were similar to the Prague performance, except that on the second half, Leonidas Kavakos conducted the Seventh Symphony, while he will be conducting the Eroica at the Rudolfinum. Unlike competitions between performers, rankings of the popularity of compositions are not usual in the classical music world. An exception was a survey by the BBC Music Magazine in 2018, for which most of the respondents were conductors. And can you guess which symphony won? The Eroica defeated

Beethoven's Ninth, which was second, and Mozart's Jupiter Symphony, which finished in third place!

The Czech public is familiar with Kavakos as an exceptional violinist, but not as a conductor, but he has already led performances with the London Symphony Orchestra, the Boston Symphony Orchestra, the New York Philharmonic, the Budapest Festival Orchestra, and the Vienna Symphony Orchestra, just to name a few. For his recording of Beethoven's violin sonatas, Leonidas Kavakos won the ECHO Klassik award, and in 2014 the magazine Gramophone named him “Artist of the Year”.

## February 2020

06 Feb. 2020 \_\_ Thursday

07 Feb. 2020 \_\_ Friday

7:30 p.m. \_\_ Dvořák Hall

**Steve Reich**  
**Music for Ensemble  
 and Orchestra (2018)**

**Béla Bartók**  
**Viola Concerto**

**Ludwig van Beethoven**  
**Symphony No. 1 in C Major,  
 Op. 21**

08 Feb. 2020 \_\_ Saturday

3 p.m. \_\_ Dvořák Hall

**Antoine Tamestit** *viola*  
**David Robertson** *conductor*

The second subscription concert of Series C brings together Ludwig van Beethoven, who enchanted the nobility of Vienna with his talent as a young composer, and Béla Bartók, whose Viola Concerto was one of the final works composed at the end of his life. Baron Gottfried van Swieten was the patron behind Beethoven's First Symphony, while Bartók wrote his concert at the request of a performer, the Scottish violist William Primrose. In his fresh, energetic symphony, Beethoven proudly paid tribute to his teacher Joseph Haydn, who was his equal in terms of the quantity and originality of his musical ideas. In his Viola Concerto, Bartók could build upon on a lifetime of compositional mastery, but he was unable to finish the work. He was in the last stages of his battle with leukaemia, but he still wrote to William Primrose that the concerto was nearly finished. Bartók's friend Tibor Serly put the finishing touches on the concerto, and the composer's son and the American violist Paul Neubauer made later revisions.

The concert will open with Music for Ensemble and Orchestra by Steve Reich, which was commissioned by the Los Angeles Philharmonic. The conductor of the premiere was Susanna Mälkki. Reich works with an extended form of the Baroque concerto grosso, in which there are twenty solo instruments including vibraphone and two pianos. The tempo of the five-movement composition remains constant, while there are changing note values in the pulsating parts for the two pianos. Thematically, the work is based on Reich's earlier composition Runner.

April, May 2020

30 April 2020 \_\_ Thursday  
01 May 2020 \_\_ Friday

02 May 2020 \_\_ Saturday  
3 p.m. \_\_ Dvořák Hall

7:30 p.m. \_\_ Dvořák Hall

**Wolfgang Amadeus Mozart**  
Symphony No. 41 in C Major,  
K 551 (“Jupiter”)

**Jiří Teml**  
The Labyrinth of Memory,  
a symphonic tableau  
(world premiere)

**Dmitri Shostakovich**  
Violin Concerto No. 1 in  
A Minor, Op. 77

**Josef Špaček** *violin*  
**James Gaffigan** *conductor*

This programme is framed by two of the major works in the history of music. Mozart’s Jupiter Symphony is the composer’s last and longest symphony. Among musicians it is so beloved that conductors voted it the third most popular of all symphonies. The Jupiter Symphony is the last of three great symphonies that Mozart composed in rapid succession in June and July 1788. The speed with which he composed the works and their formal interconnections led Nikolaus Harnoncourt to believe that Mozart had conceived them as a single whole. This hypothesis is supported by, among other things, the facts that the first movement of the Jupiter Symphony lacks the usual slow introduction and that its finale is unusually lengthy.

Dmitri Shostakovich’s First Violin Concerto fell victim to Zhdanov’s censorship, so the composer withheld it, and it was not premiered until seven years later. Meanwhile Shostakovich continued working on the concerto with David Oistrakh, its dedicatee. The premiere with the Leningrad Philharmonic and Yevgeny Mravinsky was

a definite success. The concerto contains references to Beethoven and Elgar along with the plentiful use of a motif based on Shostakovich’s name: DSCH (the German note names for d, e flat, c, and b natural).

Another of the premieres of works written on commission for the Czech Philharmonic will feature the music of Jiří Teml, a popular and remarkably versatile composer and a Prague Spring laureate. His compositional style reflects the influence of Czech folk music.

## June 2020

11 June 2020 \_\_ Thursday

12 June 2020 \_\_ Friday

7:30 p.m. \_\_ Dvořák Hall

**Ludwig van Beethoven**  
Piano Concerto No. 5  
in E Flat Major, Op. 73  
("Emperor")

**Gustav Mahler**  
Symphony No. 4 in G Major

13 June 2020 \_\_ Saturday

3 p.m. \_\_ Dvořák Hall

**Rudolf Buchbinder** *piano*  
**Chen Reiss** *soprano*  
**Semyon Bychkov** *conductor*

Historical connections can sometimes be entertaining. In the scholarly literature, one reads that Beethoven's Fifth Piano Concerto was dedicated to a Habsburg named Rudolf. This building, the Rudolfinum, was also named for Rudolf. But make no mistake, one Rudolf is not to be confused with the other. Beethoven's friend was Archduke Rudolf, to whom he also dedicated his great Archduke Trio, Op. 97, while "our" Rudolf was the crown prince seventy years later. Beethoven had given the premieres of all of his piano concertos, but by the time of the Emperor Concerto, he almost could not hear at all, unfortunately, so the part was entrusted to Friedrich Schneider in Leipzig and to Carl Czerny in Vienna. The composition is a culmination of the classical-era instrumental concerto while also throwing the door wide open to Romanticism.

Mahler's Fourth Symphony concludes a tetralogy through which songs from the cycle *The Youth's Magic Horn* run like a common thread. The preceding symphonies work with material from several

of the songs, while the Fourth Symphony quotes only one, *Das himmlische Leben* (Heavenly Life). There are flashes of the song in various forms throughout the symphony, then it finally appears as a whole in the fourth movement. The title *Das himmlische Leben* comes directly from Mahler, and it captures a child's idea of heaven. He had originally wanted to use the song in his Third Symphony, which contains quotes of it. Ultimately, however, he made *Das himmlische Leben* the focal point of his Fourth Symphony, with its breath of heavenly beauty, child-like purity, and deep peace.

## SUBSCRIPTION SERIES

## K

The series of four concerts by the Czech Philharmonic Chamber Orchestra premiered last season. This project was a success with its variable ensemble consisting exclusively of members of the Czech Philharmonic, and we are again using the same model this season. All of the Czech Philharmonic concertmasters participate as artistic supervisors, rehearsing and leading the orchestra for three of the concerts. A fourth concert, actually the second of the series taking place during the Christmas season, will be prepared by Jaroslav Krček, who shall lead the premiere of his composition dedicated to four women of the Czech Philharmonic. The concert programmes will be of enormous interest: a symbiosis of Vivaldi and Piazzolla, masterpieces by Janáček, Rejcha, and Mendelssohn-Bartholdy, and finally music of the Baroque composers Geminiani and Bach combined with Stravinsky. The soloists will also be youthful: the cellist Sebastian Bru and the pianist Zoltán Fejérvári.

## November 2019

10 Nov. 2019 \_\_ Sunday  
3 p.m. \_\_ Dvořák Hall

The subscription concerts of series K are held on Sundays at 3 p.m. in the Dvořák Hall.

The prices of single tickets range from CZK 200 to 850  
Subscription prices range from CZK 650 to 2,200

Tickets are sold at the Czech Philharmonic ticket office in the Rudolfinum and on-line at [czechphilharmonic.cz](http://czechphilharmonic.cz). Reservations and information are available through Czech Philharmonic Customer Service.

### Antonio Vivaldi The Four Seasons, Op. 8, four concertos for violin and string orchestra

### Astor Piazzolla The Four Seasons of Buenos Aires

**Josef Špaček** *violin, artistic supervisor of the project*  
**Czech Philharmonic Chamber Orchestra**

Vivaldi's Four Seasons is heard every evening in dozens of cities all around the world in all kinds of venues and performances, often as a tourist attraction. The cost of its fame is that the quality of these performances varies, usually tending to be poor. To begin Series K, we have decided to present Vivaldi's cycle in all its glory played by Josef Špaček and his colleagues from the Czech Philharmonic. The revolutionary work, often regarded as the first programmatic composition, evokes singing birds, buzzing flies, a fire in the winter and a frozen landscape, a barking dog, a summer storm, and even dancers emboldened by wine. Vivaldi connected a stirring display of virtuosity and bounty of musical ideas with sonnets illustrating the mood of each of the four concertos.

Astor Piazzolla, the king of the Argentine tango, set his four seasons in Buenos Aires, and he did not originally conceive them as a cycle. He wrote all four tangos for violin, piano, electric guitar, and bandoneon. The Spanish title Cuatro Estaciones Porteñas refers to the inhabitants of Buenos Aires.

The word "porteño" means an inhabitant of a port city in general, and this is automatically understood in Argentina to mean a person from Buenos Aires. At Gidon Kremer's request, the successful Ukrainian composer Leonid Desyatnikov arranged the work for solo violin and string orchestra, and he inserted quotes from Vivaldi into Piazzolla's music, further strengthening the connection between the two works.

# December 2019

22 Dec. 2019 \_\_ Sunday  
3 p.m. \_\_ Dvořák Hall

A Christmas programme  
with the premiere of  
a composition by Jaroslav  
Krček for flute, oboe, harp,  
and French horn

**Anna Hlavenková** *soprano*  
**Jaroslav Březina** *tenor*  
**Jana Boušková** *harp*  
**Jana Brožková** *oboe*  
**Kateřina Javůrková** *French horn*  
**Andrea Rysová** *flute*  
**Martinů** *Voices*  
**Lukáš Vasilek** *choirmaster*  
**Czech Philharmonic**  
**Chamber Orchestra**  
**Jaroslav Krček** *conductor*

# Christmas Concert in Honour of Jaroslav Krček

When the name Jaroslav Krček is mentioned, the first thing that comes to mind is the ensemble Musica Bohemica, which he founded forty-four years ago. On top of that, Jaroslav Krček is celebrating his eightieth birthday this year! Sometimes, someone is called a “Renaissance man” who is not truly deserving. In the case of Jaroslav Krček, the opposite is the case. “Renaissance man” hardly suffices to capture everything that has brought fulfilment to Jaroslav Krček’s rich life. He has been a conductor, a composer, a player of countless musical instruments, a singer, a music director, and even an instrument maker. Everyone who has been fortunate enough to come into contact with him has experienced a torrent of irresistibly vital energy, optimism, an unstoppable desire for musical perfection, and an inexhaustible wellspring of musical ideas. Whether involving himself with folk music, historical music, adapting original folk material, composing, conducting, or directing, Jaroslav Krček has always drawn people to himself as a popular and sought-

-after colleague. He has had many musical friendships with players of the Czech Philharmonic, so it is our honour and pleasure to celebrate his eightieth birthday together with him. And as is typical of him, rather than accepting a gift, he has instead given four women from our orchestra a brand new composition, which will be given its world premiere.

## February 2020

23 Feb. 2020 \_\_ Sunday  
3 p.m. \_\_ Dvořák Hall

**Leoš Janáček**  
Suite for String Orchestra

**Antonín Rejcha**  
Concerto in D Major, Op. 3,  
for violin and cello

**Felix Mendelssohn-  
-Bartholdy**  
String Octet in E Flat Major,  
Op. 20

**Sebastian Bru** *cello*  
**Jiří Vodička** *violin, artistic  
supervisor of the project*  
**Czech Philharmonic  
Chamber Orchestra**

The third programme of Series K presents three works by young composers: Mendelssohn wrote his Octet when he was just sixteen years old, Janáček presented his Suite for Strings before enrolling at the Leipzig Conservatoire, and the Concerto for Violin and Cello by Antonín Rejcha is one of that composer's early works. Both soloists are young as well – concertmaster of the Czech Philharmonic Jiří Vodička and the Austrian cellist Sebastian Bru, a member of the Vienna Philharmonic.

Upon its premiere, critics called Mendelssohn's Octet "a miracle of nineteenth-century music". Inspiration from Goethe's Walpurgis Night, quotes from Handel's Messiah, and the masterful use of polyphony are all permeated with youthful musical invention and brilliant compositional technique. Janáček originally gave the movements of his composition titles that had been in use for French dance suites: Prelude, Allemande, Sarabande, and Air, but he quickly abandoned them because his style as a composer was simply too original to fit in with labels from the old dance suite.

At the midpoint of the programme is a concerto by the world traveller and extraordinarily gifted composer, teacher, and theorist Antonín Rejcha (Anton Reicha). This successful professor at the Paris Conservatoire who had been a student together with Beethoven, had taken lessons from Haydn, and had also given instruction to such greats as Berlioz, Franck, Gounod, and Liszt, was made a Chevalier of the Légion d'honneur, and he became a member of France's National Institute of Sciences and Arts.

## March 2020

15 March 2020 \_\_ Sunday  
3 p.m. \_\_ Dvořák Hall

**Francesco Geminiani**  
Concerto grosso in D Minor,  
“La Folia”, H 143

**Johann Sebastian Bach**  
Piano Concerto in D Minor,  
BWV 1052

**Johann Sebastian Bach**  
Piano Concerto in A Major,  
BWV 1055

**Igor Stravinsky**  
Pulcinella, ballet suite

**Zoltán Fejérvári** *piano*  
**Jan Mráček** *violin, artistic  
supervisor of the project*  
**Czech Philharmonic  
Chamber Orchestra**

To conclude Series K, we are introducing an extraordinary pianist who is poised at the beginning of an international career. Zoltán Fejérvári triumphed at the 2017 Montreal International Music Competition and won a stipend from the Borletti-Buitoni Trust. András Schiff invited him to join Building Bridges, a project for exceptional young pianists, and he has twice participated at the Marlboro Music Festival at the personal invitation of Mitsuko Uchida. Zoltán Fejérvári has appeared at New York's Carnegie Hall, the Gasteig in Munich, the Lingotto Auditorium in Turin, the Library of Congress in Washington, and the National Library in Buenos Aires. For his recording of Liszt's *Malédiction* for piano and string orchestra he won France's prestigious Grand prix du Disque. His skilled partner will be another soloist, the artistic supervisor of the programme Jan Mráček, winner of the Fritz Kreisler International Competition in Vienna, bringing to a conclusion his series of appearances by three concertmasters of the Czech Philharmonic as part of Series K.



## SPECIAL NON-SUBSCRIPTION CONCERTS

# M

In accordance with tradition, the special concerts for the 124th season include two opening concerts, a programme for New Year's Eve and New Year's Day, plus a special project arising from the second run of the Czech Philharmonic Composition Competition. Three winning compositions by young finalists will be heard in November under the baton of Keith Lockhart, with the highlight being the work of the overall winner: Song of the Willow Branch by Jana Vöröšová. The opening concert offers excerpts from operas followed by Dmitri Shostakovich's sombre Eighth Symphony. Purely Czech repertoire will be heard on the New Year's programme, when Jakub Hrůša will conduct works by Dvořák, Suk, Smetana, and Janáček. Because of great successes during past seasons, this year for the first time we are giving three performances – twice on New Year's Eve and one more on the evening of New Year's Day.

