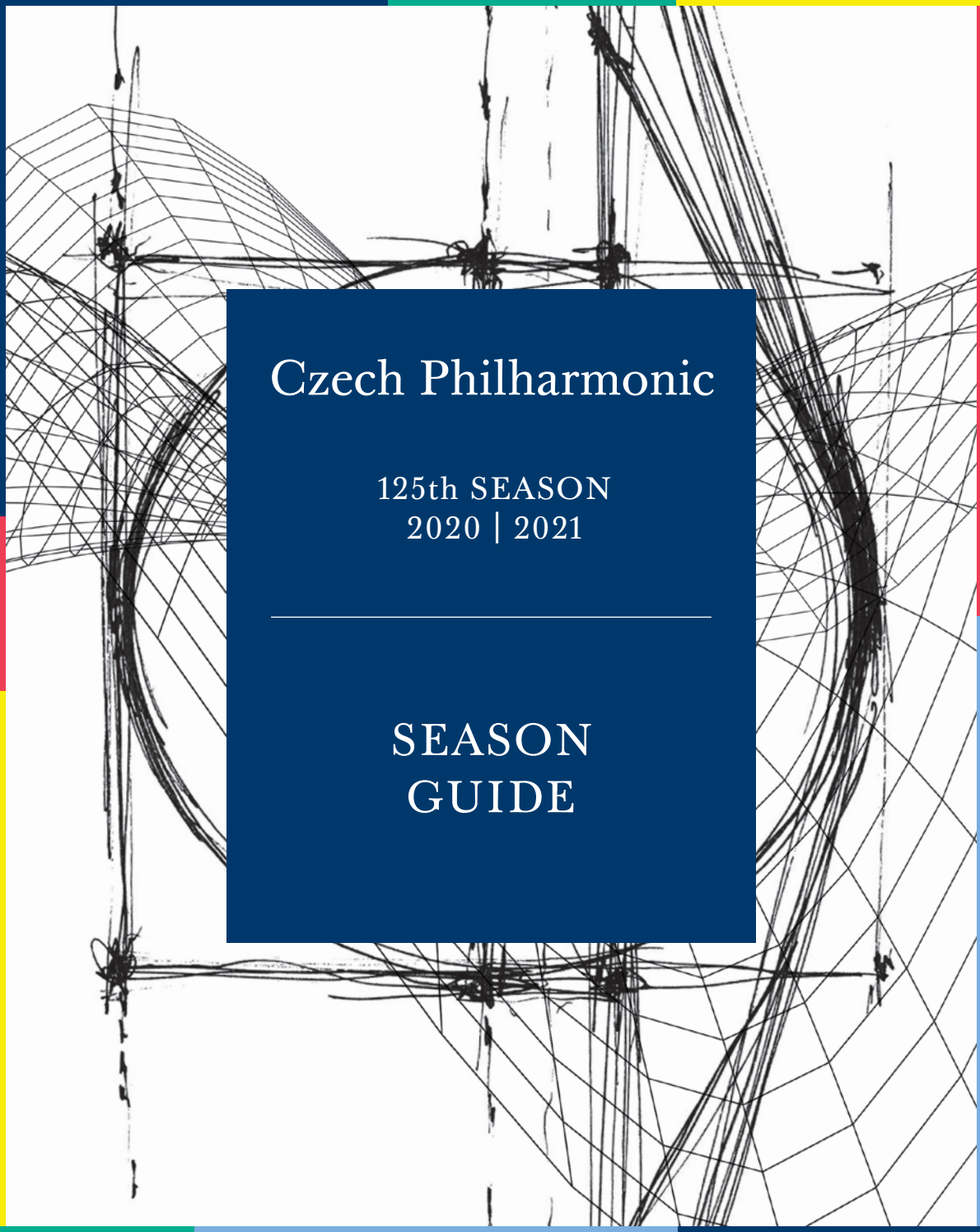

Czech Philharmonic

125th SEASON
2020 | 2021

SEASON GUIDE

SEASON GUIDE

125th SEASON
2020 | 2021

Semyon Bychkov
Chief Conductor and Music Director

Czech Philharmonic

We are delighted to bring you joy in another, this time anniversary season.
Czech Philharmonic
Ministry of Culture of the Czech Republic – Establisher
Česká spořitelna, a.s. – General Partner

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INTRODUCTION

Dear Friends of the Czech Philharmonic,

On behalf of both the Orchestra and myself, I would like to take this opportunity to wish you a very warm welcome to our 125th Anniversary Season. With such an auspicious anniversary, we were even more conscious than ever of the need to highlight this Orchestra's very special artistic DNA and to integrate works that define its identity into our programmes for the season. Looking through the Czech Philharmonic's history it is striking to see the institution's attachment from day one to the tradition of Czech music. Dvořák's compositions are classics today. Yet as he conducted his Ninth Symphony at the Czech Philharmonic's inaugural concert, the music was as new to the audience as it was to the musicians performing it.

Today, 125 years later, the musical legacy that has come into being since Dvořák's Ninth is even more extensive. How we go about protecting the best of the old while also encouraging new creativity is a challenge that we are constantly striving to meet. Our greatest wish is that in every programme we present, each of you hear something that you will feel connected to and moved by. This is why the spectrum of repertoire and artists interpreting it must continue to be as wide-ranging as possible; and this is why next to the beloved names of Smetana, Dvořák, Suk, Janáček, Martinů, Kabeláč and so many others, there will be world premières by Detlev Glanert, Bryce Dessner and Thomas Larcher.

Following the four years that it has taken us to realise 'The Tchaikovsky Project', we will be performing and recording the symphonies of Gustav Mahler, whose music will form one of the main pillars of future seasons.

It is surely fitting that in our 125th season, the Orchestra will tour to various European capitals, as well as major cities in China and Taiwan. The Czech Philharmonic is one of the few ensembles in the world that has a very special identity and, not only does international touring bring us the opportunity to represent the Czech Republic culturally, it also lets the world know the importance of Prague as a musical capital. In Japan, we moved the audience to tears with Má Vlast and, as we concluded our Tchaikovsky residencies in Vienna and Paris, I realised that this orchestra has become an extension of myself, and consequently I have become an extension of them.

Finally, on a very personal note, I would like to thank everyone of you for supporting us ever so generously and particularly at this time of existential crisis. Without a doubt we shall emerge from it stronger than ever, carried by the heightened relevance of Art in our life, the spiritual sustenance it provides and, the support we receive from you. It is truly a privilege to lead this unique assembly of great colleagues. It is an equal privilege to share with you the music that we love more than anything.

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. 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

The 125 year-old 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 in January 2018, Decca Classics released Jiří Bělohlávek's recording of Má vlast to mark the 100th anniversary of Czechoslovak independence. For the opening subscription concert of the 2019/2020 season, Chief Conductor and Music Director Semyon Bychkov conducted Má vlast with the Czech Philharmonic.

Where Bychkov's second season with the Czech Philharmonic's saw the culmination of The Tchaikovsky Project, their third sees them turn their focus to the works of Mahler. The 2020/2021 season opens with performances of the Fifth Symphony in Prague and Vienna, while later in the season tours to Taiwan, China, Spain and Slovakia include Mahler's

symphonies which they will also commit to disc. In addition to subscription concerts featuring music by Shostakovich, Dvořák, Strauss, Mozart, Rachmaninov and Brahms, Bychkov and the Czech Philharmonic will give premières of works by Bryce Dessner, Detlev Glanert and Thomas Larcher; three of the fourteen commissions initiated by Bychkov at the start of his tenure with the Czech Philharmonic. A further initiative sees the commencement of an annual November concert honouring the anniversary of the Velvet Revolution.

Throughout the Czech Philharmonic'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 1920's, 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 the Czech Philharmonic's Orchestral Academy and newly launched Jiří Bělohlávek Prize for young musicians, 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 led by singer Ida Kelarová for the extensive Romany communities within the Czech Republic and Slovakia has helped many socially excluded families to find a voice. From 2020, the Orchestra will embark on a series of ongoing education exchanges in the UK with the Royal Academy of Music and in China with the Jiangsu Centre for the Performing Arts, Nanking.

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 Wolfgang Amadeus 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 Kaliště, 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 Rozhdestvensky, Wolfgang Sawallisch, Wolfgang Schneiderhan, George Szell, Henryk Szeryng, Bruno Walter and Alexander Zemlinsky.

SEMYON BYCHKOV

Chief Conductor and Music Director

"Bychkov launched The Tchaikovsky Project, an ambitious exploration of the composer's orchestral repertoire, with a spacious, somewhat Teutonic Pathétique in 2015. This was followed by a compelling Manfred: dark and brooding, theatrically exhilarating. Now the series is complete, the Czech Phil responding to the conductor's lithe, flexible baton with gripping freshness in the rarely programmed early symphonies. Contrasting accounts of great love stories – Romeo and Juliet, lyrical and romantic, and Francesca da Rimini, peering into the abyss of hell – are thrilling, as are the Third and Fourth Symphonies… the symphonies and other orchestral works are for the ages."

The Sunday Times, 15 August 2019

Semyon Bychkov's second season as the Czech Philharmonic's Chief Conductor and Music Director saw the culmination of The Tchaikovsky Project started in 2015 before Bychkov's appointment to the Orchestra. In addition to the release on Decca Classics of all of Tchaikovsky's symphonies, the three piano concertos, Romeo & Juliet, Serenade for Strings and Francesca da Rimini, Bychkov led Tchaikovsky residencies with the Orchestra in Prague, Tokyo, Vienna and Paris as well as conducting the Orchestra for the first time at the BBC Proms. Highlights in Prague included Bychkov's first Má vlast with the Czech Philharmonic. In the 2020/2021 season the focus moves from Tchaikovsky to Mah-ler with performances of the symphonies both at home and abroad, and a continuing recording cycle for Decca Classics. New music will also be brought to the fore when Bychkov and the Czech Philharmonic give the world premières of works by Bryce Dessner, Detlev Glanert and Thomas Larcher: three of the fourteen composers – nine Czech, five international – whose new commissions were initiated by Bychkov at the start of his tenure. Following their premières in Prague, Bychkov and the Czech Philharmonic will tour both Dessner's Symphony and Larcher's Piano Concerto composed for Kirill Gerstein to Vienna, Paris, Brussels, Amsterdam and London.

Recognised for his interpretations of the core repertoire, Bychkov also worked closely with many extraordinary contemporary composers including Luciano Berio, Henri Dutilleux and Mauricio Kagel. In recent seasons he has collaborated 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.

In common with the Czech Philharmonic, Bychkov has one foot firmly in the culture of the East and the other in the West. Born in

St Petersburg in 1952, Bychkov emigrated to the United States in 1975 and has lived in Europe since the mid-1980's. Singled out for an extraordinarily privileged musical education from the age of five, Bychkov studied piano before winning his place at the Glinka Choir School where, aged 13, he received his first lesson in conducting. He was 17 when he was accepted at the Leningrad Conservatory to study with the legendary Ilya Musin and, within three years won the influential Rachmaninov Conducting Competition. Denied the prize of conducting the Leningrad Philharmonic, Bychkov left the former Soviet Union.

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. New productions in Vienna include Strauss' Der Rosenkavalier and Daphne, Wagner's Lohengrin and Parsifal, 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. Recent productions include Wagner's Parsifal at the Bayreuth Festival Staatsoper; Strauss's Elektra at the Wiener Staatsoper.

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 and Munich Philharmonic, as well as being a frequent guest of the Vienna and Berlin Philharmonics, 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. This season, in addition to his commitment to the Czech Philharmonic which include tours to the Far East and across Europe, Bychkov will conduct the Vienna Philharmonic for the 150th anniversary of the Musikverein, as well as the Munich Philharmonic, Leipzig Gewandhaus and Royal Concertgebouw in Germany and the Netherlands; the BBC Symphony Orchestra and Royal Academy of Music Symphony Orchestra in London; and the Cleveland Orchestra and New York Philharmonic in the United States.

Bychkov made extensive recordings for Philips with the Berlin Philharmonic, Bavarian Radio, Royal Concertgebouw, Philharmonia, London Philharmonic and Orchestre de Paris. Later, his 13-year collaboration (1997–2010) with WDR Symphony Orchestra Cologne produced a series of benchmark recordings that included 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), Rachmaninov (The Bells, Symphonic Dances, Symphony No. 2), Verdi (Requiem), a complete cycle of Brahms Symphonies, and works by Detlev Glanert and York Höller. BBC Music Magazine voted Bychov's recording of Wagner's Lohengrin Disc of the Year in 2010; and his recording of Schmidt's Symphony No. 2 with the Vienna Philharmonic Record of the Month, while Record Review's Building a Library on BBC Radio 3 chose his recording of César Franck's Symphony in D minor as their Recommended Recording.

In 2015, Semyon Bychkov was named Conductor of the Year by the International Opera Awards.

JAKUB HRŮŠA

Principal Guest Conductor

Jakub Hrůša is Chief Conductor of the Bamberg Symphony, Principal Guest Conductor of the Czech Philharmonic, and Principal Guest Conductor of the Philharmonia Orchestra.