## September 2019

04 Sept. 2019 \_\_ Wednesday

05 Sept. 2019 \_\_ Thursday

7:30 p.m. \_\_ Dvořák Hall

**Bedřich Smetana**  
The Bartered Bride, overture  
to the opera

**Bedřich Smetana**  
Polka, Furiant, Skočná,  
dances from the opera  
The Bartered Bride

**Pyotr Ilyich Tchaikovsky**  
Eugene Onegin, Op. 24,  
letter scene from Act I  
of the opera

**Dmitri Shostakovich**  
Symphony No. 8 in  
C Minor, Op. 65

**Elena Stikhina** *soprano*  
**Semyon Bychkov** *conductor*

We wish to point out that Special Concerts begin at different times.

Tickets are sold at the Czech Philharmonic ticket office in the Rudolfinum and on-line at [czechphilharmonic.cz](http://czechphilharmonic.cz). Reservations and information are available through Czech Philharmonic Customer Service.

## Opening Concerts of the Season

The ceremonial opening of the season will begin in the spirit of opera, commemorating the great works of Bedřich Smetana and Pyotr Ilyich Tchaikovsky, but the focal point of the programme will be Shostakovich's Eighth Symphony. For Dmitri Shostakovich, who was constantly criticised by the Soviet regime for a lack of optimism, the Second World War amounted to a certain kind of artistic refuge: "Then the war came, and sorrow became something usual. We were able to speak about it, to weep openly for those whom we had lost. People ceased to be afraid of tears. Before the war, there was perhaps not a single family that had not lost someone – a father, brother, or dear friend. Everyone had someone to weep for, but they had to do so quietly, under their blankets, where no one could see them. Everybody was afraid of everybody else, and we were oppressed and smothered by sorrow. I, too, was suffocating. I had to write about it. I had to write a Requiem for all those who had died, who had suffered. I had to describe the terrible machinery of extermination

and protest against it. The Seventh Symphony and Eighth Symphony are my Requiem. I feel boundless sorrow for those who were killed by Hitler, but my sorrow is no less great for those killed at Stalin's orders. I suffer for everyone who was tortured, shot, or starved to death. There had been millions of these victims before the war with Hitler even began. The war brought many new sorrows and new devastation, but at the same time I did not forget about the horrors of the pre-war years. That is what my symphonies are about, including the Eighth."



## November 2019

07 Nov. 2019 \_\_ Thursday  
7:30 p.m. \_\_ Dvořák Hall

**Jana Vöröšová**  
Orpingalik's Songs  
for Soprano and Orchestra

**Matouš Hejl**  
Crossings

**Adrián Demoč**  
Tenderness, adagio  
for orchestra

Programme TBA

*Soprano TBA*  
**Keith Lockhart** *conductor*

## Premiere Evening

Winning works from  
the 2nd-annual Czech  
Philharmonic Composition  
Competition

When Jiří Bělohlávek became the chief conductor of the Czech Philharmonic in 2012, one of his artistic goals was to create dignified conditions for young artists, to stimulate their professional development, and to contribute towards their success internationally. Besides working with young musicians in the orchestra and supporting talented soloists, maestro Bělohlávek and the composer Miroslav Srnka were attempting to come up with an effective way to support young composers. Thanks to this, the first Czech Philharmonic Composition Competition took place in 2014, and another followed four years later. The first round drew a respectable 57 applicants from the Czech Republic and Slovakia. From among them, a committee consisting of players of the Czech Philharmonic, concert programming experts, and renowned composers selected the three finalists. The Czech Philharmonic commissioned Adrián Demoč, Matouš Hejl, and Jana Vöröšová to compose the works that you will be hearing on this special concert programme. The members

of the jury for the finals were the Harvard University professor Chaya Czernowin, the chief conductor of the Sydney Symphony Orchestra David Robertson, and the chief conductor of the Czech Philharmonic Semyon Bychkov, and they decided on Jana Vöröšová as the winner. They also made high demands when choosing the conductor to give the works their premiere: Keith Lockhart is not only a first-class musician, but also one of the most popular conductors with whom our players collaborate.

## December 2019

31 Dec. 2019 \_\_ Tuesday  
10 a.m. \_\_ Dvořák Hall

**Antonín Dvořák**  
Carnival Overture, Op. 92

**Josef Suk**  
Praga, Op. 26

**Bedřich Smetana**  
Prague Carnival

**Leoš Janáček**  
Sinfonietta

## Special New Year's Eve Dress Rehearsal

**Music of the Castle Guard and the Police of the Czech Republic**  
**Jakub Hrůša** *conductor*

## December 2019

31 Dec. 2019 \_\_ Tuesday  
3 p.m. \_\_ Dvořák Hall

This year, we have decided to welcome in the new year with you in Czech style with four beautiful works, each of which is original and a supreme musical celebration. Antonín Dvořák, who conducted the very first Czech Philharmonic concert, composed three concert overtures titled In Nature's Realm, Carnival, and Othello in 1891. Carnival Overture is the most impressive of these works, and it is part of the worldwide core orchestral repertoire. It has a brilliant violin solo in common with Suk's Praga, which follows. The second half opens with another depiction of Carnival, this time by Bedřich Smetana.

Suk dedicated his symphonic poem Praga to the "Royal City of Prague", while Janáček dedicated his Sinfonietta to Brno. Although the two works share dedications to the two largest Czech cities, they differ entirely in terms of their character and overall tone. Suk's monumental symphonic poem builds upon the traditions of Smetana and Dvořák. It takes a look back at Prague's history, and through a recollection of a lyrical theme from his suite A Fairy Tale, it drives

## New Year's Eve Afternoon Concert

towards a tremendous hymn-like conclusion supported by the sound of organ and bells.

Janáček's immediate stimulus for composing the Sinfonietta was a request from the newspaper Lidové noviny that he write a greeting for the All-Sokol Rally. This resulted in the creation of the opening and closing fanfares, which later grew into a brilliant five-movement composition filled with mysticism, excitement, and grandeur. The Czech Philharmonic gave the premiere with Václav Talich in June 1926 as part of the cultural programme of the VIIIth All Sokol Rally at the Rudolfinum.

## January 2020

01 Jan. 2020 \_\_ Wednesday  
8 p.m. \_\_ Dvořák Hall

**Antonín Dvořák**  
Carnival Overture, Op. 92

**Josef Suk**  
Praga, Op. 26

**Bedřich Smetana**  
Prague Carnival

**Leoš Janáček**  
Sinfonietta

**Music of the Castle Guard  
and the Police of the Czech  
Republic**  
**Jakub Hrůša** *conductor*

## New Year's Concert

This year, we have decided to welcome in the new year with you in Czech style with four beautiful works, each of which is original and a supreme musical celebration. Antonín Dvořák, who conducted the very first Czech Philharmonic concert, composed three concert overtures titled In Nature's Realm, Carnival, and Othello in 1891. Carnival Overture is the most impressive of these works, and it is part of the worldwide core orchestral repertoire. It has a brilliant violin solo in common with Suk's Praga, which follows. The second half opens with another depiction of Carnival, this time by Bedřich Smetana.

Suk dedicated his symphonic poem Praga to the "Royal City of Prague", while Janáček dedicated his Sinfonietta to Brno. Although the two works share dedications to the two largest Czech cities, they differ entirely in terms of their character and overall tone. Suk's monumental symphonic poem builds upon the traditions of Smetana and Dvořák. It takes a look back at Prague's history, and through a recollection of a lyrical theme from his suite A Fairy Tale, it drives

towards a tremendous hymn-like conclusion supported by the sound of organ and bells.

Janáček's immediate stimulus for composing the Sinfonietta was a request from the newspaper Lidové noviny that he write a greeting for the All-Sokol Rally. This resulted in the creation of the opening and closing fanfares, which later grew into a brilliant five-movement composition filled with mysticism, excitement, and grandeur. The Czech Philharmonic gave the premiere with Václav Talich in June 1926 as part of the cultural programme of the VIIIth All Sokol Rally at the Rudolfinum.

June 2020

## Open Air Concert

24 June 2020 \_\_ Wednesday  
8:20 p.m. \_\_  
Hradčany Square

Programme TBA

The entrance is free.

**Czech Philharmonic**  
**Martin Grubinger** *percussion*  
**Wayne Marshall** *conductor*



## Concerts for Other Presenters in Prague

13 Sept. 2019 \_\_\_\_  
Dvořák Hall, Rudolfinum  
*Dvořák Prague*

**Pyotr Ilyich Tchaikovsky**  
Piano Concerto No. 1  
in B Flat Minor, Op. 23  
(1879 version)

**Pyotr Ilyich Tchaikovsky**  
Manfred, Op. 58, a symphony  
in four scenes based on the  
dramatic poem by Lord Byron

**Kirill Gerstein** *piano*  
**Semyon Bychkov** *conductor*

17 Sept. 2019 \_\_\_\_  
Dvořák Hall, Rudolfinum  
*Dvořák Prague*

**Pyotr Ilyich Tchaikovsky**  
Serenade for Strings  
in C Major, Op. 48

**Pyotr Ilyich Tchaikovsky**  
Variations on a Rococo  
Theme, Op. 33, for cello  
and orchestra

**Pyotr Ilyich Tchaikovsky**  
Symphony No. 5  
in E Minor, Op. 64

**Gautier Capuçon** *cello*  
**Semyon Bychkov** *conductor*

21 Sept. 2019 \_\_\_\_  
Dvořák Hall, Rudolfinum  
*Dvořák Prague*

**Pyotr Ilyich Tchaikovsky**  
Violin Concerto in D Major,  
Op. 35

**Pyotr Ilyich Tchaikovsky**  
Symphony No. 6 in B Minor,  
Op. 74 (“Pathétique”)

**Renaud Capuçon** *violin*  
**Semyon Bychkov** *conductor*

12 and 13 May 2020 \_\_\_\_  
Smetana Hall, Municipal House  
*Prague Spring, Opening Concerts  
of the Festival*

The festival will announce  
the programme and  
performers in November.

03 and 04 June 2020 \_\_\_  
Smetana Hall, Municipal  
House  
*Prague Spring, Concluding  
Concerts of the Festival*

The festival will announce  
the programme and  
performers in November.



# Tours

During its 124th season, the orchestra will be presenting itself in concerts outside of Prague a total of thirty times. Immediately after its opening concerts, the Czech Philharmonic will make its first appearance in five years at the prestigious BBC Proms in London's Royal Albert Hall. The programme will be the same as for the opening concerts in Prague, with the chief conductor Semyon Bychkov and the soprano Elena Stikhina, and it will be broadcast on BBC Radio 3.

In October, the orchestra will return to Japan and Taiwan after a two-year absence. With Semyon Bychkov, it will first appear at the National Concert Hall in Taipei, then there will be eight concerts in Japan, two of which will be at one of the world's most famous halls, Tokyo's Suntory Hall, and one will be in the NHK Hall – that concert will be broadcast on Japan's NHK state television network. The programmes will feature the music of Pyotr Ilyich Tchaikovsky and Smetana's *Má vlast* (My Homeland) along with appearances by the concertmaster of the Berlin Philharmonic, Daishin Kashimoto.

Soon thereafter, the Czech Philharmonic will have two prestigious residencies with Semyon Bychkov – the first at the Musikverein in Vienna and the second at the modern Philharmonie de Paris, where the orchestra will be playing for the very first time with three performances. At both halls, the programme will be repeated from the September concerts at the Dvořák Prague Festival and will consist entirely of works by Tchaikovsky. The Czech Philharmonic will be appearing on tour with the cellist Gautier Capuçon, the violinist Renaud Capuçon, and the pianist Kirill Gerstein.

In March, the orchestra is heading for five important German cities – Frankfurt am Main, Cologne, Stuttgart, Friedrichshafen, and Freiburg – with the conductor Jakub Hrůša and the cellist Sol Gabetta. The programme will feature exclusively Czech music – Dvořák, Suk, and Janáček. Then in April, again with Jakub Hrůša, there is a residency with two concerts at the famed Elbphilharmonie in Hamburg – first a concert with the cellist Daniel Müller-Schott,

then a concert performance of Janáček's opera *Káta Kabanová* with leading Czech and Slovak soloists.

In May, the Czech Philharmonic and Semyon Bychkov with the soprano Chen Reiss will be bringing symphonies by Gustav Mahler and Ludwig van Beethoven as well as Czech music on tour to Moscow and to Nanjing, China. The Czech Philharmonic is making its first visit to Moscow in nine years, and it will be playing two concerts in the brand new, modern Zaryadye Concert Hall in the city's historical centre. In Nanjing, one of China's most culturally and historically important cities, the Czech Philharmonic will play three orchestral concerts as well as chamber music and educational programmes. Its residency in China is being organised as part of the "Spring of Jiangnan" festival at what is currently the largest culture centre in all of Asia – the Jiangsu Grand Theatre, with which the Czech Philharmonic will be entering into cooperation over a period of several years.

In accordance with tradition, at the end of the season the orchestra will appear twice with Semyon Bychkov at the biggest Czech music festival outside of Prague, Smetana's Litomyšl.