He is a frequent guest with many of the world's greatest orchestras – in November 2019 he made his debut with the Vienna Philharmonic, and in the 2018/19 season made debuts with the Berlin Philharmonic, Bavarian Radio Symphony, Orchestre de Paris and NHK Symphony, to all of which he was immediately re-invited. In addition to his titled positions, he also enjoys close relationships with the Royal Concertgebouw Orchestra, The Cleveland Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, the New York Philharmonic, Leipzig Gewandhaus Orchestra, Chicago Symphony, Vienna Symphony, Mahler Chamber Orchestra, Deutsches Symphonie-Orchester Berlin, Rundfunk-Sinfonieorchester Berlin, Orchestre Philharmonique de Radio France, Vienna Radio Symphony, Tokyo Metropolitan Symphony Orchestra and Melbourne Symphony Orchestra. The 2019/2020 season saw him return to the Berlin Philharmonic and make debuts with the Pittsburgh Symphony, Zurich Opera (a new production of the The Makropulos Case) and the Dutch National Opera (a new production for the Holland Festival of Rusalka with the Royal Concertgebouw Orchestra). In summer 2020, he will also return to The Glyndebourne Festival to conduct The Rake's Progress.

His relationships with leading vocal and instrumental soloists have included collaborations in recent seasons with Behzod Abduraimov, Pierre-Laurent Aimard, Piotr Anderszewski, Leif Ove Andsnes, Emanuel Ax, Lisa Batiashvili, Joshua Bell, Jonathan Biss, Yefim Bronfman, Rudolf Buchbinder, Renaud Capuçon, Isabelle Faust, Bernarda Fink, Martin Fröst, Julia Fischer, Vilde Frang, Sol Gabetta, Véronique Gens, Christian Gerhaher, Kirill Gerstein, Vadim Gluzman, Karen Gomyo, Augustin Hadelich, Hilary Hahn, Barbara Hannigan, Alina Ibragimova, Janine Jansen, Karita Mattila, Leonidas Kavakos, Sergey Khachatryan, Denis Kozhukhin, Lang Lang, Igor Levit, Jan Lisiecki, Albrecht Mayer, Johannes Moser, Viktoria Mullova, Anne Sofie Mutter, Kristine Opolais, Stephanie d'Oustrac, Emmanuel Pahud, Olga Peretyatko, Jean-Guihen Queyras, Josef Špaček, Jean-Yves Thibaudet, Daniil Trifonov, Simon Trpčeski, Mitsuko Uchida, Klaus Florian Vogt, Yuja Wang, Frank Peter Zimmermann and Nikolaj Znaider.

As a conductor of opera, he has been a regular guest with Glyndebourne Festival, conducting Vanessa, The Cunning Little Vixen, A Midsummer Night's Dream, Carmen, The Turn of the Screw, Don Giovanni and La bohème, and serv-

ing as Music Director of Glyndebourne On Tour for three years. Elsewhere he has led productions for the Royal Opera House, Covent Garden (Carmen), Vienna State Opera (a new production of The Makropulos Case), Opéra National de Paris (Rusalka and The Merry Widow), Frankfurt Opera (Il trittico) and Zurich Opera (Makropulos Case), among others.

As a recording artist, his most recent releases are the first two instalments of a new cycle of Dvořák and Brahms Symphonies, and Smetana's Má vlast with The Bamberg Symphony (Tudor). Other releases have included, Concertos for Orchestra by Bartók and Kodály with RSB Berlin (Pentatone). He has also recorded Berlioz's Symphonie fantastique, Strauss's Eine Alpensinfonie and Suk's Asrael Symphony with Tokyo Metropolitan Symphony Orchestra (Octavia Records); the Tchaikovsky and Bruch violin concertos with Nicola Benedetti and the Czech Philharmonic (Universal); and nine discs (with Pentatone and Supraphon) of Czech repertoire with PKF – Prague Philharmonia, where he was Music Director from 2009 until 2015.

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

TOMÁŠ NETOPIL

Principal Guest Conductor

Since the 2013/2014 season, Tomáš Netopil has held the position of music director of the Aalto Theatre and the Essen Philharmonic Orchestra in Essen, Germany, and since the 2018/2019 season he has been Principal Guest Conductor of the Czech Philharmonic.

In Summer 2018, Tomáš Netopil created the International Summer Music Academy in Kroměříž offering students both exceptional artistic tuition and the opportunity to meet and work with major international musicians. In Summer 2020, in association with the Dvořák Prague Festival, the Academy will establish the Dvořák Praha Youth Philharmonic with musicians from conservatories and music academies, coached by principal players of the Czech Philharmonic. Tomáš Netopil has held a close relationship with the Dvořák Prague Festival for some time: in 2017/2018, he served as their Artist in Residence, opening the festival with the Essen Philharmoniker and closing the festival with Dvořák's Te Deum and the Vienna Symphony Orchestra. This new undertaking will consolidate this relationship still further.

An inspirational force in Czech music, Tomáš Netopil also holds the position of Principal Guest Conductor of the Czech Philharmonic. He ended the 2018/2019 season with two programmes at the Kissinger Summer Festival with Leif Ove Andsnes and Truls Mörk, the first of which was broadcast live on Bavarian Radio. 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.

A regular guest with major opera houses, Netopil made his debut with Sächsische Staatsoper Dresden in 2008 and has subsequently conducted La clemenza di Tito, Rusalka, The Cunning Little Vixen, La Juive, The Bartered Bride, and Busoni's Doktor Faust for them. Following previous successes in Vienna Staatsoper, including most recently Idomeneo and Der Freischütz, he returns to the house this season for a new production of Leonore. He will also conduct National Theatre Brno Opera's production of The Greek Passion. One of the highlights of last season was Katie Mitchell's acclaimed production of Jenůfa for Netherlands Opera, featuring Annette Dasch, Hanna Schwarz and Evelyn Herlitzius.

On the concert platform, upcoming orchestral engagements include Orchestre National de France, Vienna Symphony Orchestra, Orchestre National de Montpellier, RAI Torino, Accademia di Santa Cecilia and Yomiuri Symphony Orchestra in Tokyo. Highlights of recent seasons included Zürich Tonhalle, as well as engagements with Orchestre de Paris, London Philharmonic Orchestra, Netherlands Radio Philhar-

monic at the Amsterdam Concertgebouw and the Orchestre Philharmonique de Monte Carlo.

Tomáš Netopil's discography for Supraphon includes Janáček's Glagolitic Mass (the first ever recording of the original 1927 version), Dvořák's complete cello works, Martinů's Ariane and Double Concerto, and Smetana's Má vlast with the Prague Symphony Orchestra.

In 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 1st Sir Georg Solti Conductors Competition at the Alte Oper Frankfurt.

ORCHESTRA

CONDUCTORS
Semyon Bychkov
chief conductor and music director
Jakub Hrůša *principal guest conductor*
Tomáš Netopil *principal guest conductor*

VIOLINS I
Jan Mráček *section leader, concertmaster*
Jiří Vodička *concertmaster*
Olga Šroubková *concertmaster*
Irena Jakubcová *1st deputy*
Magdaléna Mašlaňová *2nd 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 Vilímec
Zdeněk Zelba

VIOLINS II
Ondřej Skopový *section leader*
Markéta Vokáčová *1st deputy*
Václav Prudil *2nd deputy*
Petra Brabcová
Xenie Dohnalová
Zuzana Hájková
Petr Havlín
Pavel Herajn
Jitka Kokšová
Milena Kolářová
Marcel Kozánek
Veronika Kozlovská
Jan Ludvík
Vítězslav Ochman
Jiří Ševčík
Helena Šulcová
Libor Vilímec

VIOLAS
Jaroslav Pondělíček *section leader*
Pavel Ciprys *1st deputy*
Dominik Trávníček *2nd deputy*
Pavel Hořejší
Ondřej Kameš
Jaroslav Kroft
Jan Mareček
Ondřej Martinovský
Jaromír Páviček
Jiří Poslední
Jiří Řehák
Jan Šimon
René Vácha
Lukáš Valášek

CELLOS
Václav Petr *concertmaster*
Josef Špaček *1st deputy*
Ivan Vokáč *2nd deputy*
Jakub Dvořák
Josef Dvořák
Jan Holeňa
František Host
Tomáš Hostička
Jan Keller
František Lhotka
Peter Mišejka
Marek Novák
Karel Stralczynský
Eduard Šístek

DOUBLE BASSES
Adam Honzírek *section leader*
Petr Ries *1st deputy*
Pavel Nejtek *2nd deputy*
Ondřej Balcar
Jaromír Černík
Martin Hilský
Jiří Hudec
Tomáš Karpíšek
Roman Koudelka
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 Séquardt *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*
Kateřina Javůrková
Mikuláš Koska
Jindřich Kolář
Hana Sapáková
Petra Čermáková
Petr Duda

TRUMPETS
Jaroslav Halíř *section leader*
Stanislav Masaryk *principal player*
Ladislav Kozderka *principal player*
Jiří Šedivý
Antonín Pecha

TROMBONES
Robert Kozánek *section leader, principal player*
Lukáš Moťka *principal player*
Karel Kučera
Jan Perný
Bohumil Tůma

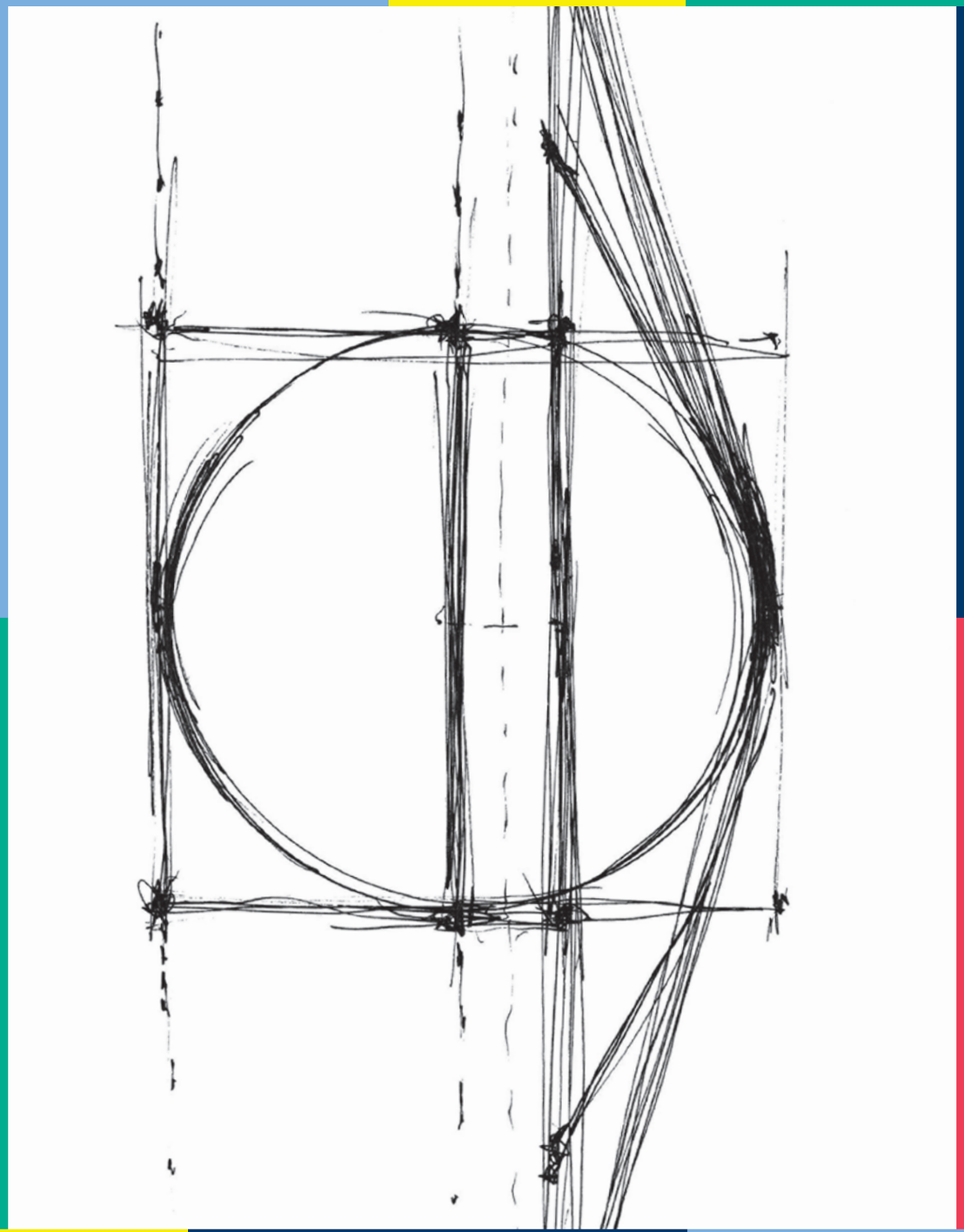
TUBA
Karel Malimánek

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 2020/2021 SEASON
Anna Masojídková *violin*
Lukáš Holubík *double bass*
Zdeněk Pazourek *double bass*
Barbora Trnčíková *oboe*
Kryštof Koska *French horn*
Roxana Hädler *harp*
Jakub Chmelař *tuba*

Additional players will be selected at auditions in autumn 2020.