## UNITED KINGDOM

10 Sept. 2019 \_\_\_ BBC Proms, Royal Albert Hall, London, United Kingdom

**Bedřich Smetana**

The Bartered Bride, overture to the opera

**Bedřich Smetana**

The Bartered Bride, Polka, Furiant, Skočná, dances from the opera

**Pyotr Ilyich Tchaikovsky**

Eugene Onegin, Op. 24, letter scene from Act I of the opera

**Dmitri Shostakovich**

Symphony No. 8 in C Minor, Op. 65

*Elena Stikhina soprano*

**Semyon Bychkov** *conductor*

## TAIWAN AND JAPAN

17 Oct. 2019 \_\_\_ National Concert Hall, Taipei, Taiwan

**Bedřich Smetana**

Vltava (The Moldau), symphonic poem from the cycle *Má vlast* (My Homeland)

**Pyotr Ilyich Tchaikovsky**

Violin Concerto in D Major, Op. 35

**Pyotr Ilyich Tchaikovsky**

Symphony No. 6 in B Minor, Op. 74 (“Pathétique”)

**Daishin Kashimoto** *violin*

**Semyon Bychkov** *conductor*

19 Oct. 2019 \_\_\_ Aichi Prefectural Arts Center, Nagoya, Japan

**Bedřich Smetana**

Vyšehrad, Vltava (The Moldau), Šárka, symphonic poems from the cycle *Má vlast* (My Homeland)

**Pyotr Ilyich Tchaikovsky**

Symphony No. 5 in E Minor, Op. 64

**Semyon Bychkov** *conductor*

20 Oct. 2019 \_\_\_ Minato Mirai Hall, Yokohama, Japan

**Bedřich Smetana**

Vyšehrad, Vltava (The Moldau), Šárka, symphonic poems from the cycle *Má vlast* (My Homeland)

**Pyotr Ilyich Tchaikovsky**

Symphony No. 5 in E Minor, Op. 64

**Semyon Bychkov** *conductor*

22 Oct. 2019 \_\_\_ Suntory Hall, Tokyo, Japan

**Bedřich Smetana**

Vltava (The Moldau), symphonic poem from the cycle *Má vlast* (My Homeland)

**Pyotr Ilyich Tchaikovsky**

Violin Concerto in D Major, Op. 35

**Pyotr Ilyich Tchaikovsky**

Symphony No. 6 in B Minor, Op. 74 (“Pathétique”)

**Daishin Kashimoto** *violin*

**Semyon Bychkov** *conductor*

24 Oct. 2019 \_\_\_ Bunkyo Civic Hall, Tokyo, Japan

**Bedřich Smetana**

Vyšehrad, symphonic poem from the cycle *Má vlast* (My Homeland)

**Pyotr Ilyich Tchaikovsky**

Violin Concerto in D Major, Op. 35

**Antonín Dvořák**

Symphony No. 9 in E Minor, Op. 95 (“From the New World”)

**Daishin Kashimoto** *violin*

**Semyon Bychkov** *conductor*

25 Oct. 2019 \_\_\_ NHK Hall, Tokyo, Japan

**Pyotr Ilyich Tchaikovsky**

Violin Concerto in D Major, Op. 35

**Pyotr Ilyich Tchaikovsky**

Manfred Symphony, Op. 58

**Daishin Kashimoto** *violin*

**Semyon Bychkov** *conductor*

27 Oct. 2019 \_\_\_ Symphony Hall, Osaka, Japan

**Bedřich Smetana**

Vltava (The Moldau), symphonic poem from the cycle *Má vlast* (My Homeland)

**Pyotr Ilyich Tchaikovsky**

Violin Concerto in D Major, Op. 35

**Pyotr Ilyich Tchaikovsky**

Symphony No. 6 in B Minor, Op. 74 (“Pathétique”)

**Daishin Kashimoto** *violin*

**Semyon Bychkov** *conductor*

28 Oct. 2019 \_\_\_ Suntory Hall, Tokyo, Japan

**Bedřich Smetana**

*Má vlast* (My Homeland), a cycle of symphonic poems

**Semyon Bychkov** *conductor*

29 Oct. 2019 \_\_\_ Kumamoto Prefectural Theater, Kumamoto, Japan

**Bedřich Smetana**

*Má vlast* (My Homeland), a cycle of symphonic poems

**Semyon Bychkov** *conductor*

## AUSTRIA AND FRANCE

18 Nov. 2019 \_\_\_ Musikverein, Vienna,  
Austria

**Pyotr Ilyich Tchaikovsky**  
Piano Concerto No. 1 in B Flat Minor,  
Op. 23 (1879 version)

**Pyotr Ilyich Tchaikovsky**  
Manfred Symphony, Op. 58

**Kirill Gerstein** *piano*  
**Semyon Bychkov** *conductor*

19 Nov. 2019 \_\_\_ Musikverein, Vienna,  
Austria

**Pyotr Ilyich Tchaikovsky**  
Violin Concerto in D Major, Op. 35

**Pyotr Ilyich Tchaikovsky**  
Symphony No. 6 in B Minor, Op. 74  
("Pathétique")

**Renaud Capuçon** *violin*  
**Semyon Bychkov** *conductor*

20 Nov. 2019 \_\_\_ Musikverein, Vienna,  
Austria

**Pyotr Ilyich Tchaikovsky**  
Serenade for Strings in C Major, Op. 48

**Pyotr Ilyich Tchaikovsky**  
Variations on a Rococo Theme, Op. 33

**Pyotr Ilyich Tchaikovsky**  
Symphony No. 5 in E Minor, Op. 64

**Gautier Capuçon** *cello*  
**Semyon Bychkov** *conductor*

22 Nov. 2019 \_\_\_ Philharmonie de Paris,  
Paris, France

**Pyotr Ilyich Tchaikovsky**  
Piano Concerto No. 1 in B Flat Minor,  
Op. 23 (1879 version)

**Pyotr Ilyich Tchaikovsky**  
Manfred Symphony, Op. 58

**Kirill Gerstein** *piano*  
**Semyon Bychkov** *conductor*

23 Nov. 2019 \_\_\_ Philharmonie de Paris,  
Paris, France

**Pyotr Ilyich Tchaikovsky**  
Serenade for Strings in C Major, Op. 48

**Pyotr Ilyich Tchaikovsky**  
Variations on a Rococo Theme, Op. 33

**Pyotr Ilyich Tchaikovsky**  
Symphony No. 5 in E Minor, Op. 64

**Gautier Capuçon** *cello*  
**Semyon Bychkov** *conductor*

24 Nov. 2019 \_\_\_ Philharmonie de Paris,  
Paris, France

**Pyotr Ilyich Tchaikovsky**  
Violin Concerto in D Major, Op. 35

**Pyotr Ilyich Tchaikovsky**  
Symphony No. 6 in B Minor, Op. 74  
("Pathétique")

**Renaud Capuçon** *violin*  
**Semyon Bychkov** *conductor*

## GERMANY

03 March 2020 \_\_\_ Alte Oper, Frankfurt,  
Germany

04 March 2020 \_\_\_ Kölner Philharmonie,  
Cologne, Germany

06 March 2020 \_\_\_ Kultur- und  
Kongresszentrum  
Liederhalle, Stuttgart,  
Germany

07 March 2020 \_\_\_ Graf-Zeppelin-Haus,  
Friedrichshafen,  
Germany

08 March 2020 \_\_\_ Konzerthaus, Freiburg,  
Germany

**Antonín Dvořák**  
Cello Concerto in B Minor, Op. 104

**Josef Suk**  
Fantastic Scherzo, Op. 25

**Leoš Janáček**  
Taras Bulba, a rhapsody for orchestra

**Sol Gabetta** *cello*  
**Jakub Hrůša** *conductor*

## GERMANY

20 April 2020 \_\_\_ Elbphilharmonie,  
Hamburg, Germany

**Antonín Dvořák**  
Cello Concerto in B Minor, Op. 104

**Josef Suk**  
Fantastic Scherzo, Op. 25

**Leoš Janáček**  
Taras Bulba, a rhapsody for orchestra

**Daniel Müller-Schott** *cello*  
**Jakub Hrůša** *conductor*

21 April 2020 \_\_\_ Elbphilharmonie,  
Hamburg, Germany

**Leoš Janáček**  
Káťa Kabanová, opera in concert

**Kateřina Kněžíková** *Katya*  
**Peter Berger** *Boris Grigorjevich*  
**Jaroslav Březina** *Tichon Ivanych Kabanov*  
**Jarmila Balážová** *Varvara*

**Jozef Benci** *Savěl Prokofjevich Dikoj*  
**Eva Urbanová** *Kabanicha*  
**Aleš Briscein** *Vana Kudrjas*  
**Jiří Brückler** *Kuligin*

**Jitka Klečanská** *Glasha*  
**Romana Kružíková** *Feklusha*  
**Prague Philharmonic Choir**  
**Lukáš Vasilek** *choirmaster*  
**Jakub Hrůša** *conductor*

**RUSSIA AND CHINA**

21 May 2020 \_\_\_ Zaryadye Concert Hall,  
Moscow, Russia

**Franz Schubert**

Symphony No. 7 in B Minor, D 759  
("Unfinished")

**Gustav Mahler**

Symphony No. 4 in G Major

**Chen Reiss** *soprano*

**Semyon Bychkov** *conductor*

22 May 2020 \_\_\_ Zaryadye Concert Hall,  
Moscow, Russia

**Bedřich Smetana**

Vyšehrad, Vltava (The Moldau), Šárka,  
symphonic poems from the cycle *Má vlast*  
(My Homeland)

**Antonín Dvořák**

Symphony No. 9 in E Minor, Op. 95  
("From the New World")

**Semyon Bychkov** *conductor*

26 May 2020 \_\_\_ Spring of Jiangnan  
Festival, Jiangsu Grand  
Theatre, Nanjing, China

**Franz Schubert**

Symphony No. 7 in B Minor, D 759  
("Unfinished")

**Gustav Mahler**

Symphony No. 4 in G Major

**Chen Reiss** *soprano*

**Semyon Bychkov** *conductor*

27 May 2020 \_\_\_ Spring of Jiangnan Festival,  
Jiangsu Grand Theatre,  
Nanjing, China

**Ludwig van Beethoven**

Symphony No. 7 in A Major, Op. 92

**Antonín Dvořák**

Symphony No. 9 in E Minor, Op. 95  
("From the New World")

**Semyon Bychkov** *conductor*

28 May 2020 \_\_\_ Spring of Jiangnan  
Festival, Jiangsu Grand  
Theatre, Nanjing, China

Programme TBA

**Semyon Bychkov** *conductor*

**CZECH REPUBLIC**

02 July 2020 \_\_\_ Smetana's Litomyšl  
Festival, Litomyšl Castle,  
Czech Republic

Programme TBA

**Semyon Bychkov** *conductor*

03 July 2020 \_\_\_ Smetana's Litomyšl  
Festival, Litomyšl Castle,  
Czech Republic

Programme TBA

**Semyon Bychkov** *conductor*



## Broadcasts and Recordings

Like in past years, again during the 2019/2020 season, the Czech Philharmonic has much to look forward to in the field of recording projects. During the past season, the Czech Philharmonic saw the completion of installation of a new audiovisual recording studio at the Dvořák Hall in the Rudolfinum. This complex with the most up-to-date audiovisual recording technology, which is now gradually being put into operation, will enable the Czech Philharmonic to make the best possible recordings and live broadcasts of its educational projects and concerts. The new studio will be yet another important tool allowing the Czech Philharmonic to bring its activities to audiences at home and abroad.

During its 124th season, the Czech Philharmonic will continue its collaboration with the Decca recording label. This will primarily involve the issuing of the long-awaited complete set of Tchaikovsky's symphonic works and

piano concertos with the chief conductor Semyon Bychkov and the soloist Kirill Gerstein. The recording of the cycle of Mahler symphonies will continue with Symphony No. 4, and a recording will also be made of Double Concerto in A Minor for violin, cello, and orchestra with the soloists Lisa Batiashvili and Gautier Capuçon. The Decca label will also release the last studio recording by the late chief conductor Jiří Bělohlávek – Dvořák's Biblical Songs sung by the Czech bass Jan Martiník. A recording will be added to the complete series with Dvořák's Requiem and Te Deum performed by leading Czech and foreign soloists and the Prague Philharmonic Choir under the baton of the orchestra's principal guest conductor Jakub Hrůša.

There will also be recordings during tours – the Czech Philharmonic will be collaborating with the channel BBC Radio 3 at the BBC Proms in London and with Japan's NHK public television network in Tokyo.

Czech Television and Czech Radio continue their traditional partnerships with the Czech Philharmonic, selecting concerts in Prague for live broadcasting and taping.

In cooperation with the Czech TV, the Czech Philharmonic co-produced a documentary on Jiří Bělohlávek, subtitled "But I just love conducting so much". The documentary will be premiered in September 2019, as part of the Golden Prague International Television Festival, with subsequent limited theatrical release.

# EDUCATION PROGRAMMES



E



In the world we live in, is there more music or noise? And are we surrounded more by harmony or by shouting? These are rhetorical questions, of course... The answers are obvious, unfortunately, and this should be no surprise. Noise and shouting are signs of the times when everyone is trying to attract everyone else's attention, no matter what the cost. The choice of resources is based on whatever is flashier, noisier, or surprising in any way at all. This, in turn, has made us all a bit burned out, jaded, and tired.

However, there still is a source of living water, our hope for salvation: music. It's just that the situation is getting harder and harder for us. After all, the crucial condition for music's existence is that it be listened to. This is not necessarily meant in some lofty, metaphorical sense. We often find ourselves lacking the time to concentrate enough to listen to music in even the most ordinary way. We need time to do nothing else besides just listening to music. And perhaps thinking about it and also thinking a bit about ourselves, at that.

This is the direction in which we wish to be headed for yet another year of the Czech Philharmonic's music education activities.

Several innovations await us. "Cinkylinky jeřábinky" is the first of a series of workshops titled "Carnival and More" (Fašánek) for school pupils in their first or second years; the authors and instructors Monika Václavová and Kateřina Klementová have taken inspiration from traditional folk rhymes, songs, and dances. The series of workshops titled "Be Wary! Be Grateful!" seems to be something completely different at first glance. It is devoted to the connections between music, freedom, and democratic values, but another of its

goals is to use music to touch on things of importance within and around us. The same can also be said about the new fairytale concert "Midnight at the Rudolfinum" by Klára Boudalová which reminds us that there are important moments that we absolutely should not sleep through...

We are overjoyed that many traditional, proven programmes continue, but their creators and instructors are still working hard to improve and perfect them. This includes the "Little Rudolfinum" workshops by Veronika Lucassen and her co-workers and the concerts titled "Penguins at the Rudolfinum" and "Who's Afraid of the Philharmonic?" which Alice Nellis has created for the first time visitors to the Rudolfinum. Then there is the popular series "Czech Philharmonic – The Serial", for which a brand new programme has been prepared with a whole series of thematic workshops.

We keep on educating teachers, we work with pupils at Elementary Art Schools, and for a seventh year straight we are happy to join Ida Kellarová and Čhavorenge on a shared path of Romani and Czechs (Hej Romale!, Romano drom).

We are doing all of this with the firm belief that music tears down barriers and builds bridges. That is because music is the language of the heart, to which we all wish to listen in the end. It is a language by which we can understand others and be freely creative with them.

On the behalf of the Czech Philharmonic Education Team

**Petr Kadlec**

\* The complete offering of educational programmes for schools and teachers is listed in a separate catalogue.

# Programmes for Children with Parents

## CZECH PHILHARMONIC – THE SERIAL OR WHAT PRAGUE’S WALLS HEAR

*A series of concerts*

- \_\_\_ children ages 5 to 11 with parents
- \_\_\_ 60 minutes (no interval)
- \_\_\_ tickets to individual concerts
- CZK 150–300, subscriptions
- CZK 700–1,500

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at [ceskafilharmonie.cz](http://ceskafilharmonie.cz). Make reservations on-line or through Customer Service at [info@ceskafilharmonie.cz](mailto:info@ceskafilharmonie.cz).

On this exciting trip in a time machine, we examine what music was heard on Prague’s streets and what tunes people were whistling as they walked. So get ready and hold on tight... we’re starting the machine! But we’ll have to be careful not to go all the way back to the days of the dinosaurs! This is a great opportunity to learn about the instruments of the orchestra and to meet the players of the Czech Philharmonic and their guests. The guide for all of these concerts is **Klára Boudalová**.

### Upwards to the Future! Prague Cello Quartet (alias iPad band)

03 Nov. 2019 \_\_\_ Sunday \_\_\_ 2 p.m.  
Dvořák Hall

What kind of music is playing when film superheroes are jumping over Prague’s rooftops? And how does music go together with modern technology? This concert is full of smartphones, tablets, films, animation, and above all the thing that not even the most modern technology can replace – wonderful live music.

### May I Have This Dance? Czech Philharmonic Jazz Band

15 Dec. 2019 \_\_\_ Sunday \_\_\_ 2 p.m.  
Dvořák Hall

Jazz, swing, balls, dancing... a high-spirited concert where you will learn why you can clap along with music and why a trombonist who uses a mute is not stifled. Also awaiting you is your own Christmas song hit parade like on radio in the old days! We’re on our way to Prague of the early 20th century in the days before Christmas.

### How Do You Make a Hit? Camerata 2018

19 Jan. 2020 \_\_\_ Sunday \_\_\_ 2 p.m.  
Dvořák Hall

Someone is whistling a tune on the street right in front of the Rudolfinum, which had even been built yet. And the person is whistling a famous melody by Wolfgang Amadeus Mozart. How is this possible? And who is it? Come solve this mystery with us at a concert full of wigs, beautiful dresses, and Mozart’s music.