SUBSCRIPTION SERIES

A

Two world premières of works by leading foreign composers, a concert performance of the opera The Cunning Little Vixen, commemoration of the Ludwig van Beethoven anniversary, Dvořák's Biblical Songs, 7th and 9th Symphony, Sibelius, Mozart. Subscription Series A gives the listener a very erudite overview of music history and genres presented by the very best: Chief Conductor of the Czech Philharmonic Semyon Bychkov, legendary British conductor John Eliot Gardiner, Manfred Honeck, who is a regular guest at the Rudolfinum, and Chief Conductor of the BBC Symphony Orchestra Sakari Orama. The soloists engaged for Series A are real stars: sopranos Kateřina Kněžíková and Elena Tsallagova, mezzo-sopranos Daniela Sindram and Jarmila Balážová, bass-baritone Albert Pesendorfer, bass Jan Martiník twice, the piano duo of Katia and Marielle Labèque, and finally popular violinist Leonidas Kavakos.

PRELUDES TO SUBSCRIPTION CONCERTS

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, Jindřich Bálek, Pavel Ryjáček, or Petr Kadlec lead the discussion.

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 290 to 1,400
Subscription prices range from CZK 1,550 to 4,800

Individual tickets and subscriptions are sold at the Czech Philharmonic Ticket Office in the Rudolfinum and on-line at ceskafilharmonie.cz. Reservations and information are available through the Czech Philharmonic Customer Service.

A1

November 2020

25 Nov. 2020 Wednesday
26 Nov. 2020 Thursday
27 Nov. 2020 Friday

7:30 p.m. Dvořák Hall

Leoš Janáček
The Cunning Little Vixen, concert performance of the opera

Elena Tsallagova *soprano*
Kateřina Kněžíková *soprano*
Jarmila Balážová *mezzo-soprano*
Jan Martiník *bass*
Other singers TBA
Prague Philharmonic Choir
Lukáš Vasilek *choirmaster*
Prague Philharmonic Children's Choir
Jiří Chvála *choirmaster*
John Eliot Gardiner *conductor*

"Once I was reading – there happened to be a picture of Bystrouška (the vixen Little Sharp Ears) walking hand in hand with Zlatohřbítek (Gold-Spur) and carrying a flower. The way they were strutting about seemed terribly funny to me. I didn't think anyone could hear me laughing out loud. The lady of the house was not at home just then and the gentleman was in his study. But suddenly he appeared at the kitchen door: 'If you please, woman, what are you laughing at?' 'Well, it's the Vixen here, sir.' 'What Vixen?' 'You don't read it? It's a reporter from [the Brno newspaper] Lidové noviny, Mr. Těsnohlídek, who wrote it.' I handed him the newspaper and he looked at the picture, read a bit, started smiling and I said to him: 'Sir, you know quite well how animals are always talking to each other, how you're always notating birdsong – Lord, what an opera that would make!' And he said nothing. He just started watching for each continuation of the Vixen's story."

Thus began the story of one of the world's most famous twentieth century operas, as described by the Janáček family's housekeeper Marie Stejskalová in 1920. Janáček did not begin work on the opera until two years later, as he wrote to his friend Kamila Stösslová: "I'm now working on the girls' novel 'Liška Bystrouška'. Now I have no time to think about myself. There has never been a year when I worked as hard mentally as this year." Janáček had to adapt Rudolf Těsnohlídek's popular serial with illustrations by Stanislav Lolek into the form of an opera libretto, which he then filled with beautiful musical content, bringing together the worlds of nature and of human fates. Janáček's musical world is so evocative that even without the set and costumes, it takes you into forests, the Beskid Mountains countryside, or wherever else you would want to experience one of the loveliest stories about life that has ever been made into an opera.

A2

January 2021

13 Jan. 2021 Wednesday
14 Jan. 2021 Thursday
15 Jan. 2021 Friday

7:30 p.m. Dvořák Hall

Ludwig van Beethoven
Symphony No. 6 in F Major, Op. 68
("Pastoral")

Ludwig van Beethoven
Symphony No. 5 in C Minor, Op. 67

Manfred Honeck *conductor*

The performances of Beethoven's complete symphonies will conclude with two of the best known, the Pastoral Symphony and the Fifth Symphony, interpreted by Manfred Honeck. Maestro Honeck's decision to play them in reverse order, with the Fifth Symphony following after the Sixth, was no accident. This was exactly how the two symphonies were premièred on 22 December 1808 at the Theater an der Wien, but the whole programme was much longer. Following the Sixth Symphony were the aria Ah perfido, the Gloria from the Mass in C Major, the composer playing his Fourth Piano Concerto, then after the intermission the Fifth Symphony, the Sanctus and Benedictus from the Mass in C Major, Beethoven's piano improvisation, and to conclude, the Choral Fantasy. The concert lasted more than four hours and it was not very warmly received because it was held under quite unfavourable conditions: the orchestra had only had one rehearsal and the length of the programme exhausted the audience. What would we give today for a chance to hear Beethoven improvise!

Half a year after the Fifth Symphony was published, E. T. A. Hoffmann wrote a brilliant analysis and enthusiastic review of the work and it soon became one of the key works in all of music history, a source of inspiration for Brahms, Tchaikovsky, Bruckner, Mahler, and Berlioz. Beethoven's Fifth Symphony opened one of the world's most famous concert halls, Vienna's Musikverein, it was played at the inaugural concert of the New York Philharmonic in 1842, and Jiří Bělohlávek chose it for his return to the helm of the Czech Philharmonic in 2012. The Pastoral Symphony is one of Beethoven's few works with programmatic content. Beethoven loved nature and he spent plenty of time in the wilderness. On the content of the symphony, however, he said that the work was more of "an expression of feelings than a graphic description".

A3

February 2021

3 Feb. 2021 Wednesday
4 Feb. 2021 Thursday
5 Feb. 2021 Friday

7:30 p.m. Dvořák Hall

Bryce Dessner
Symphonic composition for orchestra (world première)

Wolfgang Amadeus Mozart
Piano Concerto No. 10 in E Flat Major for two pianos and orchestra, K 365

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

Katia and Marielle Labèque *pianos*
Semyon Bychkov *conductor*

American composer and guitarist Bryce Dessner lives in Paris and has shared many years of friendship with Semyon Bychkov. He plays the guitar with The National rock band and at the same time he is a distinguished composer, whose works have been premièred by such ensembles as the Los Angeles Philharmonic, the Ensemble Intercontemporain, the Kronos Quartet, Katia and Marielle Labèque. He has worked closely with Philipp Glass and Steve Reich as well as with Paul Simon and the film director Alejandro González Iñárritu, composing the music for his film The Revenant. The two pianos in Mozart's Concerto in E Flat Major are also the driving force for the entire first half of the programme, because Bryce Dessner's work for Katia and Marielle Labèque inspired maestro Bychkov's deeper interest in the composer's music.

To celebrate 125 years since the Czech Philharmonic was founded, Semyon Bychkov has chosen to perform the three greatest symphonies of Antonín Dvořák, who stood at the orchestra's helm during its first concert. To be specific, Dvořák's New World Symphony was one of the works performed on 4 January 1896. After the symphony's world première in New York, a New York Times critic wrote: "In the first place, Dr. Dvorak has shown his thorough mastership of symphonic writing by avoiding the pitfall which has invariably entrapped the American composer. [...] What he has done is to saturate himself with the spirit of negro music and then to invent his own themes. He has made himself completely the master of the fundamental melodic, rhythmic, and harmonic peculiarities of negro tunes."

A4

March 2021

24 Mar. 2021 Wednesday
25 Mar. 2021 Thursday
26 Mar. 2021 Friday

7:30 p.m. Dvořák Hall

Detlev Glanert
Prague Symphony
Lyric Fragments after Franz Kafka for Mezzo-soprano, Bass-baritone and Orchestra (world première)

Antonín Dvořák
Symphony No. 7 in D Minor, Op. 70

Daniela Sindram *mezzo-soprano*
Albert Pesendorfer *bass-baritone*
Semyon Bychkov *conductor*

The dark atmosphere of Dvořák's Seventh Symphony ushers in its dramatic character and its compositional seriousness. Dvořák wanted to create a work referencing the traditions of Beethoven and Brahms and he succeeded in doing so without sacrificing any of his melodic inventiveness and creative light touch. Dvořák composed it on commission for London's Philharmonic Society. Knowing that Beethoven had written his Ninth Symphony for the same society, he wanted to compose a work that would be "capable of stirring the world". After the première at St. James Hall, Dvořák described the public's reaction as follows: "The symphony was well liked and the audience acknowledged me and welcomed me in the most ostentatious fashion. There was pandemonium after every movement, rousing to the very end, just like at home, in fact. But this is, as always, a minor concern for me. The important thing is that the symphony, even with only two rehearsals, went superbly." The London première took place in the spring of 1885 and in the autumn that followed, Dvořák already conducted it at the Rudolfinum. Conductors Hans Richter, Arthur Nikisch, and Hans von Bülow made the Seventh Symphony famous around the world. After the Berlin première, Dvořák wrote into von Bülow's score enthusiastically: "Hurrah! You have brought this work to life!"

The first half of the concert also gives us a chance to experience the excitement of witnessing a world première of a new work. Detlev Glanert is practically one of Semyon Bychkov's "court" composers; Bychkov has already conducted his Requiem for Hieronymus Bosch in Prague in 2020. Glanert's compositional style is influenced by the music of Mahler and Ravel. As a successful opera composer who uses the communicative power of the human voice, Glanert has also chosen to include two vocal soloists in his Prague Symphony.

A5

April 2021

21 Apr. 2021 Wednesday
22 Apr. 2021 Thursday
23 Apr. 2021 Friday

7:30 p.m. Dvořák Hall

Antonín Dvořák
Biblical Songs, Op. 99

Jean Sibelius
Symphony No. 2 in D Major, Op. 43

Jan Martiník *bass*
Sakari Oramo *conductor*

The Biblical Songs are not only a reminiscence of the Czech Philharmonic's first concert in 1896 under the baton of Antonín Dvořák, but also a recollection of the late chief conductor Jiří Bělohlávek. The Biblical Songs were the last orchestral recording that Jiří Bělohlávek made with the Czech Philharmonic. The soloist then was also Jan Martiník and the choice of the conductor for this programme is no coincidence. Sakari Oramo succeeded Jiří Bělohlávek at helm of the BBC Symphony Orchestra and it was at Bělohlávek's invitation that he came to conduct the Czech Philharmonic for the first time in January 2017. This subscription concert of music by Antonín Dvořák and Jean Sibelius is the result of the mutual affection between the conductor and the players.

Dvořák composed his Biblical Songs in just three weeks in March of 1894, only three months after the première of the New World Symphony. The impulse for their composing was no external commission, but merely the composer's inner urge to set to music the intimately familiar texts from his own copy of a very old Czech translation of the Bible.

For Finnish culture, Sibelius's Second Symphony has the same meaning as Dvořák's New World Symphony has for Czechs. It is the composer's best-known and most frequently played symphony and at the time when it was written, it expressed Finnish opposition to Russian occupation. After the first performance of the Second Symphony, Sibelius instantly became a national hero and the work got a similarly warm reception around the world. According to conductor Osmo Vänskä, the Second Symphony is "associated with our nation's fight for independence, but it also personifies struggle, crisis, and a turn for the better in the life of an individual. That's why it is so moving".

A6

June 2021

9 June 2021 Wednesday
10 June 2021 Thursday
11 June 2021 Friday

7:30 p.m. Dvořák Hall

Wolfgang Amadeus Mozart
Violin Concerto No 3 in G Major, K 216 ("Strasbourg")

Wolfgang Amadeus Mozart
Symphony No. 25 in G Minor, K 183

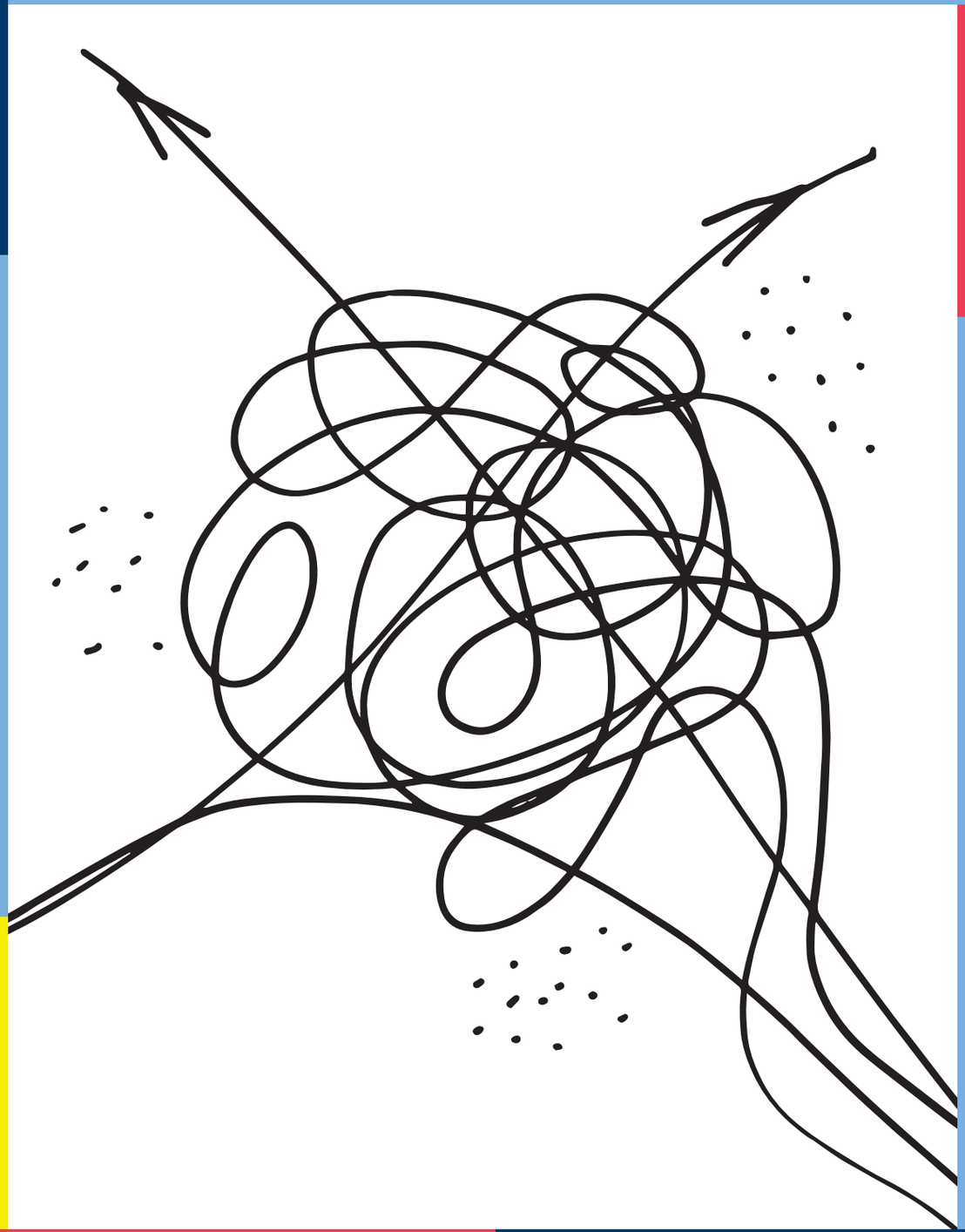
Johannes Brahms
Symphony No. 1 in C Minor, Op. 68

Leonidas Kavakos *violin, conductor*

Last December, when Leonidas Kavakos appeared with the Czech Philharmonic for the first time in the dual role of soloist and conductor, it was obvious that the players and the soloist would want to repeat this collaboration as soon as possible. The musical and human understanding between them was clear both on stage and from the auditorium and as soon as an opportunity arose to entrust one of the programmes of the new season to this extraordinary artist, we did not hesitate even for a second. His last programme was a tribute to Ludwig van Beethoven and this time Leonidas Kavakos has chosen the music of Mozart and Brahms for his Prague appearance.

The symphony and violin concerto you will hear in the first half of the programme are the music of a very young composer. Mozart wrote his Violin Concerto in G Major at the age of nineteen and the Symphony in G Minor when he was just seventeen. In a letter to his father, he called the Concerto in G Major the "Strasbourg Concerto". Musicologists attribute this name to the use of a local dance theme at the beginning of the third movement. The symphony has come to be known as the "Little G Minor" in order to differentiate it from the more famous Symphony No. 40, also in G minor. Czech film director Miloš Forman made the "Little G Minor" famous by choosing it as the music for the beginning of his celebrated film Amadeus.

"Hoch auf'm Berg, tief im Tal grüß ich dich viel tausend mal!" "From the mountain peaks and the depths of the valley, I greet thee many thousands of times!" Brahms heard a shepherd's tune with these lyrics while in the Alps and as a birthday greeting for Clara Schumann, he inserted it into the introduction to the fourth movement of his First Symphony. Because of the work's compositional mastery and the use of a paraphrase of the Ode to Joy theme, this symphony is sometimes referred to as Beethoven's Tenth.



SUBSCRIPTION SERIES

B

Subscription Series B also offers a concert performance of an opera – Ariane by Bohuslav Martinů under the baton of Principal Guest Conductor Tomáš Netopil and with soprano Jessica Muirhead in the lead role. Kirill Gerstein will give the world première of a piano concerto by Thomas Larcher. Two of Antonín Dvořák's symphonies will be performed along with Mahler's First Symphony, and besides that there will be a nice variety of other orchestral compositions and instrumental concertos. Conductor Juanjo Mena and harpist Jana Boušková are preparing a special Spanish programme. Violinist Karen Gomyo and violist Lawrence Power will be appearing before the Prague public for the first time. Famous, popular soloists Jan Mráček and Gautier Capuçon will also be on hand. Besides the conductors mentioned above, Chief Conductor of the Czech Philharmonic Semyon Bychkov will prepare three other programmes, and principal guest conductors Jakub Hrůša and Tomáš Netopil will present two.

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

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

The prices of single tickets range from CZK 290 to 1,400
Subscription prices range from CZK 1,550 to 4,800

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B1

October 2020

7 Oct. 2020 Wednesday
8 Oct. 2020 Thursday
9 Oct. 2020 Friday

7:30 p.m. Dvořák Hall

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

Antonín Dvořák
Symphony No. 8 in G Major, Op. 88

Karen Gomyo *violin*
Semyon Bychkov *conductor*

Shortly after the Second World War, Shostakovich was enjoying a relatively calm period and was able to devote himself to composing undisturbed. It was in this atmosphere that he began writing his First Violin Concerto, but after it was finished, the political situation in the Soviet Union worsened dramatically. Shostakovich was increasingly interested in Baroque musical forms, so he divided his violin concerto into four movements instead of the usual three. The slow-fast-slow-fast tempo arrangement was also Baroque, as was the form of the passacaglia used in the third movement. It is in this concerto that the cryptogram of Shostakovich's name first appears in the form of the notes d, es (e flat), c, h (b natural). David Oistrakh, the work's dedicatee, gave the première with the Leningrad Philharmonic and Yevgeny Mravinsky on 29 October 1955.

The première of Dvořák's Eighth Symphony took place at the Rudolfinum on 2 February 1890 with the composer conducting. Although the work is sometimes called the "English Symphony", Dvořák composed the entire piece in Vysoká u Příbrami and its melodies are purely Slavic. The nickname "English" arose from a combination of three factors: firstly, there was Dvořák's quarrel with his publisher Simrock, who refused to pay an adequate fee for his compositions, so Dvořák sent the Eighth Symphony to the London publisher Novello. Secondly, the symphony was performed in Cambridge when the university there conferred an honorary doctorate on Dvořák. And thirdly, after the London première the press said that Dvořák was Beethoven's sole valid successor: "Dvorak alone – though he, too, like Brahms, has sought to keep to the Beethoven school – has been able to bring a distinctly new element into the symphony."

B2

December 2020

16 Dec. 2020 Wednesday
(as part of the festival
Bohuslav Martinů Days)
17 Dec. 2020 Thursday
18 Dec. 2020 Friday

7:30 p.m. Dvořák Hall

Antonín Dvořák
Symphony No. 6 in D Major, Op. 60

Bohuslav Martinů
Ariane, a lyric opera in one act, H 370,
concert performance of the opera
Opera will be sung in original French.

Jessica Muirhead *soprano*
Zoltan Nagy *baritone*
Richard Samek *tenor*
Jozef Benci *bass*
Peter Mikuláš *bass*
Members of the Prague Philharmonic Choir
Lukáš Vasilek *choirmaster*
Tomáš Netopil *conductor*

Choosing Dvořák's Sixth Symphony for the Advent period is no coincidence. Václav Talich called it the "Christmas Symphony" for the lovely melody of the slow movement. The whole symphony is imbued with the peaceful happiness the composer was experiencing at the time of writing. He was finally getting international recognition and his works had begun to be played in Vienna, Berlin, London, and other great cities around the world. He was receiving commissions from the most important musical institutions and the new symphony was making its way triumphantly from Prague to Leipzig, Dresden, Cologne, Frankfurt, Vienna, and Budapest. During the rehearsals for its London première, the conductor Hans Richter wrote to Dvořák: "This morning was the first rehearsal of your beautiful work. I am proud of the dedication. The orchestra is really enthusiastic. The performance is on Monday the 15th at 8 p.m. I'm sure it will be a great success. It is also being lovingly rehearsed…"

Another Christmas gift is the concert performance of Bohuslav Martinů's Ariane. Tomáš Netopil made an acclaimed recording of this lovely one-act opera with the Essen Philharmonic in 2016 and four years later he is preparing a live performance in Prague. Georges Neveux turned the homecoming of Theseus into a stage play and for Martinů it was material that allowed him to catch his breath: "I'm writing a new little opera, one act, to take a bit of a rest from the big opera, The Greek Passion, which is taking a lot of work." In just a month in the summer of 1958, Martinů was able to compose the music for the well-known story of the king's daughter Ariane (Ariadne), who helps Theseus kill the Minotaur.

B3

January 2021

27 Jan. 2021 Wednesday
28 Jan. 2021 Thursday
29 Jan. 2021 Friday

7:30 p.m. Dvořák Hall

Richard Strauss
Don Quixote, Op. 35, symphonic poem

Sergei Rachmaninoff
Symphonic Dances, Op. 45

Gautier Capuçon *cello*
Lawrence Power *viola*
Semyon Bychkov *conductor*

In October 1921, when a New York reporter asked Richard Strauss which of his own pieces he liked most, he answered: "Those that reflect myself and my opinions most clearly: Zarathustra, Quixote, and Domestica." The power of Don Quixote lies in the way Strauss was able not only to describe the story, but also to express the psychological transformations of the individual characters by working with the musical themes that represent them. Don Quixote is played by solo cello, alternating with violin in places. Strauss entrusted Sancho Panza to clarinet and tenor tuba and Dulcinea to oboe. According to English critic Ernest Newman, "Nowhere outside the work of glorious old Bach is there such a combination in music of inexhaustible fertility of imagination." Strauss finished Don Quixote in 1897 in Munich and the première took place a year later in Cologne.

The public first heard Sergei Rachmaninoff's Symphonic Dances is an arrangement for two pianos, which the composer played together with Vladimir Horowitz. Eugene Ormandy conducted the orchestral première in January 1941 with the Philadelphia Orchestra. The work opened up to the audience a breathtaking and enchanting world of sound filled with rich harmonies and imaginative rhythms that are not far off from Stravinsky's Rite of Spring. We find quotes in it from Rimsky-Korsakov's opera The Golden Cockerel, the Dies Irae theme, and Rachmaninoff's All-Night Vigil, which triumphs over the theme of death as a symbol of resurrection. Another extraordinary feature is the use of alto saxophone as a solo instrument. The music's sonic beauty, compositional mastery, and inexhaustible wellspring of musical ideas make the Symphonic Dances one of the most impressive compositions of the twentieth century.

B4

March 2021

10 Mar. 2021 Wednesday
11 Mar. 2021 Thursday
12 Mar. 2021 Friday

7:30 p.m. Dvořák Hall

Joaquín Turina
Danzas fantásticas, Op. 22

Joaquín Rodrigo
Concierto de Aranjuez (version for harp)

Claude Debussy
Iberia, Part II of the cycle Images pour orchestre

Maurice Ravel
Bolero

Jana Boušková *harp*
Juanjo Mena *conductor*

Juanjo Mena, the Spanish conductor at the helm of the BBC Philharmonic, is taking us on a trip to Spain, blazing with colours, sounds, and fragrances. The programme opens with Danzas fantásticas (1919), the best-known work by Joaquín Turina. Although originally written for piano solo, it is the orchestral version that has become famous.

Rodrigo's Concierto de Aranjuez takes us to the gardens of the royal palace in Aranjuez, which King Philip II had built in the sixteenth century. Rodrigo perfectly succeeded at evoking the sounds of nature through music. He describes the first movement as being "full of rhythm and energy", the second movement is a dialogue between the harp and soloists in the orchestra on oboe, bassoon, English horn, and French horn. The third movement is an imitation of a courtly dance. The premières took place in 1940 in Barcelona and Madrid with solo guitar. It was not until 1974 that Rodrigo transcribed the work for harp at the request of Nicanor Zabaleta. Famous versions of the Concierto de Aranjuez have also been recorded by flamenco guitarist Paco de Lucía and jazz trumpet player Miles Davis, who took inspiration from the slow movement.

Iberia from Debussy's orchestral work Images leads us through the streets and the paths of Spain, the fragrances of the night, and the morning of a festive day. The concert will then conclude with one of the most famous compositions, Ravel's Bolero. It would not have taken much and this classical "hit" might never have seen the light of day. At the request of Ida Rubinstein, Ravel had originally just wanted to orchestrate Albéniz's Iberia, but he was long unable to acquire the rights to it. By the time he finally succeeded, Ravel already had a different plan: "Write a theme that lasts about a minute and repeat it for eighteen minutes."