### An Alchemy Workshop Klezharmonic Band

05 April 2020 \_\_\_ Sunday \_\_\_ 2 p.m.  
Dvořák Hall

Have you heard of the Golem? We will examine the oldest and most exciting legends of Prague’s Jewish quarter with Jewish music, of course. We’ll be singing, dancing, and telling old stories about the giant made of clay and much more.

### To the Source of Music Orchestral Academy of the Czech Philharmonic

*with the exciting game “On the Trail of the Spirit of Music” in the streets around the Rudolfinum*

07 June 2020 \_\_\_ Sunday \_\_\_ 2 p.m.  
Dvořák Hall

Using a time machine, on this occasion we will take several time jumps, and we will find out what kind of music the walls of the Rudolfinum prefer to listen to. In our time travels, we will be encountering a number of great composers, and with them we will even be able to discover the mystery of the Spirit of Music itself. The climax of this exciting game for the whole family will be a concert. A reward is guaranteed for everyone who plays!

**Ondřej Vrabec** *conductor*

*The game On the Trail of the Spirit of Music will take place on the day of the concert, i.e. 07 June 2020, and it is intended for teams of 2–5 members. Each team will have at least one adult (who is responsible for the children during the game). Participants must have a valid ticket to the concert of the Orchestral Academy of the Czech Philharmonic on the same day. The game will take place in the area near the Rudolfinum. The number of participants is limited. Registration of participants will begin at 11:30 a.m. in the foyer of the Rudolfinum. The game will last ca. 1 hour. Details will be published on the Czech Philharmonic website (in the section Czech Philharmonic – The Serial).*

## NEW

## CLUB OF THE CZECH PHILHARMONIC – THE SERIAL OR HOW A CONCERT IS MADE

*A series of workshop*

\_\_\_ children ages 6 to 9 with parents,  
maximum capacity: 60 participants  
\_\_\_ 120 minutes (with an interval)  
\_\_\_ children CZK 600, adults CZK 800  
(subscriptions only)

02 Nov. 2019, 14 Dec. 2019, 18 Jan. 2020,  
04 April 2020, 06 June 2020  
\_\_\_ 2 p.m., Rudolfinum

The workshops tie in with the subscription concerts series Czech Philharmonic – The Serial. The strict age limit is for children ages 6–9. The maximum number of children per adult participant is two. Adults are active participants in the workshops!

Instructor: **Klára Boudalová** and her guests from among the performers at concerts of the series Czech Philharmonic – The Serial. At these five gatherings, we will be taking your family team on an exciting journey into the depths of music. At the first workshop, you will learn about how percussion and string instruments work, and you will make some of your own. Awaiting you at the second gathering will be wind instruments. At the third encounter, under the guidance of real composers we will be composing music together for instruments that we will be making with our own hands. We are devoting the fourth workshop to rehearsing our own composition and to making costumes and sets for the ceremonial concert premiere. The fifth meeting will be the exciting “dress rehearsal”, and the highpoint will be the gala performance of our own composition with the whole orchestra at the final concert of the series Czech Philharmonic – The Serial. This is a unique chance to experience music and a concert atmosphere with the Czech Philharmonic from the inside, intensively, and as a group!

A ticket to the workshop is valid only with the purchase of ticket to the closing concert of the series Czech Philharmonic – The Serial, i.e. To the Source of Music with the Orchestral Academy of the Czech Philharmonic. Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at [ceskafilharmonie.cz](http://ceskafilharmonie.cz). Make reservations on-line or through Customer Service at [info@ceskafilharmonie.cz](mailto:info@ceskafilharmonie.cz).

## NEW

## 100 Minutes among the Notes

*An intergenerational musical encounter*

\_\_\_ ages 5–100, maximum capacity 100  
participants  
\_\_\_ 100 minutes  
\_\_\_ children CZK 100, adults CZK 150

09 Nov. 2019 \_\_\_ Saturday \_\_\_ 2 p.m.  
Suk Hall

10 March 2020 \_\_\_ Tuesday \_\_\_ 4:30 p.m.  
Suk Hall

04 May 2020 \_\_\_ Monday \_\_\_ 4:30 p.m.  
Suk Hall

This special musical performance brings together different generations, different musical approaches, and different instruments bringing music to life. The music is created by a group effort on the spot, and it can never be repeated. What role does music play in finding a shared language? And through rhythm, harmony, and melody, can music lead us to understand each other better or to a happier life?

Taking part in the performance are participants in the project Through Music to Ourselves, which is taking place at certain schools and in families. The programme is led by the teacher, musician, and author of the concept Ondřej Tichý, who says: “We often teach children what something looks like, how something is pronounced or spelled, or how a note is played. But then there is very little time left for passing on to children the ability to overcome obstacles,

to be satisfied with themselves, to establish contact with another person, or to hold on to joyful feelings. Although words sometimes are not enough, there remains only one possibility: a personal example here and now.”

Through Music to Ourselves is a music education concept that opens up music to various generations and familiarises participants with the principles of playing an instrument, the use of the voice, elementary composing, and improvisation through practical playing. It encompasses individual instruction, encounters in families, programmes at schools, auxiliary programmes for children and adults, musical workshops, and performances. “I am deeply convinced”, says Ondřej Tichý, “that music opens up completely different possibilities for us and can be a special help in the family, education, and the lives of each of us.”

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at [ceskafilharmonie.cz](http://ceskafilharmonie.cz). Make reservations on-line or through Customer Service at [info@ceskafilharmonie.cz](mailto:info@ceskafilharmonie.cz).



## Penguins at the Rudolfinum

*A concert*

- \_\_\_ children ages 7 to 12 with parents
- \_\_\_ 60 minutes (no interval)
- \_\_\_ CZK 150–450

27 Oct. 2019 \_\_\_ Sunday \_\_\_ 2 p.m.  
Dvořák Hall

Because of their tailcoats, orchestra musicians somewhat resemble penguins, especially when seen through the eyes of children. For the seventh time, the actor Pavel Liška will be examining the world of orchestral musicians and their music. And naturally, there will be a curious and enthusiastic audience of children. Together, they have already discovered what different kinds of music sound like, what a conductor is needed for, and why one does not talk at concerts. But they have also been able to experience what it is like to conduct an orchestra, to sing “Let’s Rejoice and Be Merry” from *The Bartered Bride* accompanied by an orchestra, to create the newest music together with the musicians of the Philharmonic, or to witness a performance by a blind pianist. We want to prepare experiences for children that will allow them to look for music not only on stage (or on their phones), but especially within themselves. You are invited to the premiere of an entertaining and educational programme by Alice Nellis for parents with children!

**Czech Student Philharmonic**  
**Vojtěch Jouza** *conductor*  
**Pavel Liška** *host*  
**Alice Nellis** *author and director*

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or online at [ceskafilharmonie.cz](http://ceskafilharmonie.cz).  
Make reservations online or through Customer Service at [info@ceskafilharmonie.cz](mailto:info@ceskafilharmonie.cz).

## Midnight at the Rudolfinum with a Concert of Guardian Angels

*A concert*

- \_\_\_ children ages 5 to 10 with parents
- \_\_\_ 60 minutes (no interval)
- \_\_\_ CZK 150–450

30 Nov. 2019 \_\_\_ Saturday \_\_\_  
2 p.m. and 4 p.m. \_\_\_ Dvořák Hall

Auxiliary music and art workshops  
12:30–1:40 p.m. and 5:20–6:30 p.m.

It’s midnight. And not just any night. It’s Christmas Eve midnight. While children are falling asleep by Christmas trees, the angels in heaven are standing guard. The light that has just been born is still too small and vulnerable, and someone could easily steal him from the world. Together, can we protect the light of Christmas until the heavenly clock strikes twelve? This fairy tale is about, among other things, how we should not sleep through important moments.

*We are also preparing special music workshops, which will take place on the premises of the Rudolfinum. Children’s tickets to the workshops cost CZK 100 and are available only with the purchase of a ticket to the concert. For details, see [ceskafilharmonie.cz](http://ceskafilharmonie.cz) (in the section Midnight) or inquire when buying tickets.*

**Czech Heavenly Philharmonic**  
**Czech Song and EN ARCHÉ** *Heavenly Choir*  
**Pavel Tesař** *Guardian Angel*  
**Vojtěch Jouza** *Night Watchman*  
**Klára Boudalová** *author*

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at [ceskafilharmonie.cz](http://ceskafilharmonie.cz).  
Make reservations on-line or through Customer Service at [info@ceskafilharmonie.cz](mailto:info@ceskafilharmonie.cz).

## Pirates in the Rudolfinum with a Concert on a Sailing Ship

A concert

- \_\_\_ children ages 5 to 10 with parents
- \_\_\_ 60 minutes (no interval)
- \_\_\_ CZK 150–450

18 April 2020 \_\_\_ Saturday \_\_\_  
2 p.m. and 4 p.m. \_\_\_ Dvořák Hall

Auxiliary music and art workshops  
12:30–1:40 p.m. and 5:20–6:30 p.m.

The pirates have set out in search of treasure led by their commander Captain Hlukovous. But what if they run into trouble on their voyage on the waves of the stormy seas? This fairy tale about looking for and perhaps even finding the most beautiful treasure is interspersed with the music of great composers and pirate songs. And maybe there will even be a parrot!

*We are also preparing special music workshops to be held at the Rudolfinum. Children's tickets to the workshops for CZK 100 are available only after the purchase of a concert ticket. For more details, go on-line to [ceskafilharmonie.cz](http://ceskafilharmonie.cz) (under Pirates) or inquire when purchasing tickets.*

**Czech Philharmonic Crew**  
**Chorus of Lifeguards**  
**Pavel Tesař** *First Officer*  
**Marko Ivanović** *Captain Hlukovous*  
**Klára Boudalová** *author*

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or online at [ceskafilharmonie.cz](http://ceskafilharmonie.cz).  
Make reservations online or through Customer Service at [info@ceskafilharmonie.cz](mailto:info@ceskafilharmonie.cz).

## Programmes for Adolescent and Adult Listeners

### FOUR STEPS TO THE NEW WORLD

A series of concerts

- \_\_\_ 12+
- \_\_\_ ca. 120 minutes (with an interval)
- \_\_\_ individual concert tickets CZK 230–550
- \_\_\_ subscriptions CZK 500–1,200

The great composers create music that allows us to look into our souls – into that mysterious place where people's lives are projected and from which they are directed at the same time – their thoughts, feelings, decisions, and struggles. In this series of our concerts, we are attempting to take a close look at the spirit and ideas of the composers Leoš Janáček, Ludwig van Beethoven, Miloslav Kabeláč, Antonín Dvořák, and Pyotr Ilyich Tchaikovsky. We will be listening to their powerful music, which also has a spiritual message for us.

*Soloists and choirs TBA*

**Czech Student Philharmonic**  
(Czech Philharmonic players, members of the Orchestral Academy of the Czech Philharmonic, and students from music schools)  
**Marko Ivanović** *conductor*  
**Petr Kadlec** *guide*

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or online at [ceskafilharmonie.cz](http://ceskafilharmonie.cz).  
Make reservations online or through Customer Service at [info@ceskafilharmonie.cz](mailto:info@ceskafilharmonie.cz).

### Janáček's Jenůfa (selections from the opera)

17 Oct. 2019 \_\_\_ Thursday \_\_\_ 7:30 p.m.  
Dvořák Hall

“My servant recalls that during her second year with us, I began composing Jenůfa. That was in 1896. In those days, I was only a part-time composer! Being a church choir director and organist, a music teacher at an Austro-Hungarian normal school, the director of an organ school, a conductor of concerts at the Symphonic Society – having a terminally ill daughter at home – that was my life. Well, composing was hard, so I didn't do much of it. For that reason, it is also hard for me to reminisce about it.” (Leoš Janáček, 1917) – “My husband had just finished Jenůfa. The whole time he was working on the opera, Olga was terribly interested in it. Now she asked: “Daddy, play Jenůfa for me; I'll never hear it again.” Leoš sat down at the piano and played... I couldn't bear it, so I ran away...” (Zdenka Janáčková)



## Beethoven's and Kabeláč's Mystery of Time

26 Nov. 2019 \_\_ Tuesday \_\_ 7:30 p.m.  
Dvořák Hall

Beethoven was a man of his times, but he wrote timeless musical works. One of them is Egmont Overture, which concerns freedom and the courage to risk confronting the powerful. Lamoraal, Count of Egmont, lived in the sixteenth century and became a symbol of the Dutch revolt against Spanish domination and the Inquisition. In 1956, Beethoven's Egmont became the unofficial anthem of the Hungarian uprising against Soviet hegemony. – “Alongside Bohuslava Martinů and Karel Husa, Miloslav Kabeláč was the most important modern Czech composer. During the war, he refused to divorce his Jewish wife, so he was forced to leave his job in radio broadcasting, and he spent the rest of the war in hiding to avoid being sent to a concentration camp. After the war, he went back to work in radio, but he did not join the Communist Party. He was a musical programming director and a composer. His composition *The Mystery of Time* is in perfect opposition to the regime – the communists felt that they had time under control. And Kabeláč makes it clear that there is still some sort of cosmic time that is indifferent to whether some plodding regime exists or not.”  
(The composer Milan Slavický, 2004)

## Dvořák's Stabat Mater

*(selections from the cantata)*

12 March 2020 \_\_ Thursday \_\_ 7:30 p.m.  
Dvořák Hall

“I had been yearning to perform Dvořák's *Stabat Mater* for a very long time. After more than thirty years, I wanted to engage in polemics with the conductor Karel Kovařovic, whose wonderful performance back then provoked in me an effort to stand one day on the podium and come to terms with that ten-movement song about suffering and loss, beginning with heavy, implacable sorrow and moving down a long, black corridor towards the light of paradise and a trusting Amen. (...) At Christmas I came into possession of Škréta's painting of the Crucifixion... Unlike other depictions of a ‘general assembly’ beneath the Cross of Christ, Škréta limits himself to the gently inclined heads of the Sacrificial Victim and of the Mother of God, whose sad eyes gaze motionlessly, fixed on Christ's face. The two of them are alone. The other figures in the picture are in the background and are only sketchily portrayed, as if to indicate how remote the world is from us when we encounter true sorrow. And it is in such loneliness that sorrow grows into an unbearable horror. I am glad that the honour of being the interpreter of this work by Dvořák has come to me so late: when I was young, I would not have been capable of it at all, and it was truly necessary to have life experience and to know human misery for me to be able to bow down before the *Stabat Mater*...”  
(conductor Václav Talich, 1952)

## Tchaikovsky's Romeo and Juliet and Swan Lake

24 April 2020 \_\_ Friday \_\_ 7:30 p.m.  
Dvořák Hall

“The sun was already setting when I had my tea and went for a walk... Deeply moved by the beauty of the forest, the setting sun, and the balmy evening, it occurred to me how such moments make it worthwhile to bear the little vexations with which life is filled... Such moments are enough for us to love life. We are promised the eternal joy of immortal existence, but we do not recognise or understand this. But if we are worthy of such moments and if they are truly eternal, we soon learn to enjoy them. Then one wishes to go on living, so there might be a repeat of moments like what I experienced yesterday. (...) Formerly, music was composed, created; now it is conceived, invented. This purely intellectual process of musical creation is reflected in how contemporary music is clever, piquant, curious, even delightful (...), but at the same time, it is cold, lacking the warmth of inspiration.”  
(Pyotr Ilyich Tchaikovsky, 1880)

## Concert for Students' Day

*A concert for the public*

\_\_\_ 12+  
\_\_\_ 120 minutes (with an interval)  
\_\_\_ CZK 230–550

16 Nov. 2019 \_\_\_ Saturday \_\_\_ 7:30 p.m.  
Dvořák Hall

The concert will take place with the participation of the former president of the Federal Republic of Germany, Mr Joachim Gauck, who will give a speech at the concert on the occasion of the 30th anniversary of the events that led to the fall of the totalitarian states in central and eastern Europe in the autumn of 1989.

The concert is held in cooperation with the Institute for the Study of Totalitarian Regimes.

**Czech Student Philharmonic**  
(Czech Philharmonic players, members of the Orchestral Academy of the Czech Philharmonic, and students from music schools)  
**Robert Kružík** *conductor*  
**David Mareček** *host*

**Josef Suk**  
Meditation on the Old Czech Chorale  
“St. Wenceslas”, Op. 35a

**Ludwig van Beethoven**  
Leonora III., Op. 72b – overture

**Antonín Dvořák**  
My Home, Op. 62 – overture

**Leoš Janáček**  
Sinfonietta

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at [ceskafilharmonie.cz](http://ceskafilharmonie.cz).  
Make reservations on-line or through Customer Service at [info@ceskafilharmonie.cz](mailto:info@ceskafilharmonie.cz).

## Concert of the Joint Orchestra of the Czech Philharmonic and Pupils from Elementary Art Schools

*Concluding concert of the project*

\_\_\_ 12+  
\_\_\_ 60 minutes (no interval)  
\_\_\_ CZK 150–350

21 June 2020 \_\_\_ Sunday \_\_\_ 7:30 p.m.  
Dvořák Hall

**Public dress rehearsal**  
21 June 2020 \_\_\_ 11 a.m. \_\_\_ Dvořák Hall  
\_\_\_ uniform price of admission CZK 150

Talented pupils from elementary schools of the arts all around the Czech Republic will be getting together for the seventh time in a joint orchestra, where musicians of the Czech Philharmonic will provide artistic leadership and will also make music together with them. The joint orchestra will perform under the baton of the conductor Petr Altrichter.

**Antonín Dvořák**  
Symphony No. 9 in E Minor  
("From the New World")

**Joint orchestra of Czech Philharmonic members and pupils from elementary schools of the arts**  
**Petr Altrichter** *conductor*

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at [ceskafilharmonie.cz](http://ceskafilharmonie.cz).  
Make reservations on-line or through Customer Service at [info@ceskafilharmonie.cz](mailto:info@ceskafilharmonie.cz).

## My Uncle Vanished. Where Did He Go, Mr. President?

*A special performance for the general public, followed by a discussion*

\_\_\_ 14+  
\_\_\_ 90 minutes (no interval)  
\_\_\_ CZK 150

08 April 2020 \_\_\_ Wednesday \_\_\_ 7 p.m.  
Suk Hall

“For our pupils, this was one of the first steps in the topic of Czech post-war history. The step was not easy, just like the period when Josef Toufar was living. They appreciated the depth of the story, but they had a hard time dealing with the cruelty of Father Toufar’s fate. One girl asked a very telling question: ‘what was it that he had actually done wrong?’ (...) Maybe the way today’s young people take freedom and rule of law as a matter of course will be a guarantee that they won’t let it be taken from them.”

*With members and teachers from the Orchestral Academy of the Czech Philharmonic and with actors from the Disman Radio Children’s Ensemble, we will be transported by a dramatic reading and by the music of Slavomír Hořínka into the story of the priest Josef Toufar, who was tortured to death by State Security officers in January 1950. The script is based on books by Miloš Doležal titled *As If We Should Die Today* and *A Step into the Dark Night*. The programme is accompanied by projections of period photographs. After the dramatic reading, there will be a meeting and discussion with Miloš Doležal,*

*the author and biographer of Josef Toufar, and with Tomáš Petráček, a historian, and priest who is the postulator for Father Toufar’s beatification process.*

**Jana Franková** *author and director*

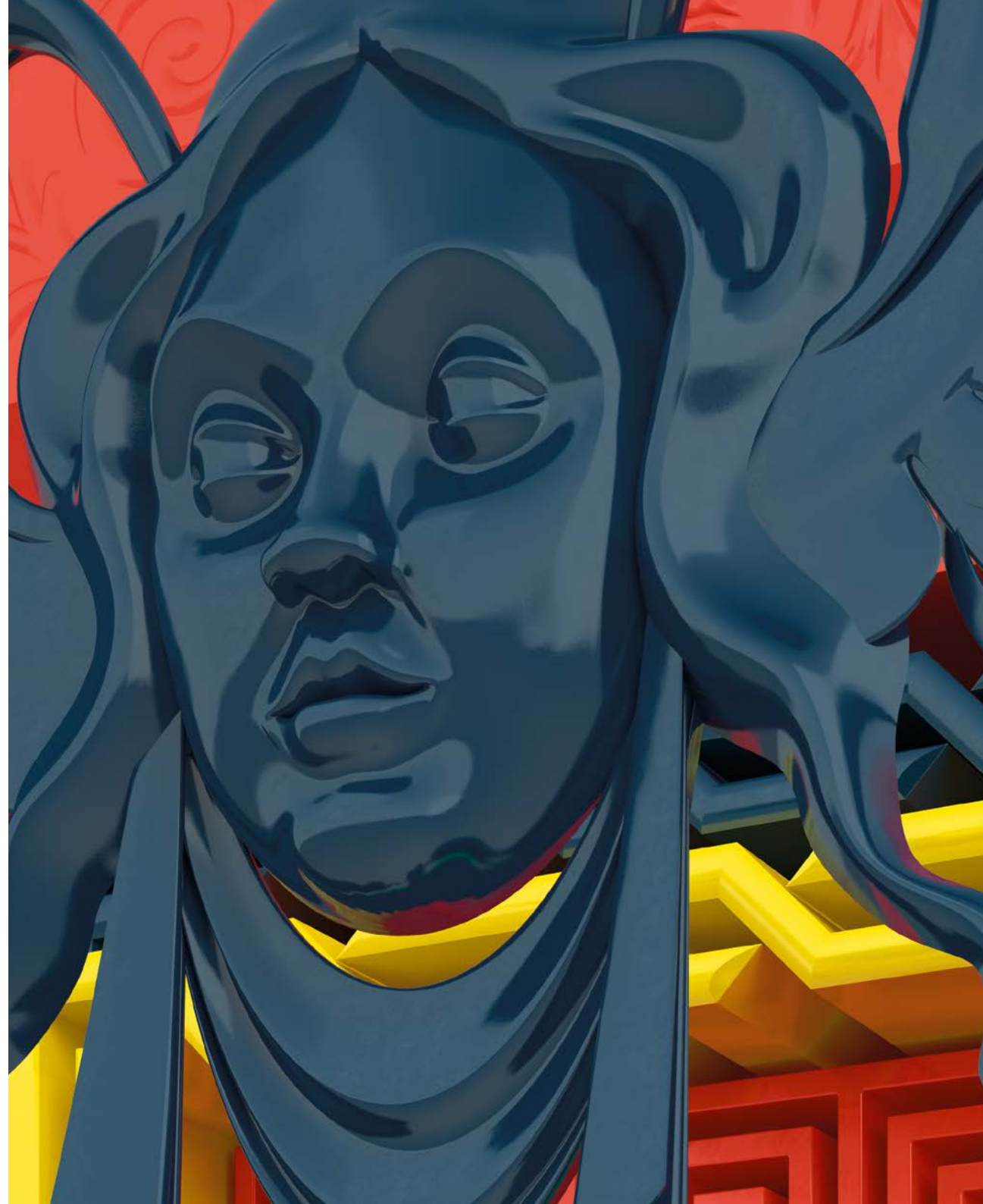
**Slavomír Hořínka** *music*

**Jakub Grec** *artistic design of the educational materials*

**With members of the Czech Philharmonic and the Orchestral Academy, the Disman Radio Children’s Ensemble (artistic director: Jana Franková), Jan Hnilička, and Slavomír Hořínka.**

*Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at [ceskafilharmonie.cz](http://ceskafilharmonie.cz).*

*Make reservations on-line or through Customer Service at [info@ceskafilharmonie.cz](mailto:info@ceskafilharmonie.cz).*



## Romano drom 2019

“The Czech Philharmonic’s involvement is a fine example of what can be done. Many orchestras have taken steps in the right direction – Simon Rattle took the Berlin Philharmonic to perform in some of the roughest parts of that city – but this one has a particular character and relevance. At a time of rampant nationalism in Eastern Europe, the outsider is always going to suffer. It is nothing new for Roma communities to have to accept that they are going to be denied respect and perhaps face direct discrimination. In that atmosphere the statement by the Czech Philharmonic is brave and significant.”

**James Naughtie, BBC Music Magazine**

The cooperation between the Czech Philharmonic, Ida Kellarová, and the Čhavorenge Children’s Choir will be continuing for a sixth year, supporting talented Romani children and youth in more than just their musical paths. The project has resulted in fifty concerts in the Czech Republic and Slovakia, including an appearance at the Czech Philharmonic Open Air on Hradčany Square under the baton of Jiří Bělohlávek, numerous workshops, and above all, the influence over the lives of dozens of Romani children and young people.

After two summer visits to eastern Slovakia in 2014 and 2015, Romano drom moved to the Šluknov, Nový Bor, and Děčín regions

in August 2016, then it came to the Vsetín region in the summer of 2017. Čhavorenge then recorded a CD in cooperation with the Czech Philharmonic under the direction of Marko Ivanović, and it was issued by Supraphon in the spring of 2018. The 2018 Romano drom summer programme was held in Romania, where the children and the musicians of the Czech Philharmonic got to know the local community and its culture. There was a concert in the town Sinaia at the George Enescu International Music Festival for Young Musicians. In January 2019, we introduced the project Romano drom at concerts and workshops in Belfast, Northern Ireland, where the children of Čhavorenge and musicians of the Czech Philharmonic were invited by the Association of British Orchestras.

“Romani children lack the feeling that they are welcome in society. Their escape route from the vicious circle of settlements and ghettos to a world where something is expected of them, where they can believe in themselves and achieve something is one of the hardest journeys. Although the energy that we are investing in these children does not pay off immediately, I believe that there is hope for change. The Čhavorenge Children’s Choir is a way of motivating children, so they won’t give up their dreams and goals and will pursue a fulfilling life. I’m glad the Czech Philharmonic is going down the thorny path of education with us for a sixth year, but I realize that the journey toward understanding may take several more generations; in fact, it never ends.”

**Ida Kellarová**



# Information about Tickets

## CUSTOMER SERVICE AND TICKET OFFICES

Czech Philharmonic Customer Service  
phone: +420 227 059 227  
e-mail: info@czechphilharmonic.cz

Customer Service provides all information about tickets available at the Czech Philharmonic ticket office at the Rudolfinum (for concerts of the Czech Philharmonic, the Czech Chamber Music Society, and selected external concert organisers). They can answer your questions concerning the programmes of concerts of the Czech Philharmonic and the Czech Chamber Music Society, help you select concerts, and handle your reservations, orders, or payments made by wire transfer.

### Customer Service business hours

workdays: 9 a.m.–6 p.m.  
(July, August: 9 a.m.–3 p.m.)

open on the day of a Czech Philharmonic concert until the concert begins

### Ticket office

The ticket office sells tickets to concerts of the Czech Philharmonic, the Czech Chamber Music Society, and selected external concert organisers.

The ticket office is inside the Rudolfinum. Please use the entrance from the street ul. 17. listopadu (barrier-free access).

At the ticket office, you can pay in cash or with a credit card.

The ticket office accepts the following vouchers: Sodexo (Flexi Pass, Relax Pass, Fokus Pass), Cheque Déjeuner (Unišek, Unišek+, Cadhoc), and Edenred Benefits (Multi, Sport&Kultura)

### Ticket office business hours

workdays: 10 a.m.–6 p.m.  
(July, August: 10 a.m.–3 p.m.)

- open on the day of a Czech Philharmonic or Czech Chamber Music Society concert until the concert begins
- open for morning concerts on any day 1 hour before the concert begins
- open for afternoon concerts on weekends and holidays 2 hours before the concert begins

## TICKETS TO CZECH PHILHARMONIC SUBSCRIPTION CONCERTS

With a single purchase, you get tickets to all concerts of the selected Czech Philharmonic series.

Subscription tickets offer the following benefits:

- Subscription ticket prices are discounted by 25–40% for concerts of the chosen series in comparison with the regular price of tickets sold separately.
- Subscribers are entitled to a 20% discount to other Czech Philharmonic Czech Chamber Music Society concerts.
- Subscription tickets guarantee you will always get the same seat in the hall for all concerts in the series.
- A subscription ticket is transferrable – if you cannot attend a concert, you can lend your subscription to someone else.
- You can receive a partial refund for subscription concerts you are unable to attend by contacting Customer Service. You will receive a discount coupon worth 40% of the value of the cancelled concerts in proportion to the total price of the subscription.
- We will automatically send you the programme catalogue for the following season.

## Sale of Subscriptions

The sale of subscriptions to the 2019/2020 season begins on Tuesday, 23 April 2019 at 10 a.m. The sale of subscriptions ends on the day of the first concert of the chosen subscription series. Thereafter, only individual tickets will be sold.

You can purchase subscriptions:

- at the Czech Philharmonic ticket office in the Rudolfinum
- online at [czechphilharmonic.cz](http://czechphilharmonic.cz) in the section Concerts/Concert Series

Subscription reservations:

- online at [czechphilharmonic.cz](http://czechphilharmonic.cz) in the section Concerts/Concert Series
- through Czech Philharmonic Customer Service

### Seat Reservations for Existing Subscribers

The seats of subscribers from previous concert seasons are reserved for the new season until 31 May 2019.

## BONUS PROGRAMME

By presenting a valid subscription ticket, you can get the following benefits:

- **Czech Philharmonic**, 20% discount for Czech Philharmonic and Czech Chamber Music Society concerts at the Rudolfinum
- **Galerie Rudolfinum**, 35% discount for all gallery exhibitions; galerierudolfinum.cz
- **Café Rudolfinum**, with your coffee, choose a FREE dessert from the daily offering (only on the day of the given subscription concert)
- **National Theatre**, 30% discount for performances presented by the National Theatre (for one subscription a maximum of two tickets to one performance)
- **Prague Philharmonic Choir**, tickets to all of the choir's own concerts at the discounted price of CZK 100
- **Dvořák Prague Festival**, 10% discount for concerts of the Dvořák Prague Festival (for one subscription a maximum of two tickets to one concert)
- **The Met: Live in HD**, CZK 50 discount off the full ticket price for The Met: Live in HD in the 2019/2020 season, redeemable at the cinemas Aero, Světozor, and Bio Oko in Prague (buy up to two discounted tickets for one performance; the number of performances is unlimited; see the performance schedule at [www.metopera.cz](http://www.metopera.cz))
- **e-Harmonie**, with each purchased subscription, get a free access code for a quarterly subscription to the Czech music journal e-Harmonie

– **CDs at the Czech Philharmonic ticket office in the Rudolfinum**, 10% discount (on the Supraphon and Decca Classic labels)

– **Parking in the Rudolfinum garage**, 1 hour free with a minimum of 2 hours during each subscription concert (vouchers on request at the Czech Philharmonic ticket office in the Rudolfinum while supplies last – the number of vouchers is limited, and vouchers do not guarantee available parking spaces)

## TICKETS TO INDIVIDUAL CONCERTS

Ticket sales for special, Advent, and non-subscription educational concerts for the 2019/2020 season begin on Tuesday, 23 April 2019 at 10 a.m.