B5

April 2021

14 Apr. 2021 Wednesday
15 Apr. 2021 Thursday
16 Apr. 2021 Friday

7:30 p.m. Dvořák Hall

Leoš Janáček
The Wandering of a Little Soul, Violin Concerto

Josef Suk
Triptych, Op. 35
Meditation on the Old Czech Chorale 'Saint Wenceslas', Op. 35a
Legend of the Dead Victors, Op. 35b
Towards a New Life, Op. 35c

Bedřich Smetana
Triptych
Richard III, Op. 11
Wallenstein's Camp, Op. 14
Hakon Jarl, Op. 16

Jan Mráček *violin*
Jakub Hrůša *conductor*

In the music world, there have been polemical debates for years about how orchestras should plan their programming. The core of the dispute is over whether the programming directors or the performers should have the last word. The programme of the fifth concert in Subscription Series B is an example of a programme put together by the conductor. He was guided by the sound effect of the compositions on the listeners and the core of the programme was determined by a long-term recording project. With Jakub Hrůša, the Czech Philharmonic is recording the complete orchestral works of Josef Suk, consisting of both large-scale and several shorter compositions, including the famous Meditation on the Old Czech Chorale 'St. Wenceslas' and the Sokol movement march Towards a New Life, with which Suk won an anonymous composition competition. Suk thus became the main composer of the evening and Jakub Hrůša was faced with the rather difficult task of building a logical yet musically attractive programme around Suk's music.

Bedřich Smetana's Swedish symphonic poems belong to his popular works and they are frequently performed abroad. The Suk as well as the Smetana triptych are also a clear demonstration of the characteristic features and stylistic differences of the two composers and they represent the best of Czech orchestral music. The number three, which accompanies us throughout the evening, also represents the three composers, opening with the youngest of them, Leoš Janáček, whose Violin Concerto will be played by Czech Philharmonic concertmaster Jan Mráček, winner of the Fritz Kreisler International Competition in Vienna.

B6

April 2021

28 Apr. 2021 Wednesday
29 Apr. 2021 Thursday
30 Apr. 2021 Friday

7:30 p.m. Dvořák Hall

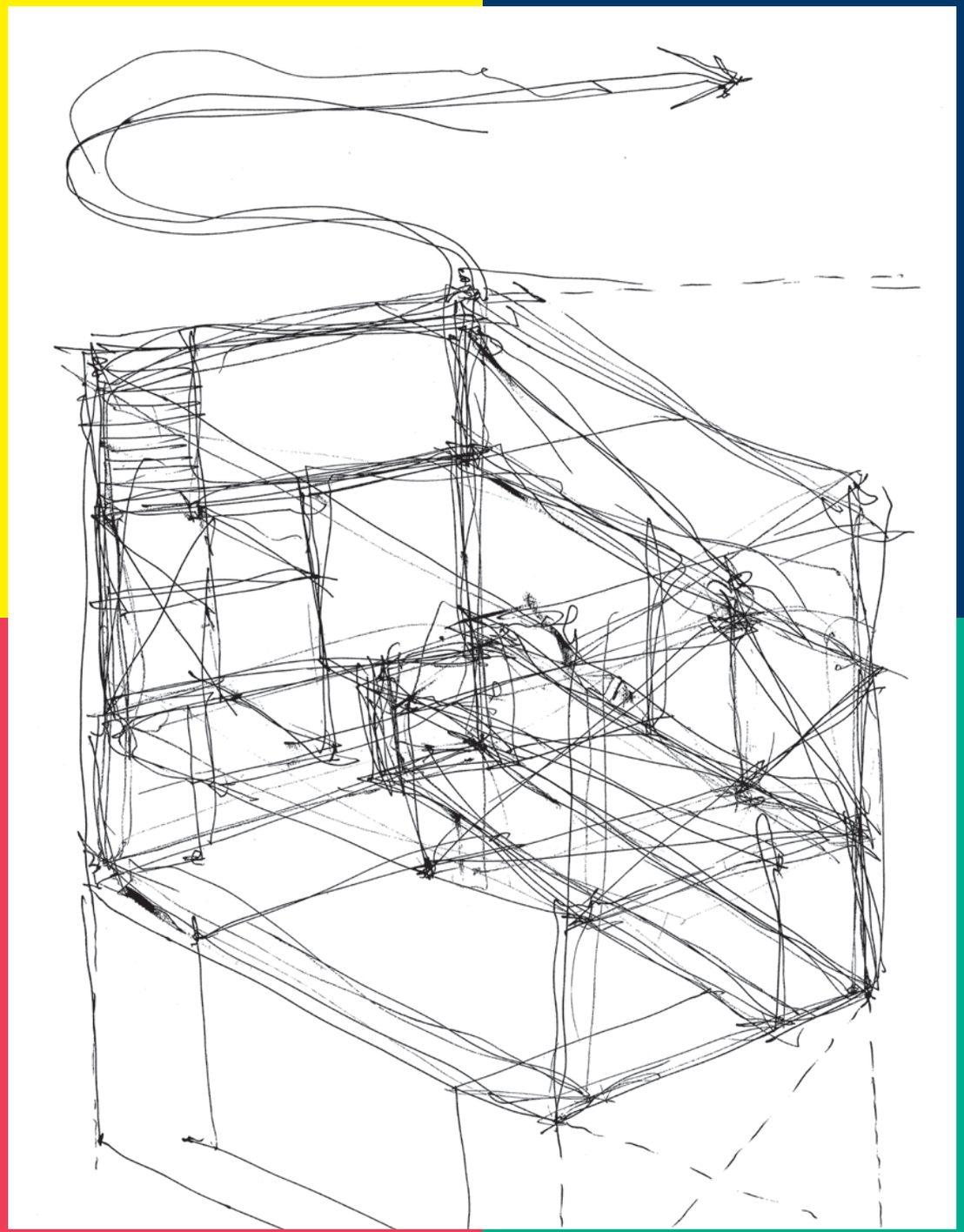
Thomas Larcher
Piano Concerto (world première)

Gustav Mahler
Symphony No. 1 in D Major

Kirill Gerstein *piano*
Semyon Bychkov *conductor*

Kirill Gerstein systematically focuses on promoting new compositions. This is given in part by the path that led him to classical music. He had originally wanted to be a jazz pianist and graduated from the prestigious Berklee College of Music, other graduates of which include Diana Krall, John Scofield, Hiromi, Alan Silvestri, and Howard Shore. Among the Czech musicians to have studied there are Emil Viklický and Tomáš Kačo. Kirill Gerstein's studies at Berklee equipped him with extensive knowledge in the areas of jazz and improvisation, which he puts to use both in the classical repertoire – for example in the interpretation of Gershwin's Rhapsody in Blue with the use of authentic improvisational elements – and when studying new compositions.

After graduating from Berklee, Gerstein moved to Budapest, where he learned classical piano, which has been his focus to this day. He seeks out difficult, noteworthy works. Last year, he recorded Busoni's Piano Concerto, which is regarded as one of the world's most difficult. He also won great acclaim for his recording of the Piano Concerto by Thomas Adès, issued on the Deutsche Grammophon label. On the album, the composer himself is conducting the Boston Symphony Orchestra. Semyon Bychkov also regularly performs works by Austrian composer Thomas Larcher and the concerto commissioned by the Czech Philharmonic will also be performed with the same soloist at the Konzerthaus in Vienna. In the second half of the programme, Mahler's First Symphony stands for another piece in the project to record the composer's complete symphonies, which we are preparing for the Decca label.



SUBSCRIPTION SERIES

C

Subscription Series C opens with a unique concert for the 250th anniversary of the birth of Ludwig van Beethoven. Almost on the exact date of this event, legendary Austrian musician Rudolf Buchbinder will play and conduct three of the composer's piano concertos. The second concert of the series will present the world première of a work by Czech composer Miloš Orson Štědroň for two trombones – outstanding trombonists of the Czech Philharmonic will play the solo parts. Under the baton of David Robertson, Ivo Kahánek will play Ravel's Piano Concerto for the Left Hand, and that programme will also feature Gershwin's famous tone poem American in Paris. Within the third programme, Tomáš Netopil will present two less well known composers who initially had a Brno connection and then worked abroad – Jan Novák and Erich Wolfgang Korngold. Czech Philharmonic concertmaster Jiří Vodička will perform Korngold's Violin Concerto. The highpoint of the programme will be Franck's Symphony in D Minor. Leading the fourth programme of Series C will be Chief Conductor of the Czech Philharmonic Semyon Bychkov. Soprano Chen Reiss and bass Boris Prýgl will appear in Johannes Brahms's monumental German Requiem.

PRELUDES TO SUBSCRIPTION CONCERTS

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, Jindřich Bálek, Pavel Ryjáček, or Petr Kadlec lead the discussion.

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 1,100
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 ceskafilharmonie.cz. Reservations and information are available through Czech Philharmonic Customer Service.

C1

December 2020

3 Dec. 2020 Thursday
4 Dec. 2020 Friday

7:30 p.m. Dvořák Hall

5 Dec. 2020 Saturday

3 p.m. Dvořák Hall

Ludwig van Beethoven
Piano Concerto No. 2 in B Flat Major, Op. 19

Ludwig van Beethoven
Piano Concerto No. 4 in G Major, Op. 58

Ludwig van Beethoven
Piano Concerto No. 3 in C Minor, Op. 37

Rudolf Buchbinder *piano*, *conductor*

When deciding which pianist to approach with an offer of performing Beethoven's complete piano concertos, Rudolf Buchbinder was the clear choice for us. Alongside Friedrich Gulda and Alfred Brendel, he has been one of the most sought-after interpreters of Beethoven in Austria. We first encountered Mr. Buchbinder in a performance of Brahms's Second Piano Concerto at the Konzerthaus in Vienna. Conducting the Vienna Symphony Orchestra at the time was Semyon Bychkov's brother Yakov Kreizberg and Mr. Buchbinder, who was enjoying a well-deserved glass of whiskey in his dressing room, seemed fresh enough to repeat the work lasting nearly one hour straight away. Instead, however, he invited us to the nearby Hotel Imperial for an afternoon coffee and the local speciality: apricot filled doughnuts.

Buchbinder is not only a universally gifted artist, but also a capable organiser. For many years he has successfully led an international music festival in Grafenegg, to which he invites the best soloists and orchestras from all over the world. He enjoys the perks of friendships with many musicians in chamber music projects and he will also be celebrating the Beethoven anniversary with a recital for the Czech Chamber Music Society. Mr. Buchbinder has recorded all of Beethoven's piano concertos with the Vienna Philharmonic, conducting from the piano. This past season he appeared in Prague with Semyon Bychkov and Tomáš Netopil. For the next three concertos, however, he will be performing as he did in Vienna, i.e. without a conductor.

C2

March 2021

18 Mar. 2021 Thursday
19 Mar. 2021 Friday

7:30 p.m. Dvořák Hall

20 Mar. 2021 Saturday

3 p.m. Dvořák Hall

Igor Stravinsky
Symphonies of Wind Instruments

Maurice Ravel
Piano Concerto for the Left Hand in D Major

Miloš Orson Štědroň
Bimetal – Concerto for two trombones and orchestra (world première)

George Gershwin
An American in Paris

Ivo Kahánek *piano*
Lukáš Moťka *trombone*
Robert Kozánek *trombone*
David Robertson *conductor*

Among the several Czech Philharmonic commissions for music by Czech and foreign composers is a new work by Miloš Orson Štědroň. We wanted to give one of the orchestra players the opportunity of appearing as a soloist. When the composer presented the piece, we were twice pleased. Firstly, there were two soloists instead of one, and we also liked the idea of showcasing the wide range of performance skills of both our first trombonists, Robert Kozánek and Lukáš Moťka.

David Robertson is one of the few top conductors who is willing to devote precious time in his busy schedule to learning a brand new work. His vast experience with contemporary music, his knowledge of the music by Olivier Messiaen, and his role as the director of the Ensemble Intercontemporain have made Robertson an exceptionally versatile and sought-after artist. He has been appearing regularly with the Czech Philharmonic in recent seasons and his concerts are always characteristic for their interesting programme. He has put Štědroň's new work alongside Gershwin's popular and evocative composition An American in Paris and has entrusted the opening of the concert to the wind section of the Czech Philharmonic. As the soloist in Ravel's Piano Concerto in D Major, he has invited the Czech pianist Ivo Kahánek, whom he had heard on a recording of Dvořák and Martinů with Jakub Hrůša and the Bamberg Symphony Orchestra. So you can look forward to a Czech soloist in an international programme, the common elements of which are tone colour and the striking use of the effects that the modern orchestra has to offer.

C3

April 2021

8 Apr. 2021 Thursday
9 Apr. 2021 Friday

7:30 p.m. Dvořák Hall

10 Apr. 2021 Saturday

3 p.m. Dvořák Hall

Jan Novák
Philharmonic Dances

Erich Wolfgang Korngold
Violin Concerto in D Major, Op. 35

César Franck
Symphony in D Minor

Jiří Vodička *violin*
Tomáš Netopil *conductor*

The April programme of Series C opens with two composers associated with the city of Brno. Jan Novák was born in Nová Říše, but he received his musical education at the Brno Conservatoire. He also dedicated his Philharmonic Dances to the Brno Philharmonic shortly after its founding and the work immediately became firmly entrenched in the orchestra's repertoire. Novák was a pupil of Vilém Petrželka, Pavel Bořkovec, and Bohuslav Martinů. Besides classical works, he also wrote music for films including Kachyňa's Coach to Vienna and Karel Zeman's The Stolen Airship.

Brno native Erich Wolfgang Korngold was famous for film music. It even saved his life. At the request of the Warner Brothers film studio he travelled from Vienna to Hollywood in 1938, thereby escaping the annexation of Austria by Nazi Germany. He won an Oscar for his music to the film The Adventures of Robin Hood, which he composed after arriving in America. Korngold decided that he would only compose film music until the end of the war. His Violin Concerto was the first work he wrote after the defeat of Hitler's Germany. In the concerto there is a reflection of nostalgia for the Viennese "fin de siècle" and the work is dedicated to the widow of Korngold's teacher, Alma Mahler.

César Franck wrote his only symphony just two years before his death, having been encouraged by the success of his Symphonic Variations for piano and orchestra. In France in those days, the symphonic genre was regarded as German and after the première of the work, the French critics condemned the symphony as dull, gloomy, and clumsy. Just two years later, it was already one of the most famous symphonic compositions in the entire world.

C4

June 2021

17 June 2021 Thursday
18 June 2021 Friday

7:30 p.m. Dvořák Hall

19 June 2021 Saturday

3 p.m. Dvořák Hall

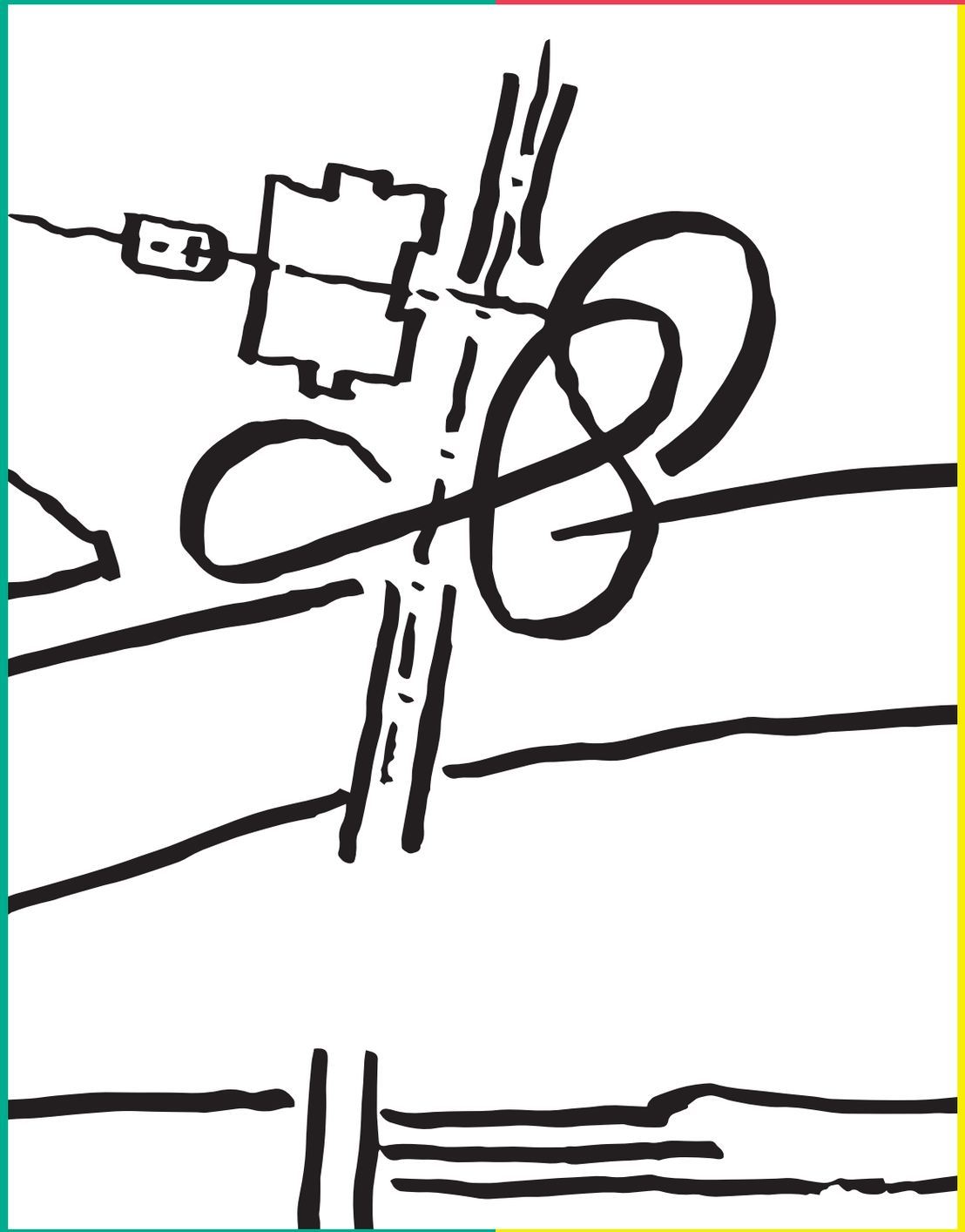
Johannes Brahms
A German Requiem, Op. 45

Chen Reiss *soprano*
Boris Prýgl *bass*
Czech Philharmonic Choir of Brno
Petr Fiala *choirmaster*
Semyon Bychkov *conductor*

Brahms's German Requiem is a deeply personal work. He began contemplating it already in 1854, when his friend Robert Schumann attempted suicide. Brahms discovered the title two years later in Schumann's estate. Brahms's first attempt at composing a Requiem turned into the Piano Concerto in D Minor (1857). It was only after the death of Brahms's mother eight years later that the work was actually composed. It originally had only six movements and was written for baritone, choir, and orchestra. As the fifth movement, Brahms later inserted a soprano solo to the text "I will console you as one is consoled by his mother."

Brahms himself picked out the texts from Luther's German translation of the Bible and he avoided the usual liturgical sequence, the Dies Irae, the fury and horror of which had been set to music colourfully by other composers. Rather than emphasising the theme of the Last Judgement, Brahms instead wished to give comfort to those who remained alive. In a letter to Clara Schumann, Brahms actually mentions a "Human Requiem". The emphasis on the human dimension of music and the content make the German Requiem one of the kindest and most popular compositions of its kind.

The public reacted coolly to a performance of the first three movements in Vienna in 1867, but the premières of six movements in Bremen and then of the complete seven-movement work in Leipzig two years later were received with clear enthusiasm, setting the German Requiem on its way to the hearts of listeners around the world.



SPECIAL NON-SUBSCRIPTION CONCERTS

M

The 125th season will offer a greater wealth of special concerts and also some changes. Chief Conductor of the Czech Philharmonic Semyon Bychkov will prepare the traditional opening concerts with star soloists: pianist Daniil Trifonov and trumpet player Selina Ott in Shostakovich's Concerto for piano, trumpet, and strings. The second half of the programme will feature Mahler's 5th Symphony. A new event is the Velvet Revolution Concert, which will be held on two evenings, establishing a tradition that will become part of the special concerts of the Czech Philharmonic. These concerts will take the place of the former Concerts for Students' Day by the Czech Student Philharmonic. Semyon Bychkov is preparing a programme connected with the stirring history of the 20th century – Kabeláč's Mystery of Time and Shostakovich's Leningrad Symphony. Two concerts in December will highlight the Advent atmosphere – Haydn's oratorio The Creation under the baton of Petr Altrichter and with outstanding singers. There will be the traditional triptych of events for the arrival of the new year: the Special New Year's Eve Dress Rehearsal, the New Year's Eve Afternoon Concert, and the New Year's Day Concert prepared by Principal Guest Conductor Tomáš Netopil with the Czech Philharmonic and soloists. The season will close with the traditional Open Air Concert on Hradčany Square. It is also becoming a tradition that the concert is dedicated to the memory of Jiří Bělohlávek.

M1

Opening Concerts of the Season
Tribute Concerts to Václav Neumann

September 2020

23 Sept. 2020 Wednesday
24 Sept. 2020 Thursday

7:30 p.m. Dvořák Hall

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 ceskafilharmonie.cz. Reservations and information are available through the Czech Philharmonic Customer Service.

Dmitri Shostakovich
Piano Concerto No. 1 in C Minor, Op. 35
for piano, trumpet, and strings

Gustav Mahler
Symphony No. 5 in C Sharp Minor

Daniil Trifonov *piano*
Selina Ott *trumpet*
Semyon Bychkov *conductor*

Co-funded by the Creative Europe Programme of the European Union

ClassicalFutures.eu

We are dedicating the opening concerts to the memory of Václav Neumann; the 100th anniversary of his birth falls on 29 September. One of his most important artistic achievements at the helm of the Czech Philharmonic was the now legendary recording of all of Mahler's symphonies between 1976 and 1982. Present Chief Conductor Semyon Bychkov is having the orchestra record a complete Mahler cycle for the first time since then. For this reason, as a tribute to Václav Neumann, we have included one of Mahler's best known symphonies on the programme of the opening concert.

Gustav Mahler spent two years writing the symphony and it reflects the beginning of his relationship with Alma, who would later become his wife. The slow movement, Adagietto, is regarded as Mahler's love letter to Alma. The composer himself was aware that his music was ahead of the time in which he was living. After the première, he declared: "Nobody understood it. I would love to conduct the première fifty years after my death." According to Herbert von Karajan, in the Fifth Symphony, "you forget that time has passed. A great performance of the Fifth is a transforming experience. The fantastic finale almost forces you to hold your breath."

The concert begins with an equally powerful musical experience. Playing Shostakovich's First Piano Concerto will be without exaggeration one of the best pianists of today, Daniil Trifonov, whose honours include victory at the Tchaikovsky Competitions in Moscow, a Grammy, and a Gramophone Award. Along with him, you will be able to admire the artistry of the young trumpet player Selina Ott, who won the prestigious ARD Competition in Munich.

M2

Velvet Revolution Concerts

November 2020

17 Nov. 2020 Tuesday
18 Nov. 2020 Wednesday

8 p.m. Dvořák Hall

Miloslav Kabeláč
The Mystery of Time, Op. 31, passacaglia for large orchestra

Dmitri Shostakovich
Symphony No. 7 in C Major, Op. 60 ("Leningrad")

Semyon Bychkov *conductor*

For several years, we have been thinking about a special concert that would decorate our concert season and would also commemorate an important date in the history of this country. The holiday of Saint Wenceslas came to mind, as did the date of the founding of Czechoslovakia as an independent state, and Struggle for Freedom and Democracy Day. The Saint Wenceslas holiday is in September, right at the time of the Dvořák Prague Festival, and the October commemoration of the founding of Czechoslovakia is already connected with a number of official public events. For the Czech Philharmonic, however, the last of the three, 17th of November, is also a holiday with immanent ties to the orchestra's history.

Above all, we wanted to create a tradition of concerts that would provide an artistic experience of depth and would be a truly special musical event. The programme would always be connected with the theme of freedom expressed in music. Taking the baton for the first three years will be exceptional conductors Semyon Bychkov, Jakub Hrůša, and Sir Simon Rattle. The soloists will also be special, you will learn their names when the new seasons are announced. For the first year, however, we have chosen a purely orchestral programme, reflecting the history of our orchestra and the personal relationship of Chief Conductor Semyon Bychkov with Shostakovich's Seventh Symphony, which was written in the conductor's home town, Leningrad. In recent years, Kabeláč's masterful passacaglia has begun to appear on the programmes of top orchestras around the world and Shostakovich's Leningrad Symphony is an embodiment of perhaps the greatest victory of the human spirit and of unbroken desire for freedom in all of music history.

M3

Special Christmas Concerts

December 2020

10 Dec. 2020 Thursday
11 Dec. 2020 Friday

7:30 p.m. Dvořák Hall

Joseph Haydn
The Creation, oratorio for soloists, choir, and orchestra, Hob. XXI:2

Marta Reichelová *soprano*
Petr Nekoranec *tenor*
Jozef Benci *bass*
Prague Philharmonic Choir
Lukáš Vasilek *choirmaster*
Petr Altrichter *conductor*

For our Christmas Concert, we have prepared a pre-Christmas gift for our listeners in the form of one of the most beautiful compositions in the entire history of sacred music. Haydn was inspired to compose The Creation during his visit to London, where he heard Handel's oratorio Israel in Egypt performed at Westminster Abbey by over a thousand musicians. Haydn was so struck by the beautiful, monumental sound that he decided on the spot to write a work of similar beauty celebrating the human spirit.

Johann Peter Salomon brought Haydn a libretto in English titled The Creation, which was originally supposed to have been used by Handel. The text quotes from Genesis, Milton's Paradise Lost, and the Book of Psalms. The imperial librarian in Vienna, Gottfried van Swieten, translated the text into German, so Haydn was soon able to start working on it.

The Viennese nobility attended the first performance at the Schwarzenberg Palace on 29 April 1798. At the concert, which Haydn conducted, the composer felt "a chill run down his spine". The public première a year later at the Burgtheater was the greatest triumph of Haydn's career. The public showered their praise for Haydn with shouts of "Long live music!" Berlioz's later criticism now tends to evoke a smile: "I have always felt a profound antipathy for this work. […] Its lowing oxen, its buzzing insects, its light in C major which dazzles one like a Carcel lamp […] they make me want to murder somebody."

M4 | M5 | M6

Special New Years's Eve Dress Rehearsal
New Year's Eve Afternoon Concert, New Year's Concert

December 2020

31 Dec. 2020 Thursday

11 a.m. Dvořák Hall
5 p.m. Dvořák Hall

January 2021

1 Jan. 2021 Friday

8 p.m. Dvořák Hall

Concert is organised by the Czech Philharmonic in cooperation with Impresario – Czech Artist Agency.