Sales of individual tickets to concerts from 2019/2020 subscription series begin on Monday, 10 June 2019 at 10 a.m.

Tickets can be purchased:

- at the Czech Philharmonic ticket office in the Rudolfinum
- on-line at [czechphilharmonic.cz](http://czechphilharmonic.cz) in the section Concerts/Programme

Ticket reservations can be made:

- on-line at [czechphilharmonic.cz](http://czechphilharmonic.cz) in the section Concerts/Programme
- through Czech Philharmonic Customer Service

Please contact Customer Service for group orders. Orders for admission to educational concerts for school groups are handled by the education department (phone: 227 059 222, [edu@czechphilharmonic.cz](mailto:edu@czechphilharmonic.cz)).

**Wheelchair places are also available on-line, but these are only spaces for a wheelchair, not seats.**

## TICKETS TO PUBLIC DRESS REHEARSALS

Public dress rehearsals are intended both for individuals and for schools and organised groups. Customer Service accepts bulk orders (min. 10, max. 40 persons) continuously from the distribution of order forms during March until no available seating remains. Seats will be assigned in the order in which orders are received.

If you have submitted a group order for a dress rehearsal during the 2018/2019 concert season, an order confirmation will automatically be sent during April to the contact address you provided. Otherwise, please contact Czech Philharmonic Customer Service. Advance sales of tickets to individuals **for all public dress rehearsals for the entire 2019/2020 season** will begin on Monday, 16 September 2019 at 10 a.m. both at the Czech Philharmonic ticket office in the Rudolfinum and on-line at [czechphilharmonic.cz](http://czechphilharmonic.cz) in the section Concerts/Programme. Earlier orders will not be honoured. **PLEASE GIVE PREFERENCE TO PURCHASING TICKETS ON-LINE RATHER THAN GOING TO THE TICKET OFFICE.** Reservations are handled by Czech Philharmonic Customer Service and **only by e-mail: [info@czechphilharmonic.cz](mailto:info@czechphilharmonic.cz)**. For reasons of capacity, telephone reservations are not possible. In view of the great amount of interest, advance sales are limited to **a maximum of four tickets per person** for a particular public dress rehearsal.

## EXCHANGING AND RETURNING TICKETS

Purchased tickets cannot be returned for a refund. You may exchange tickets for tickets of an equal or greater value, but no later than 15 days before the concert. A handling fee of CZK 50 will be charged for the exchange of each ticket. E-tickets purchased on line cannot be exchanged or returned.

More information is found in the general terms and conditions available at the Czech Philharmonic ticket office in the Rudolfinum or on line at [czechphilharmonic.cz](http://czechphilharmonic.cz).

## GIFT VOUCHERS

Would you like to give someone a ticket to a Czech Philharmonic concert, but you can't decide which one to choose? Give them a gift voucher worth CZK 500 or 1,000 that is valid until 30 June 2020. Gift vouchers can be purchased at the Czech Philharmonic ticket office in the Rudolfinum, or they can be ordered through Czech Philharmonic Customer Service with payment by wire transfer. None of the discounts are applicable to the purchase of gift vouchers. Gift vouchers can be used to purchase tickets to concerts of the Czech Philharmonic or the Czech Chamber Music Society of equal or greater value (with payment of the balance) than the value of the gift certificate either at the Czech Philharmonic ticket office or on-line at [czechphilharmonic.cz](http://czechphilharmonic.cz).

## DISCOUNTS

### Czech Philharmonic subscribers

– 20% discount on the purchase of individual tickets to concerts presented by the Czech Philharmonic and the Czech Chamber Music Society.

### Disabled with ZTP or ZTP/P IDs

– 50% discount on the purchase of individual tickets and subscriptions to concerts presented by the Czech Philharmonic and the Czech Chamber Music Society except for the subscription series Tuning Together. The same conditions also apply for the person accompanying a ZTP/P cardholder. The discount does not apply to standing room or to seating in front of the organ (empora).

### Students up to age 26 and children up to age 15

– 50% discount on the purchase of individual tickets to concerts of the Czech Philharmonic and the Czech Chamber Music Society. The student discount does not apply to educational concerts except for an evening presentations of Four Steps to the New World, and the special educational concerts on 16 November 2019 and 21 June 2020. The discount does not apply to standing room at any concerts.

### Seniors over age 65

– 50% discount on the purchase of individual tickets to the following concerts presented by the Czech Philharmonic: Advent concerts, special concerts, and public dress rehearsals of the Czech Philharmonic. The discount does not apply to subscription series concerts, including concerts of the Czech Chamber Music Society or to Educational Programmes except for an evening presentations of Four Steps to the New World, and the special educational concerts on 16 November 2019 and 21 June 2020.

The discount does not apply to standing room or to seating in front of the organ (empora).

### Czech Radio Vltava Club

20% discount for club members to concerts presented by the Czech Philharmonic at the Rudolfinum.

### Česká spořitelna

10% discount on the purchase of individual tickets and 5% discount on subscription purchases for Česká spořitelny clients and employees except for the subscription series Tuning Together (upon presenting a ČS payment card or employee ID).

For a 70% discount on tickets to selected chamber music concerts at the Suk Hall, see “more about tickets” for the concerts in question on the orchestra’s website at [ceskafilharmonie.cz](http://ceskafilharmonie.cz) (this discount can be claimed only directly at the Czech Philharmonic ticket office in the Rudolfinum or at the sales desk in the Ceremony Hall at the Rudolfinum).

### Limitations

- Discounts cannot be combined.
- Discounts will be honoured upon presentation of valid documentation proving entitlement to the discount.
- Discounts do not apply to selected special concerts and concerts presented by external organisers.
- Discounts do not apply to gift voucher purchases.

For a complete, up-to-date overview of discounts and their conditions for the 2019/2020 season, contact Czech Philharmonic Customer Service or visit the orchestra’s website at [czechphilharmonic.cz](http://czechphilharmonic.cz).

## Transportation and Access to the Rudolfinum

Metro: line A, station: Staroměstská  
Tram: nos. 2, 17, 18, stop: Staroměstská  
Bus: nos. 207, 194, stop: Staroměstská  
Individual transportation: parking is available in underground garages on the square náměstí Jana Palacha, phone: +420 222 328 687 (the garages are not part of the Rudolfinum building).

The Rudolfinum opens one hour before the concert begins and for Preludes to evening subscription concerts at 6 p.m.

## HANDICAPPED ACCESSIBLE, ACCESS FOR THE VISUALLY IMPAIRED

Wheelchair seating is available at the ends of the first row of the parterre in the Dvořák Hall and the Suk Hall.

Handicapped access (elevator) to the Dvořák Hall is located by the ticket office (from the street 17. listopadu). It is always open one hour before a concert and before Preludes to evening subscription concerts at 6 p.m.. An indoor staircase with a rail also leads from the area of the ticket office. There is also access to the elevator from the underground garage. For handicapped access to the Suk Hall, use the personnel entrance from the street Alšovo nábřeží (beside the entrance to the Rudolfinum Gallery). The visually impaired are permitted to enter the hall with a guide dog. In case of difficulties with exiting by the staircase to the balcony, please ask our personnel for assistance.



## INTRODUCING

## Dynamic Club

We greatly appreciate all of the contributions we receive from private donors. We know that the tradition of private philanthropy in the Czech Republic is very young and is basically still rising from the ashes, while it is flourishing to the west of us and is an integral component of support for cultural organisations there. We value all the more the ever growing number of our supporters who wish to be bound to the Czech Philharmonic by more than just the role of listeners or subscribers. You can join our Dynamic Club for just CZK 1,500 a year and belong to the group Piano. Our intention is for this affordable sum to highlight the perception of the Czech Philharmonic as the leading Czech orchestra, a value that will resonate with everyone regardless of wealth or social status. For larger gifts, we have the categories Mezzo-forte, Forte, and Fortissimo.

In this way we accumulate funding not only for the orchestra's routine operations with its foreign guest conductors and soloists, but also for targeted projects – young

players in the Orchestral Academy, support for particular players in the orchestra, new state-of-the-art audiovisual recordings at the Rudolfinum, tours, commissions of new works, and last but not least, our wealth of educational programmes. The breadth of the activities of the Czech Philharmonic is enormous, and we are able to accommodate donors who wish to target one of those activities preferentially.

We like meeting in person with others who are interested in joining the Dynamic Club. You can find a basic overview of the structure and activities of the Dynamic Club in the section Supporters – Dynamic Club on the Czech Philharmonic website.

You can express your interest in membership by sending an e-mail to [klub@ceskafilharmonie.cz](mailto:klub@ceskafilharmonie.cz) or by calling +420 606 616 531. Your contact person is Lucie Maňourová.

On behalf of the Czech Philharmonic, we wish to offer you our sincere thanks for your support and favour.

“Some years back, the subscription series of the Czech Philharmonic became the centrepiece of our culture season, so we are pleased by the existence of the Dynamic Club, which enabled us to make a financial donation to express our feeling of solidarity with this wonderful orchestra. The Dynamic Club has also arranged for us a series of enjoyable encounters with other club members and with people who are professionally associated with the orchestra. The club has also provided us with a number of special, unforgettable experiences. We had the opportunity of watching a rehearsal of Janáček's Sinfonietta led by the chief conductor, maestro Bělohlávek, and a rehearsal of the New World Symphony under the baton of the new chief conductor, Semyon Bychkov. We were able to honour the memory of maestro Bělohlávek whilst listening to the Dvořák Stabat Mater conducted by Jakub Hrůša. This is a wonderful aspect of life in the club, which allows many people to join forces towards a shared goal. Few individuals are able to give the Czech Philharmonic an amount of money that would be substantially

meaningful in itself for the orchestra's operations. We believe that the Dynamic Club can be built into a strong community and that through this joining of societal forces, it will be a real support for the Czech Philharmonic.”

**Jakub Kocmánek, Tomáš Hůlka**  
Members of the Dynamic Club

## Partners of the Czech Philharmonic

The Czech Philharmonic is entering its 124th concert season with a “score” filled with a variety of plans. We are looking forward to engaging in successful collaboration together with our supporters. And in accordance with proper custom, again this year the “notes” written in our “score” include several attractive innovations, and we will soon be informing you about them.

Although we are firmly grounded in tradition, from which we draw when presenting Czech and foreign musical works on the prestigious stages of famed concert halls, we are simultaneously looking ahead and going along with the times. One proof of this is the promising development of our virtual concert hall project. We are also proud that composers from this country and abroad are creating new works specifically for the Czech Philharmonic. The Bohemian Heritage Fund is particularly deserving of thanks in this regard for its cooperation in supporting contemporary Czech music.

At the Czech Philharmonic – whether the orchestra on stage or the team in the background that secures administration, marketing, and strategic operations – we sincerely appreciate all those who have decided to support the arts and music in particular. Besides our founder, the Ministry of Culture of the Czech Republic, it is our partners and patrons who contribute substantially towards the growing awareness of the Czech Philharmonic as a high-quality ensemble with a position of importance

in the context of Czech culture, but also towards the perception of the orchestra as a powerful, distinct brand, with which it is worthwhile to be connected.

We owe a debt of thanks to our general partner, the bank Česká spořitelna, and to our traditional partner, Škoda Auto. We also wish to thank our partners who support individual players: J&T Bank, the auction house Arthouse Hejtmánek, and the watch retailer Hodinářství Bechyně. We have a deepening partnership with the Mucha Museum, which supports the Czech Chamber Music Society as well as the developing idea of the Chamber Orchestra of the Czech Philharmonic. We are realising creative projects with the companies FINEP and Arcona Capital Czech Republic. We are also pleased with the growth of our base of supporters in the Dynamic Club of the Czech Philharmonic. Thanks in part to their generosity and infectious enthusiasm, we are able to invite top soloists and conductors, to develop the artistry of young talents in the Orchestral Academy, or to support the worthy activities of the ensemble Čhavorengé.

We are significantly indebted to our “Beautiful Sound Partners”, the companies PPF and J&T Bank, which enable the borrowing of rare string instruments for our musicians. Also entering its next phase is the educational project Music for Schools, which is successfully bringing together teachers at secondary and elementary

schools at regional centres in cooperation with the Agrofert Foundation. These are teachers who view music education as an important part of the educating of future generations.

It is absolutely necessary for us to be heard and seen. We could achieve neither the requisite reach nor the necessary “reverberation” without the support of professionals: we appreciate our good relations and long-term cooperation with our general media partner Czech Television, Czech Radio, the media company MAFRA, and leading media partners in the field. Those subjects are also deserving of our sincere thanks.

Ladies and gentlemen, fans of the Czech Philharmonic, we hope all of you enjoy beautiful experiences during the 2019/2020 season. Let the music resound!

### Management of the Czech Philharmonic



### Dear fans of first-class music and of the Czech Philharmonic,

Each season the Czech Philharmonic offers unique cultural experiences and special events. We are enormously pleased that the bank Česká spořitelna can participate as a traditional partner.

Together with you, I am looking forward to hearing a wide variety of music and to the line-up of extraordinary performers. I am also pleased that we can support the Czech Philharmonic in its long-term efforts to present inventive programmes to bring the world of classical music even to the youngest listeners.

I hope that your every encounter with the Czech Philharmonic, whether at the historic Rudolfinum or elsewhere, will be an unforgettable and inspirational experience.

### Tomáš Salomon

*Chairman of the Board of Directors of Česká spořitelna*

## Partners

**ČESKÁ**  
spořitelna

GENERAL PARTNER



TRADITIONAL PARTNER



PARTNERS



Beautiful Sound Partner

**J&T BANKA**

Beautiful Sound Partner  
and Concertmaster Partner

Concertmaster's Deputy Partner



Concertmaster Partner



Music for Schools Project Partner

Bohemian  
Heritage  
Fund

Contemporary Czech Music Partner

Classical Futures.eu

Creative Europe Programme Partner



CP Chamber Orchestra Partner

PROJECT PARTNERSHIPS



GENERAL MEDIA PARTNER

mediální skupina **mafra**DNES | LIDOVÉ NOVINY | **idNES.cz**

KEY MEDIA PARTNER



MEDIA PARTNERS

## Contacts

Czech Philharmonic  
Rudolfinum  
Alšovo nábřeží 12, 110 00 Prague 1  
www.czechphilharmonic.cz  
facebook.com/ceskafilharmonie  
ticket sales +420 227 059 227  
info@czechphilharmonic.cz

David Mareček  
*Chief Executive Officer*  
Assistant: +420 227 059 201, 311  
sekretariat@czechphilharmonic.cz

Robert Hanč  
*General Manager*  
Assistant: Blanka Löblová +420 227 059 246  
blanka.loeblova@czechphilharmonic.cz

Michal Medek  
*Business Development Director*  
+420 227 059 337  
michal.medek@czechphilharmonic.cz

Ondřej H. Matyáš  
*Finance Director*  
+420 227 059 206  
ondrej.matyas@czechphilharmonic.cz

Luděk Březina  
*PR Manager*  
+420 736 605 620  
ludek.brezina@czechphilharmonic.cz

Anna Moravcová  
*Concerts and Projects in Prague*  
+420 227 059 225  
anna.moravcova@czechphilharmonic.cz

Alžběta Lupíšková  
*Tours and Projects*  
+420 227 059 345  
alzbeta.lupiskova@czechphilharmonic.cz

Vojtěch Šafařík  
*Recording Projects*  
+420 227 059 224  
vojtech.safarik@ceskafilharmonie.cz

Petr Kadlec  
*Education Programmes*  
+420 227 059 222  
petr.kadlec@czechphilharmonic.cz

Bohumil Antony  
*Czech Chamber Music Society*  
+420 227 059 269  
bohumil.antony@czechphilharmonic.cz

Pavlna Landová  
*Music Library*  
+420 227 059 265  
pavlna.landova@czechphilharmonic.cz

Lucie Maňourová  
*Communication and Customer Services*  
+420 227 059 368  
lucie.manourova@czechphilharmonic.cz

Alena Špačková  
*Rentals Department*  
+420 227 059 244  
alena.spackova@czechphilharmonic.cz

Oldřich Slezák  
*Recording Studio*  
+420 227 059 282  
oldrich.slezak@czechphilharmonic.cz

Czech Philharmonic  
Rudolfinum

Alšovo nábřeží 12,  
110 00 Praha 1  
Tel.: +420 227 059 227

e-mail: [info@czechphilharmonic.cz](mailto:info@czechphilharmonic.cz)  
[www.czechphilharmonic.cz](http://www.czechphilharmonic.cz)  
[facebook.com/ceskafilharmonie](https://facebook.com/ceskafilharmonie)

Established by the Ministry of Culture  
of the Czech Republic  
Company ID: 00023264

2019/2020 Programme Catalogue  
published by the Czech Philharmonic

Concept and graphic design  
Marek Pistora / Studio Najbrt

Illustration  
Zdeněk Trinkewitz / Studio Najbrt

Photography  
Marco Borggreve, Petra Hajská, Petr Kadlec, Jan Hromádko  
photographic archives of the Czech Philharmonic

Typesetting / DTP  
Aleš Münzberger / Studio Najbrt

Translation  
Mark Newkirk

Editor  
Romana Veselá

Printing  
Minimax Studio

We reserve the right to change the programmes  
and performers.

The making of audio and video recordings  
without the permission of the Czech Philharmonic  
is forbidden at all concerts.

© 2019, Czech Philharmonic

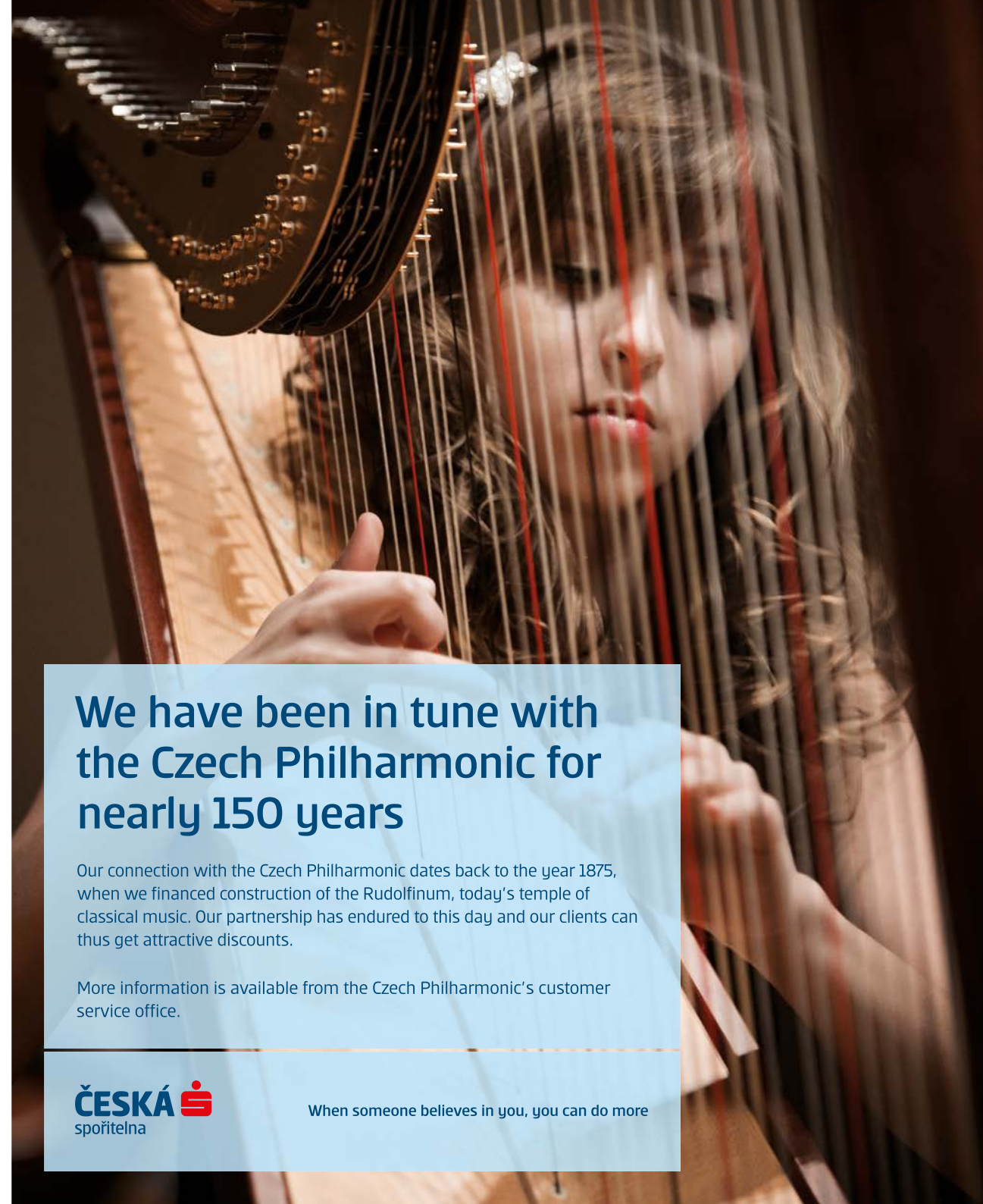
## We have been in tune with the Czech Philharmonic for nearly 150 years

Our connection with the Czech Philharmonic dates back to the year 1875, when we financed construction of the Rudolfinum, today's temple of classical music. Our partnership has endured to this day and our clients can thus get attractive discounts.

More information is available from the Czech Philharmonic's customer service office.

ČESKÁ  
spořitelna

When someone believes in you, you can do more



# WALK IN THE FOOTSTEPS OF ČESKÁ SPOŘITELNA

Česká spořitelna has been here with you already for 194 years! The best-known sponsorship activities of our predecessors include the construction of Rudolfinum in 1885, Palata House in 1893 which has provided services to visually impaired elderly people to this day, and construction of water piping from Káraný in 1904 which brought potable water to the city. Let us have a look with us what other footprints Česká spořitelna has left and how it has changed over time.

[www.dokazemevic.cz/topycs](http://www.dokazemevic.cz/topycs)



věřme  
dobrým  
věcem

ČESKÁ  
spořitelna



ŠKODA  
SIMPLY CLEVER

## FINE TUNED FOR TOP PERFORMANCE

ŠKODA KODIAQ RS with 240 HP and the Dynamic Sound Boost system.

ŠKODA AUTO – the traditional partner to the Czech Philharmonic.

[www.skoda-auto.cz](http://www.skoda-auto.cz)



/skodacz



/skodacz



/skodacz



/skodacr

Combined fuel consumption and CO<sub>2</sub> emissions of the ŠKODA KODIAQ RS: 6,4 l/100 km, 167 g/km



Partner of the Czech Philharmonic



We set the rhythm of your investments

Arcona Capital is an independent property fund manager operating across the markets of Northern and Central Europe. Our strength comes from deep local market knowledge and long-term relationships throughout the region. Our focus is on adding value to real estate investment opportunities and development. Services provided include all aspects of Fund, Investment, Asset and Development Management, taking a long-term and transparent approach to every collaboration we undertake.

We were adjudged the “Best Asset Management Company” at the 17th annual prestigious Czech Republic CIJ Awards 2017.

[www.arconacapital.com](http://www.arconacapital.com)



**THE PRICES OF OUR NEW HOMES  
WILL BE MUSIC TO YOUR EARS**

JUST LIVE WHERE YOU LIKE IT ”

800 500 506  
[www.finep.cz](http://www.finep.cz)

**FINEP**

# PPF A Partner to Czech Culture

Czech Philharmonic Orchestra  
PPF's Photography Collection  
PPF's Art Collection  
Václav Špála Gallery  
Josef Sudek Studio  
Summer Shakespeare Festival  
Jára Cimrman Theatre  
Prague Spring Music Festival

© PETRA HÁSKA



Violoncello purchased by PPF Group for the Czech Philharmonic Orchestra, Jean-Baptist Vuillaume, 1844

[www.ppf.eu](http://www.ppf.eu)  
[www.ppf-art.cz](http://www.ppf-art.cz)

## LOOKING FORWARD TO HEARING THE ENCORE.



The future is about looking forward.  
It's about the excitement you get from new inspiration.  
It's about the excitement you get from your next opportunity,  
the next bold decision.

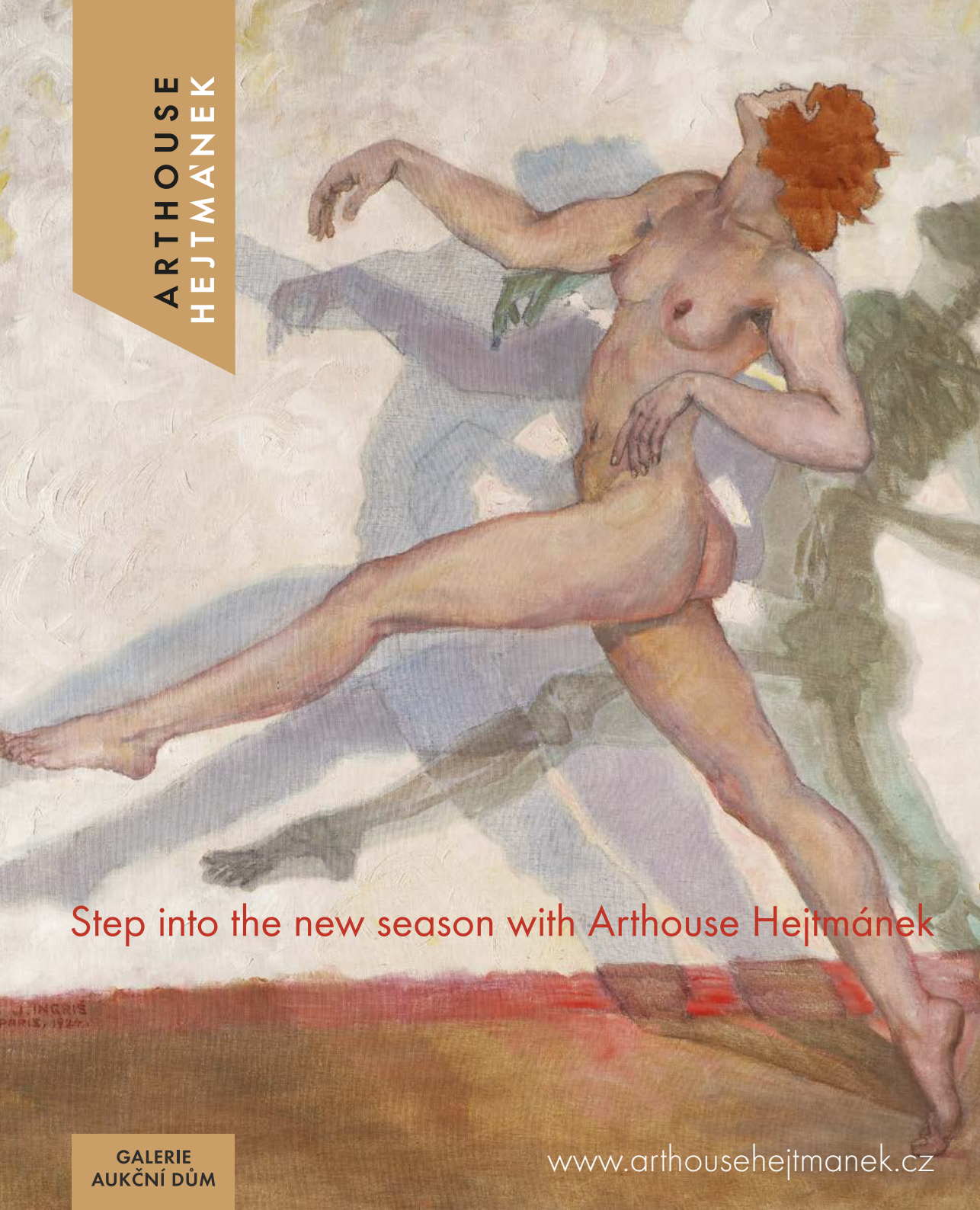
And we are looking forward.

To continuing to support musicians.  
To strengthening our partnerships with our clients.  
To seeing shared growth.  
To seeing you.

THERE IS ALWAYS SOMETHING  
TO LOOK FORWARD TO.

**J&T BANKA** | JT BANK.CZ  
GROWTH. TOGETHER.

ARTHOUSE  
HEJTMÁNEK



Step into the new season with Arthouse Hejtmánek

GALERIE  
AUKČNÍ DŮM

[www.arthousehejtmank.cz](http://www.arthousehejtmank.cz)

BHF 10  
2009  
2019

Bohemian Heritage Fund  
Bringing together private patrons of art for ten years.

We support and develop  
Czech cultural heritage.

[www.bohemianheritage.cz](http://www.bohemianheritage.cz)

Sometimes,  
there's more than  
meets the eye.

VLADIMÍR BECHYNĚ  
MASTER WATCHMAKER

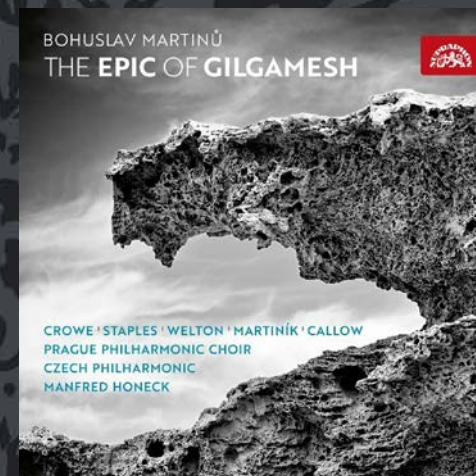


## RUDOLFINUM GUIDED TOURS

Would you like a behind-the-scenes look at the building and learn something about its history and about its present-day operations?

Come on a pilgrimage through the Rudolfinum with an employee of the Czech Philharmonic as your guide.