Julius Fučík
Entry of the Gladiators, march, Op. 68

Julius Fučík
The Grouchy Old Bear, polka for bassoon and orchestra, Op. 210

Josef Suk
Playing at Swans and Peacocks, 2nd movement of A Fairy Tale, Op. 16

Václav Trojan
The Frog from music for the fairytale The Emperor's Nightingale

Oskar Nedbal
Cavalier Waltz from the operetta Polish Blood

Václav Vačkář
Memories of Zbiroh

Julius Fučík
Winter Storms Waltz, Op. 184

Czech Philharmonic
Jiří Vodička *violin**
Jan Mráček *violin**
Václav Petr *cello**
Robert Kozánek *trombone*
Ondřej Roskovec *bassoon*
Jaroslav Halíř *trumpet*
Tomáš Netopil *conductor*

* Only in New Years's Eve Dress Rehearsal and New Year's Concert.

Bedřich Smetana
The Kiss, overture to the opera

Jan Kučera*
Concerto grosso for two violins, cello and orchestra (world première)

Antonín Dvořák
Polonaise from Act II of the opera Rusalka, Op. 114

Antonín Dvořák
Rondo in G Minor, Op. 94 for cello and orchestra

Bedřich Smetana
Skočná (Dance of the Comedians) from the opera The Bartered Bride

Antonín Dvořák
Slavonic Dance No. 2 in E Minor, Op. 46

Antonín Dvořák
Slavonic Dance No. 8 in G Minor, Op. 46

This time, our annual shared musical welcoming in of the New Year will also be a birthday celebration. On 4 January 2021 it will have been 125 years since the musicians of the Czech Philharmonic first gathered on the stage of the Dvořák Hall under the baton of Antonín Dvořák. In the course of one and a quarter century, the leading Czech orchestra has undergone an initial struggle to maintain its existence, has grown artistically, and over the following decades has fulfilled one of its greatest goals by performing before capacity audiences in prestigious concert halls around the world.

We have decided to celebrate the New Year and this major anniversary "in dance rhythm" with works exclusively by Czech composers. Their music will give each instrumental group and their principal players including the concertmasters a chance to shine.There will be selections from Dvořák's Slavonic Dances, Suk's stylised polka from the second movement of A Fairy Tale, Op. 16, Smetana's overture to the opera The Kiss, and a popular piece by Václav Trojan titled The Frog. The music of Dvořák's pupil Oskar Nedbal will not be overlooked, either – a conductor, composer, and violist, Nedbal was an important figure in the European musical circles of his day. He had a major influence over the Czech Philharmonic's artistic development, and he also led the orchestra out of financial difficulties. 24 December 2020 will be the 90th anniversary of his death. We will also be hearing the Cavalier Waltz from Nedbal's operetta Polish Blood. We will also remember the music of another of Dvořák's pupils, Julius Fučík, who dedicated pieces to the Czech Philharmonic including the march Sempre avanti!

For the occasion of the Czech Philharmonic jubilee, Jan Kučera has composed a Concerto grosso for two violins, cello and orchestra. Concertmasters Jiří Vodička, Jan Mráček, and Václav Petr will feature in the world première of Kučera's concerto.

Requested dress code for New Year's Concert is Black Tie.

M7

Open Air Concert dedicated to Jiří Bělohlávek

June 2021

23 June 2021 Wednesday

8:20 p.m. Hradčany Square

Famous opera melodies from around the world

Czech Philharmonic
Soloists TBA
Petr Altrichter *conductor*

OPEN AIR
KONCERT
OPEN AIR
KONCERT
SECURITY

OTHER CONCERTS IN PRAGUE

Dvořák Prague Festival,
opening concert

4 Sept. 2020 Dvořák Hall, Rudolfinum

5 Sept. 2020 Dvořák Hall, Rudolfinum

Antonín Dvořák
Cello Concerto in B Minor,
Op. 104

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

Václav Petr *cello*
Semyon Bychkov *conductor*

Dvořák Prague Festival

10 Sept. 2020 Dvořák Hall, Rudolfinum

Ludwig van Beethoven
Piano Concerto No. 4 in G Major,
Op. 58

Josef Suk
Symphony in E Major, Op. 14

Martin Kasík *piano*
Jakub Hrůša *conductor*

Dvořák Prague Festival

14 Sept. 2020 Dvořák Hall, Rudolfinum

Ludwig van Beethoven
Violin Concerto in D Major, Op. 61

Josef Suk
Asrael, Symphony in C Minor, Op. 27

Jan Mráček *violin*
Jakub Hrůša *conductor*

Dvořák Prague Festival

17 Sept. 2020 Dvořák Hall, Rudolfinum

Antonín Dvořák
Serenade for Strings in E Major,
Op. 22

Josef Suk
Serenade for Strings in E Flat
Major, Op. 6

Bohuslav Martinů
Concertino for Piano Trio
and String Orchestra, H 232

Josef Špaček *violin,*
artistic leader of the project
Tomáš Jamník *cello*
Lukáš Vondráček *piano*
Czech Philharmonic Chamber Orchestra

Dvořák Prague Festival,
closing concert

**20 Sept. 2020, Dvořák Hall,
Rudolfinum**

Sergei Rachmaninoff
Piano Concerto No. 2 in C minor,
Op. 18

Antonín Dvořák:
In Nature’s Realm, Op. 91

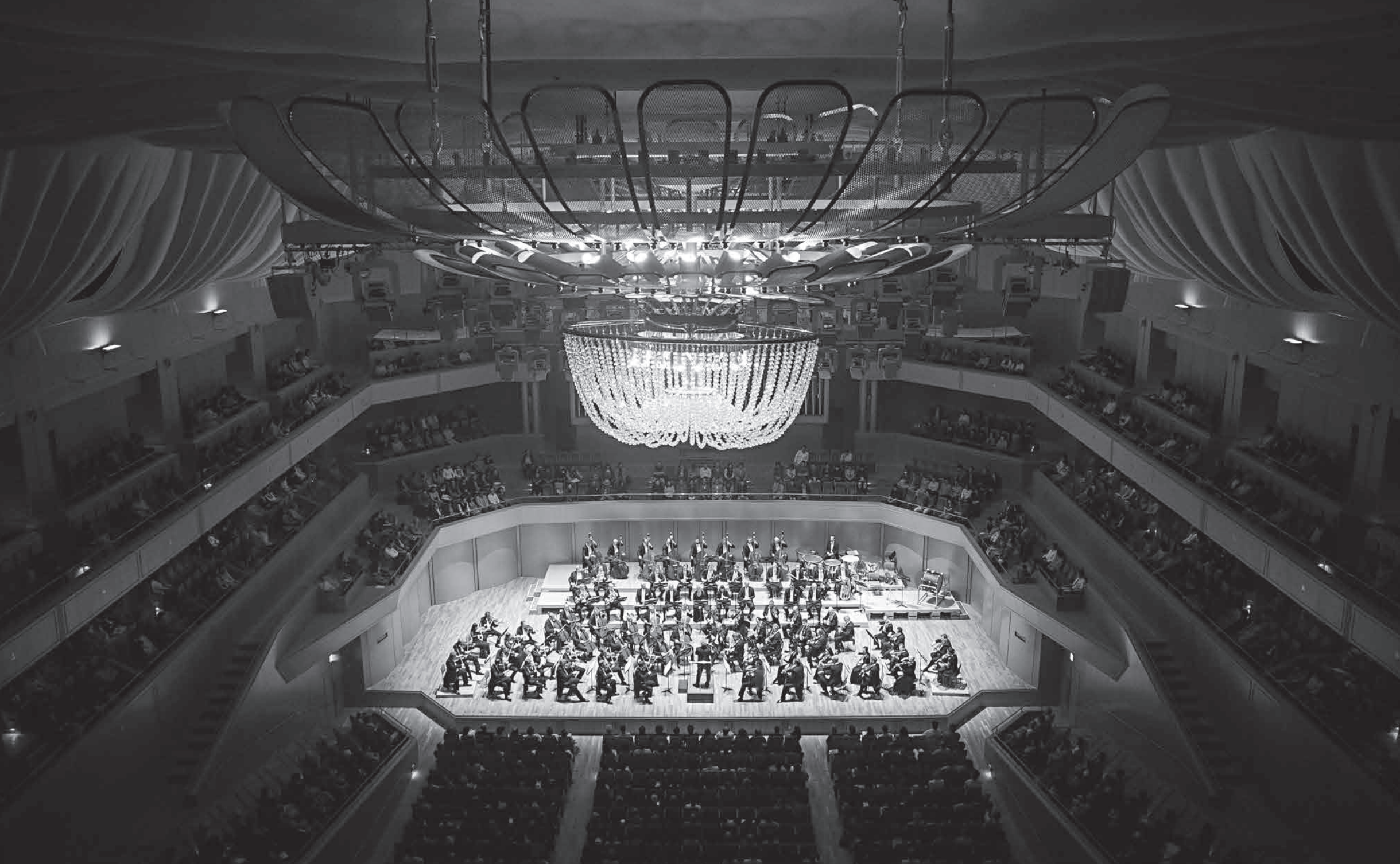
Antonín Dvořák:
Te Deum, Op. 103

Lukáš Vondráček *piano*
soprano TBC
baritone TBC
Prague Philharmonic *Choir*
Lukáš Vasilek *choirmaster*
Petr Altrichter *conductor*

Prague Spring Festival

**3 June 2021 Smetana Hall,
Municipal House***

* The festival will announce the programme and soloists in November.



TOURS

In its 125th season, the Czech Philharmonic will be playing a total of twenty-three concerts abroad and three perfomances at significant Czech fesivals outside Prague – two in Litomyšl and one in Český Krumlov.

All of the foreign tours will be with orchestra's Chief Conductor Semyon Bychkov and with top soloists. They will play music by Czech composers (Antonín Dvořák, Miloslav Kabeláč, Bohuslav Martinů) including Bohemian native Gustav Mahler, and works by composers from around the world (Dmitri Shostakovich, Johannes Brahms, Wolfgang Amadeus Mozart, et al). Contemporary composers will not be neglected, and their works will also be presented to the public abroad.

The list of the most important concert halls to be visited by the Czech Philharmonic is truly impressive: the Konzerthaus in Vienna (three times this season), the NCPA in Beijing, the National Concert Hall in Taipei, the Philharmonie de Paris, BOZAR in Brussels, the Concertgebouw in Amsterdam, London's Barbican Centre, the Reduta in Bratislava, and Madrid's Auditorio Nacional.

Early in the season, the orchestra is going to the most prestigious European festivals in Spain (Santander and San Sebastian) and Scotland (Edinburgh). Then in September will be the first concert at the Konzerthaus in Vienna with the pianist Daniil Trifonov. In October a concert at the festival in Český Krumlov with Czech pianist Ivo Kahánek will be followed by major tour of China and Taiwan with the violinist Renaud Capucon.

In February, the Czech Philharmonic, Semyon Bychkov, and the Labèque sisters will tour European capitals, playing in the most famous concert halls in Vienna, Paris, Brussels, Amsterdam, and London. This will include the second of three concerts this season for the orchestra's residency at the Konzerthaus, and the orchestra will be returning to the new hall at the Philharmonie de Paris a year and a half after its three successful concerts there in 2019. The Czech Philharmonic is also returning to BOZAR in Brussels after twelve years absence and to the great Concertgebouw in Amsterdam for the first time in nineteen years. It has been just as long since the orchestra last played at the prestigious Barbican Centre – home of the London Symphony Orchestra and of the BBC Symphony Orchestra.

The third residency performance at the Konzerthaus will take place in May in conjunction with a concert in Bratislava. This time, pianist Kirill Gerstein will be the soloist.

In May, the orchestra will set off for a Spanish tour – six years after its last concert there, the philharmonic is to perform in the famous Auditorio Nacional de Música in Madrid and will also return to Valencia after 11 years with programme featuring Katia and Marielle Labèque as well as Gautier Capuçon.

In accordance with tradition, the season of the Czech Philharmonic will culminate with two performances at a partner event, the Smetana's Litomyšl National Festival. This time, it will be led by its Principal Guest Conductor Tomáš Netopil, and concertmaster Jiří Vodička will appear as the soloist.