A tour needs to be booked beforehand by e-mail: [info@czechphilharmonic.cz](mailto:info@czechphilharmonic.cz) or over the phone: +420 778 468 023



Czech Philharmonic

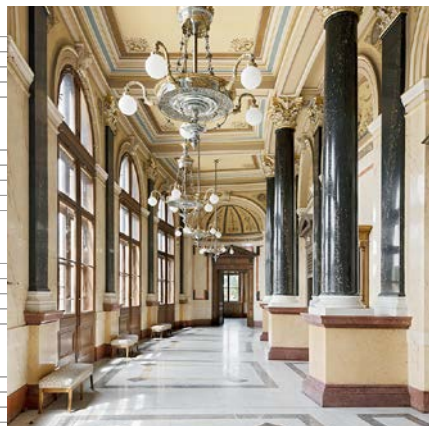
Czech Philharmonic



*Dvořák Hall*



*Presidential Lounge*



*Foyer*



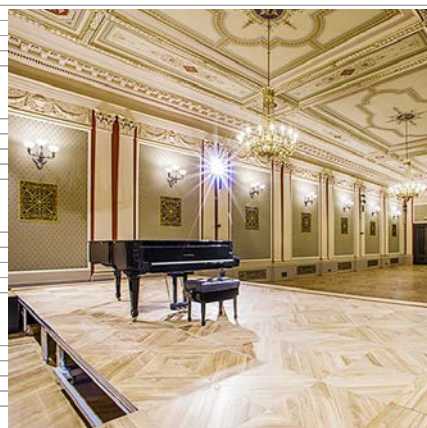
*Café Rudolfinum*



*Ceremony Hall*



*Recording Studio*



*Suk Hall*

# RUDOLFINUM

**Rudolfinum interiors**  
Ideal for organising various social functions or private gatherings

**Café Rudolfinum**  
Open from Tuesday to Sunday from 11 a.m. to 11 p.m.  
Entrance from the Rudolfinum Gallery

**Recording Studio**  
State-of-the-art technology offers recording, editing, mixing, mastering and more

RUDOLFINUM.CZ



04 Sept. 2019 05 Sept. 2019	OPENING CONCERTS OF THE SEASON Bedřich Smetana, Pyotr Ilyich Tchaikovsky Dmitri Shostakovich Elena Stikhina <i>soprano</i> Semyon Bychkov <i>conductor</i>	Prague, CZ	24 Oct. 2019	Bedřich Smetana, Pyotr Ilyich Tchaikovsky Antonín Dvořák Daishin Kashimoto <i>violin</i> Semyon Bychkov <i>conductor</i>	Tokyo, JP
10 Sept. 2019	Bedřich Smetana, Pyotr Ilyich Tchaikovsky Dmitri Shostakovich Elena Stikhina <i>soprano</i> Semyon Bychkov <i>conductor</i>	London, UK	25 Oct. 2019	Pyotr Ilyich Tchaikovsky Daishin Kashimoto <i>violin</i> Semyon Bychkov <i>conductor</i>	Tokyo, JP
13 Sept. 2019	Pyotr Ilyich Tchaikovsky Kirill Gerstein <i>piano</i> Semyon Bychkov <i>conductor</i>	Prague, CZ	27 Oct. 2019	Bedřich Smetana, Pyotr Ilyich Tchaikovsky Daishin Kashimoto <i>violin</i> Semyon Bychkov <i>conductor</i>	Osaka, JP
17 Sept. 2019	Pyotr Ilyich Tchaikovsky Gautier Capuçon <i>cello</i> Semyon Bychkov <i>conductor</i>	Prague, CZ	28 Oct. 2019	Bedřich Smetana Semyon Bychkov <i>conductor</i>	Tokyo, JP
21 Sept. 2019	Pyotr Ilyich Tchaikovsky Renaud Capuçon <i>violin</i> Semyon Bychkov <i>conductor</i>	Prague, CZ	29 Oct. 2019	Bedřich Smetana Semyon Bychkov <i>conductor</i>	Kumamoto, JP
02 Oct. 2019 03 Oct. 2019 04 Oct. 2019	Leoš Janáček, Sergei Prokofiev Jan Mráček <i>violin</i> Pavla Vykopalová <i>soprano</i> Lucie Hilscherová <i>alto</i> Aleš Briscein <i>tenor</i> Jan Martiník <i>bass</i> Czech Philharmonic Choir of Brno, Petr Fiala <i>choirmaster</i> Petr Altrichter <i>conductor</i>	Prague, CZ	07 Nov. 2019	PREMIERE EVENING Jana Vöröšová, Matouš Hejl, Adrián Demoč Keith Lockhart <i>conductor</i>	Prague, CZ
09 Oct. 2019 10 Oct. 2019 11 Oct. 2019	Bedřich Smetana Semyon Bychkov <i>conductor</i>	Prague, CZ	10 Nov. 2019	Antonio Vivaldi, Astor Piazzolla Josef Špaček <i>violin, artistic supervisor</i> Czech Philharmonic Chamber Orchestra	Prague, CZ
17 Oct. 2019	Bedřich Smetana, Pyotr Ilyich Tchaikovsky Daishin Kashimoto <i>violin</i> Semyon Bychkov <i>conductor</i>	Taipei, ROC	18 Nov. 2019	Pyotr Ilyich Tchaikovsky Kirill Gerstein <i>piano</i> Semyon Bychkov <i>conductor</i>	Vienna, AT
19 Oct. 2019	Bedřich Smetana, Pyotr Ilyich Tchaikovsky Semyon Bychkov <i>conductor</i>	Nagoya, JP	19 Nov. 2019	Pyotr Ilyich Tchaikovsky Renaud Capuçon <i>violin</i> Semyon Bychkov <i>conductor</i>	Vienna, AT
20 Oct. 2019	Bedřich Smetana, Pyotr Ilyich Tchaikovsky Semyon Bychkov <i>conductor</i>	Yokohama, JP	20 Nov. 2019	Pyotr Ilyich Tchaikovsky Gautier Capuçon <i>cello</i> Semyon Bychkov <i>conductor</i>	Vienna, AT
22 Oct. 2019	Bedřich Smetana, Pyotr Ilyich Tchaikovsky Daishin Kashimoto <i>violin</i> Semyon Bychkov <i>conductor</i>	Tokyo, JP	22 Nov. 2019	Pyotr Ilyich Tchaikovsky Kirill Gerstein <i>piano</i> Semyon Bychkov <i>conductor</i>	Paris, FR
			23 Nov. 2019	Pyotr Ilyich Tchaikovsky Gautier Capuçon <i>cello</i> Semyon Bychkov <i>conductor</i>	Paris, FR
			24 Nov. 2019	Pyotr Ilyich Tchaikovsky Renaud Capuçon <i>violin</i> Semyon Bychkov <i>conductor</i>	Paris, FR

30 Nov. 2019	MIDNIGHT AT THE RUDOLFINUM WITH A CONCERT OF GUARDIAN ANGELS Vojtěch Jouza <i>conductor</i>	Prague, CZ	22 Jan. 2020 23 Jan. 2020 24 Jan. 2020	Bohuslav Martinů, Henri Dutilleux Katia and Marielle Labèque <i>pianos</i> , Ivo Kahánek <i>piano</i> Michael Kroutil <i>timpani</i> Semyon Bychkov <i>conductor</i>	Prague, CZ
04 Dec. 2019 05 Dec. 2019 06 Dec. 2019	Johannes Brahms, Anton Bruckner Francesco Piemontesi <i>piano</i> Pablo Heras-Casado <i>conductor</i>	Prague, CZ	29 Jan. 2020 30 Jan. 2020 31 Jan. 2020	Josef Suk, Béla Bartók, Pavel Haas, Leoš Janáček Piotr Anderszewski <i>piano</i> Jakub Hrůša <i>conductor</i>	Prague, CZ
11 Dec. 2019 12 Dec. 2019 13 Dec. 2019	Miroslav Srnka, Peter Eötvös, Igor Stravinsky Tamás Pálfalvi <i>trumpet</i> Peter Eötvös <i>conductor</i>	Prague, CZ	06 Feb. 2020 07 Feb. 2020 08 Feb. 2020	Steve Reich, Béla Bartók Ludwig van Beethoven Antoine Tamestit <i>viola</i> David Robertson <i>conductor</i>	Prague, CZ
19 Dec. 2019 20 Dec. 2019 21 Dec. 2019	Ludwig van Beethoven Leonidas Kavakos <i>violin, conductor</i>	Prague, CZ	23 Feb. 2020	Leoš Janáček, Antonín Rejcha, Felix Mendelssohn-Bartholdy Sebastian Bru <i>cello</i> Jiří Vodička <i>violin, artistic supervisor</i> Czech Philharmonic Chamber Orchestra	Prague, CZ
22 Dec. 2019	CHRISTMAS CONCERT IN HONOUR OF JAROSLAV KRČEK Anna Hlavenková <i>soprano</i> Jaroslav Březina <i>tenor</i> Jana Boušková <i>harp</i> Jana Brožková <i>oboe</i> Kateřina Javůrková <i>French horn</i> Andrea Rysová <i>flute</i> Martinů <i>Voices</i> Lukáš Vasilek <i>choirmaster</i> Czech Philharmonic Chamber Orchestra Jaroslav Krček <i>conductor</i>	Prague, CZ	26 Feb. 2020 27 Feb. 2020 28 Feb. 2020	Jean-Philippe Rameau, Ludwig van Beethoven Rudolf Buchbinder <i>piano</i> Tomáš Netopil <i>conductor</i>	Prague, CZ
31 Dec. 2019	SPECIAL NEW YEAR'S EVE DRESS REHEARSAL NEW YEAR'S EVE AFTERNOON CONCERT Antonín Dvořák, Josef Suk, Bedřich Smetana, Leoš Janáček Music of the Castle Guard and the Police of the Czech Republic Jakub Hrůša <i>conductor</i>	Prague, CZ	03 March 2020	Antonín Dvořák, Josef Suk, Leoš Janáček Sol Gabetta <i>cello</i> Jakub Hrůša <i>conductor</i>	Frankfurt, DE
01 Jan. 2020	NEW YEAR'S CONCERT Antonín Dvořák, Josef Suk, Bedřich Smetana, Leoš Janáček Music of the Castle Guard and the Police of the Czech Republic Jakub Hrůša <i>conductor</i>	Prague, CZ	04 March 2020	Antonín Dvořák, Josef Suk, Leoš Janáček Sol Gabetta <i>cello</i> Jakub Hrůša <i>conductor</i>	Cologne, DE
15 Jan. 2020 16 Jan. 2020 17 Jan. 2020	Franz Schubert, Luciano Berio, Ludwig van Beethoven Semyon Bychkov <i>conductor</i>	Prague, CZ	06 March 2020	Antonín Dvořák, Josef Suk, Leoš Janáček Sol Gabetta <i>cello</i> Jakub Hrůša <i>conductor</i>	Stuttgart, DE
			07 March 2020	Antonín Dvořák, Josef Suk, Leoš Janáček Sol Gabetta <i>cello</i> Jakub Hrůša <i>conductor</i>	Friedrichshafen, DE
			08 March 2020	Antonín Dvořák, Josef Suk, Leoš Janáček Sol Gabetta <i>cello</i> , Jakub Hrůša <i>conductor</i>	Freiburg, DE

15 March 2020	<b>Francesco Geminiani, Johann Sebastian Bach, Igor Stravinsky</b> Zoltán Fejérvári <i>piano</i> Jan Mráček <i>violin, artistic supervisor</i> Czech Philharmonic Chamber Orchestra	Prague, CZ	21 April 2020	<b>Leoš Janáček</b> Kateřina Kněžíková <i>soprano</i> Peter Berger <i>tenor</i> Jaroslav Březina <i>tenor</i> Jarmila Balážová <i>mezzo-soprano</i> Jozef Benci <i>bas</i> Eva Urbanová <i>soprano</i> Aleš Briscein <i>tenor</i> Jiří Brückler <i>baritone</i> Jitka Klečanská <i>mezzo-soprano</i> Romana Kružíková <i>mezzo-soprano</i> Prague Philharmonic Choir Lukáš Vasilek <i>choirmaster</i> Jakub Hruša <i>conductor</i>	Hamburg, DE	02 July 2020	Programme TBA Semyon Bychkov <i>conductor</i>	Litomyšl, CZ
18 March 2020 19 March 2020 20 March 2020	<b>Detlev Glanert</b> Marie Arnet <i>soprano</i> Christa Mayer <i>mezzo-soprano</i> Stefan Vinke <i>tenor</i> Albert Pesendorfer <i>bass</i> Luděk Vele <i>recitation</i> Prague Philharmonic Choir Lukáš Vasilek <i>choirmaster</i> Slovak Philharmonic Choir Jozef Chabroň <i>choirmaster</i> Semyon Bychkov <i>conductor</i>	Prague, CZ	30 April 2020 01 May 2020 02 May 2020	<b>Wolfgang Amadeus Mozart, Jiří Teml, Dmitri Shostakovich</b> Josef Špaček <i>violin</i> James Gaffigan <i>conductor</i>	Prague, CZ	03 July 2020	Programme TBA Semyon Bychkov <i>conductor</i>	Litomyšl, CZ
25 March 2020 26 March 2020 27 March 2020	<b>Johannes Brahms, Dmitri Shostakovich</b> Lisa Batiashvili <i>violin</i> Gautier Capuçon <i>cello</i> Semyon Bychkov <i>conductor</i>	Prague, CZ	12 May 2020 13 May 2020	Programme TBA Conductor TBA	Prague, CZ			
01 April 2020 02 April 2020 03 April 2020	<b>Christoph Willibald Gluck, Ludwig van Beethoven</b> Giovanni Antonini <i>conductor</i>	Prague, CZ	21 May 2020	<b>Franz Schubert, Gustav Mahler</b> Chen Reiss <i>soprano</i> Semyon Bychkov <i>conductor</i>	Moscow, RU			
09 April 2020 15 April 2020 17 April 2020	<b>Leoš Janáček</b> Kateřina Kněžíková <i>soprano</i> Peter Berger <i>tenor</i> Jaroslav Březina <i>tenor</i> Jarmila Balážová <i>mezzo-soprano</i> Jozef Benci <i>bas</i> Eva Urbanová <i>soprano</i> Aleš Briscein <i>tenor</i> Jiří Brückler <i>baritone</i> Jitka Klečanská <i>mezzo-soprano</i> Romana Kružíková <i>mezzo-soprano</i> Opera Chorus of the National Theatre Pavel Vaněk <i>choirmaster</i> Prague Philharmonic Choir Lukáš Vasilek <i>choirmaster</i> Jakub Hruša <i>conductor</i>	Prague, CZ	22 May 2020	<b>Bedřich Smetana, Antonín Dvořák</b> Semyon Bychkov <i>conductor</i>	Moscow, RU			
18 April 2020	<b>PIRATES IN THE RUDOLFINUM WITH A CONCERT ON BOARD A SHIP</b> Marko Ivanović <i>conductor</i>	Prague, CZ	26 May 2020	<b>Franz Schubert, Gustav Mahler</b> Chen Reiss <i>soprano</i> Semyon Bychkov <i>conductor</i>	Nanjing, CN			
20 April 2020	<b>Antonín Dvořák, Josef Suk, Leoš Janáček</b> Daniel Müller-Schott <i>cello</i> Jakub Hruša <i>conductor</i>	Hamburg, DE	27 May 2020	<b>Ludwig van Beethoven, Antonín Dvořák</b> Semyon Bychkov <i>conductor</i>	Nanjing, CN			
			28 May 2020	Programme TBA Semyon Bychkov <i>conductor</i>	Nanjing, CN			
			03 June 2020 04 June 2020	Programme TBA Conductor TBA	Prague, CZ			
			11 June 2020 12 June 2020 13 June 2020	<b>Ludwig van Beethoven, Gustav Mahler</b> Rudolf Buchbinder <i>piano</i> Chen Reiss <i>soprano</i> Semyon Bychkov <i>conductor</i>	Prague, CZ			
			24 June 2020	<b>OPEN AIR CONCERT OF THE CZECH PHILHARMONIC</b> Martin Grubinger <i>percussion</i> Wayne Marshall <i>conductor</i>	Prague, CZ			