CZECH PHILHARMONIC

25 Aug. 2020 Palacio de Festivales de Cantabria, Festival Internacional de Santander, Santander, Spain

Dmitri Shostakovich
Cello Concerto No. 1 in E Flat Major, Op. 107

Gustav Mahler
Symphony No. 5 in C Sharp Minor

Gautier Capuçon *cello*
Semyon Bychkov *conductor*

26 Aug. 2020 Kursaal, Quincena Musical de San Sebastian, San Sebastian, Spain

Dmitri Shostakovich
Cello Concerto No. 1 in E Flat Major, Op. 107

Gustav Mahler
Symphony No. 5 in C Sharp Minor

Gautier Capuçon *cello*
Semyon Bychkov *conductor*

29 Aug. 2020 Usher Hall, Edinburgh International Festival, Edinburgh, United Kingdom

Dmitri Shostakovich
Cello Concerto No. 1 in E Flat Major, Op. 107

Gustav Mahler
Symphony No. 5 in C Sharp Minor

Gautier Capuçon *cello*
Semyon Bychkov *conductor*

30 Aug. 2020 Usher Hall, Edinburgh International Festival, Edinburgh, United Kingdom

Johannes Brahms
A German Requiem, Op. 45

Chen Reiss *soprano*
Boris Prýgl *bass*
Edinburgh Festival Chorus
Aidan Oliver *choirmaster*
Semyon Bychkov *conductor*

AUSTRIA

25 Sept. 2020 Konzerthaus, Vienna, Austria

Dmitri Shostakovich
Piano Concerto No. 1 in C Minor, Op. 35

Gustav Mahler
Symphony No. 5 in C Sharp Minor

Daniil Trifonov *piano*
Selina Ott *trumpet*
Semyon Bychkov *conductor*

CZECH REPUBLIC

3 Oct, 2020 Castle Riding Hall, Český Krumlov, Czech Republic

Dmitri Shostakovich
Piano Concerto No. 1 in C Minor, Op. 35

Gustav Mahler
Symphony No. 5 in C Sharp Minor

Ivo Kahánek *piano*
Stanislav Masaryk *trumpet*
Semyon Bychkov *conductor*

CHINA AND TAIWAN

14–26 Oct. 2020

14 Oct. 2020 Changsha Concert Hall, Changsha, China

16 Oct. 2020 Wuxi Frant Theatre, Wuxi, China

18 Oct. 2020 National Centre for the Performing Arts, Beijing, China

20 Oct. 2020 Shanghai Concert Hall, Shanghai, China

21 Oct. 2020 Quidong Grand Theatre, Quidong, China

22 Oct. 2020 Jiangsu Grand Theatre, Nanjing, China

23 Oct. 2020 Jiangsu Grand Theatre, Nanjing, China

26 Oct. 2020, National Concert Hall, Taipei, Taiwan

Renaud Capuçon *violin*
Semyon Bychkov *conductor*

EUROPEAN CAPITALS

8 Feb. 2021 Konzerthaus, Vienna, Austria

Bryce Dessner
New composition for orchestra
(title TBA)

Wolfgang Amadeus Mozart
Concerto No. 10 in E Flat Major
for two pianos and orchestra,
K 365

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

Katia and Marielle Labèque
pianos
Semyon Bychkov *conductor*

9 Feb. 2021 Philharmonie de Paris, Paris, France

Bryce Dessner
New composition for orchestra
(title TBA)

Wolfgang Amadeus Mozart
Concerto No. 10 in E Flat Major
for two pianos and orchestra,
K 365

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

Katia and Marielle Labèque
pianos
Semyon Bychkov *conductor*

10 Feb. 2021 Bozar, Brussels, Belgium

Bryce Dessner
New composition for orchestra
(title TBA)

Wolfgang Amadeus Mozart
Concerto No. 10 in E Flat Major
for two pianos and orchestra,
K 365

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

Katia and Marielle Labèque
pianos
Semyon Bychkov *conductor*

11 Feb. 2021 Concertgebouw, Amsterdam, Netherlands

Miloslav Kabeláč
The Mystery of Time, Op. 31,
passacaglia for large orchestra

Wolfgang Amadeus Mozart
Concerto No. 10 in E Flat Major
for two pianos and orchestra,
K 365

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

Katia and Marielle Labèque
pianos
Semyon Bychkov *conductor*

13 Feb. 2021 Barbican Centre, London, United Kingdom

Miloslav Kabeláč
The Mystery of Time, Op. 31, passacaglia for large orchestra

Wolfgang Amadeus Mozart
Concerto No. 10 in E Flat Major for two pianos and orchestra, K 365

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

Katia and Marielle Labèque *pianos*
Semyon Bychkov *conductor*

AUSTRIA AND SLOVAKIA

3 May 2021 Konzerthaus, Vienna, Austria

4 May 2021 Reduta, Bratislava, Slovakia

Thomas Larcher
New composition – piano concerto (title TBA)

Gustav Mahler
Symphony No. 1 in D Major

Lawrence Power *viola*
Semyon Bychkov *conductor*

SPAIN

17 May 2021 Palau de la Música, Valencia, Spain

18 May 2021 Auditorio Nacional de Música, Madrid, Spain

Bryce Dessner
New composition for orchestra (title TBA)

Bohuslav Martinů
Concerto for Two Pianos and Orchestra, H 292

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

Katia and Marielle Labèque *pianos*
Semyon Bychkov *conductor*

19 May 2021 Auditorio Nacional de Música, Madrid, Spain

Richard Strauss
Don Quixote, Op. 35, symphonic poem

Gustav Mahler
Symphony No. 1 in D Major

Gautier Capuçon *cello*
Semyon Bychkov *conductor*

CZECH REPUBLIC

1 July 2021 Smetana's Litomyšl National Festival, Litomyšl Castle, Czech Republic

Bedřich Smetana
Festive Overture in D Major, Op. 4

Erich Wolfgang Korngold
Violin Concerto in D Major, Op. 35

Johannes Brahms
Symphony No. 1 in C Minor, Op. 68

Jiří Vodička *violin*
Tomáš Netopil *conductor*

2 July 2021 Smetana's Litomyšl National Festival, Litomyšl Castle, Czech Republic

Antonín Dvořák
Slavonic Dances, Op. 46
Slavonic Dances, Op. 72

Tomáš Netopil *conductor*

BROADCASTS AND RECORDINGS

The jubilee 125th season will bring some innovations in the area of recordings. The first of them is the creation of the Czech Phil Media label. With the help of advanced recording technology installed for that purpose in the Rudolfinum's Dvořák Hall, the Czech Philharmonic makes video recordings of the highest quality under the new label featuring selected concerts and education projects, and through its partners the recordings will be distributed to viewers all around the world.

Side by side with this comes another novelty – the Czech Philharmonic launches collaboration with the German company EuroArts which will distribute the audio-visual recordings from the Czech Phil Media collection internationally. This collaboration will cover distribution for TV broadcasts as well as online video-on-demand platforms. The Czech Phil Media recordings will thus be available to audiences all around the world as TV broadcasts and online streams on demand but selected concerts will also be streamed live. International audiences were already able to watch a live TV broadcast of a concert from the Rudolfinum for the first time in the middle of the previous season. The French TV channel Mezzo Live HD streamed live to 40 countries around the globe the subscription concert with the piano duo of sisters Katia and Marielle Labèque, Ivo Kahánek, Michael Kroutil and Czech Philharmonic Chief Conductor and Music Director Semyon Bychkov.

Recordings will also be part of the 2020/2021 season. After the internationally successful CD set of Tchaikovsky's symphonies, piano concertos and other selected symphonic works, released by the Decca record label last year, the Czech Philharmonic has two new long-term recording projects. The cycle of Mahler's symphonies with Semyon Bychkov is already in progress with the Decca label planning to release the recording of Symphony No. 2 and make studio recordings of symphonies no. 5 and 1 during this season. The second project is a cycle of live recordings of significant symphonic works by Josef Suk with Principal Guest Conductor Jakub Hrůša. This cycle will also stretch across several seasons.

To celebrate the 125th anniversary of the Czech Philharmonic, talks are under way to release a studio recording of Dvořák's Symphony No. 9 "From the New World" with Semyon Bychkov.

Because of the COVID-19 pandemic, the planned recording project with Janáček's opera Káťa Kabanová conducted by Jakub Hrůša, starring Kateřina Kněžíková and Aleš Briscein in the lead roles, which was to be released by the Czech label Supraphon in April 2020, was sadly cancelled. Nevertheless, talks are in progress with Supraphon to make a live recording of The Cunning Little Vixen conducted by Sir John Eliot Gardiner at November subscription concerts.

For its 125th jubilee season, the Czech Philharmonic will be collaborating with its traditional domestic partners Czech Television and Czech Radio on live broadcasts and tapings of selected concerts.

HELO
KAM 10
KAM 9
KAM 1
KAM 2
KAM 3
KAM 4
KAM 5
KAM 6
KAM 7
KAM 8

PROGRAMMES FOR CHILDREN WITH PARENTS, YOUTH, AND ADULT LISTENERS

E

EDUCATION PROGRAMMES

Musica Ludus or Music by Play. This is not merely a paraphrase of Comenius's School by Play, but also one of the approaches by which we are trying to open up the world of beautiful music. By the word "play", what we have in mind is not something unimportant – a mere kind of leisure activity – or that music would therefore be "just a game played for fun". At its core, play is above all about something shared that can bring people together with no one left out. Not even someone who used to be shy, afraid, or simply lacked confidence. Even music is ultimately created by interplay, i.e. playing together.

Musica Ludus is also one of the new education programmes our creative team is preparing under the leadership of Rafaela Drgáčová. For the first time, we are deliberately targeting participants over 60 years of age who are interested in the shared discovery of connections between rhythm and movement, instrumental colours, and the silence between the notes.

For children's audiences, we have prepared a new programme with the participation of our orchestra members. They can experience Andersen's fairy tale concealed in music by Václav Trojan in the concert programme The Emperor's Nightingale or A Visit to the Court of the Emperor of China. And for the youngest children, we are premiering the programme String Sweets. There will also be new concerts in the cycle Czech Philharmonic: The Serial, this time with the participation of the ensembles La Tromba and the Michal Hromek Consort, Josef Špaček and more. And running alongside them will be the workshops Philharmo-playing.

With the series Steps to the New World and the concerts with Martha Issová titled Who's Afraid of the Philharmonic? based on a script by Alice Nellis, we are adding a weekend re-run for children and parents (and others). We are also inviting them to the Dvořák Hall on the First of May for A Holiday of Music Among the Notes with Ondřej Tichý.

We are glad to be able to continue with the long-term projects Romano Drom (supporting Romani children), Music for Schools (for music teachers), and the Joint Orchestra of pupils from elementary schools of the arts and players of the Czech Philharmonic. And that brings us back to interplay – playing together. "Learning all of those pieces was hard work", wrote one of the Joint Orchestra participants. "The more time you devote to it, the more you put a part of yourself into it. And then once everyone is playing together, those parts merge and create music. You feel like you are sharing that beauty with the others, the way you are breathing together, and the way it gives you chills and makes you feel warm at the same time."

Petr Kadlec

ROMANO DROM 2020

"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

Continuing for a seventh year is the collaboration between the Czech Philharmonic, Ida Kelarová, and the Čhavorenge Children's Choir in support of Romani children and young people on their journey towards music and much more. So far, there have been seventeen concerts in the Czech Republic and Slovakia, including an appearance at an outdoor concert of the Czech Philharmonic on Hradčany Square under the baton of Jiří Bělohlávek and a number of workshops. Above all, it has influenced the life stories of dozens of Romani children and young people who are finding a relationship to their own culture, experiencing real self esteem, and discovering paths for their lives that differ from those they are so often faced with because of negative external circumstances.

In January 2019 we introduced the project Romano Drom at concerts and workshops in Belfast, Northern Ireland, where the children of Čhavorenge and the musicians of the Czech Philharmonic were invited by the Association of British Orchestras. In October we went on tour to London. Meanwhile, there were concerts at the Czech festival Smetana's Litomyšl and at the Pohoda Festival in Slovakia. On 8 April 2019 in the Dvořák Hall at the Rudolfinum, there was a big musical celebration of International Romani Day with the title Šun Devloro (Hear Me, O God).

"The Čhavorenge children are my stars – a great hope for all other children that they can rise up so high. We've already been to Great Britain, and before that to Northern Ireland, Romania, and Bulgaria. At first it was a way to get out of the village, and now it's a path leading out into the world. And it's great to see someone like Dominik – a boy from a shack in a settlement in Slovakia – get up and sing a solo in London in front of the audience. And before your eyes you see that shack with no toilet or running water. That's really powerful."

Ida Kelarová

CZECH PHILHARMONIC: THE SERIAL. FROM ONE FAIRY TALE TO ANOTHER

Series of concerts

For children aged 5 to 11 with parents

60 minutes (no intermission)

Tickets to individual concerts from CZK 150 to 300; subscriptions from CZK 480 to 1000

Sundays at 3 p.m. and 5 p.m. in the Dvořák Hall

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at ceskafilharmonie.cz. Make reservations on-line or through the Customer Service at info@czechphilharmonic.cz.

This year we are filling the Rudolfinum with the characters and music of fairy tales. Which instrument is best suited to drive away an angry dragon, and which to lower a drawbridge? And what instrument could hold the most dwarfs inside? Come have a guess! Accompanying all of the concerts will be the author **Klára Boudalová**.

Princesses, Go Get the Dragon! Fairytale Music of Castles and Palaces

La Tromba

4 Oct. 2020

The adventure begins – an expedition in search of fairytale music in royal palaces and gardens. What does the music for the royal fireworks sound like? Why did kings have nightingales brought to their palaces in cages? And what is the most beautiful royal fanfare? Music full of brave princesses, enchanted princes, and herbivorous dragons. Or do we have it mixed up?

The Magical Christmas Tree and Magical Music And with the bell ring, the fairy tale… begins

Jana Boušková, Josef Špaček, and the choir of the Klapkova Music school with choirmaster Alice Stavělová

13 Dec. 2020

Music for the most magical moment of the whole year – the moment when the little bell rings and the Christmas tree is lit. What kind of music do the angels in the heavens play with all of this? And which instrument sounds the most magical of all?

On Mysterious Beings or What the Sprites and Goblins Dance To

Michal Hromek Consort

24 Jan. 2021

Music not just for the sprite and goblins of Irish wetlands and Scottish highlands. We'll play songs for graceful dancing and playful stomping. And those who are truly brave will join us on board to see courageous sailors and even pirates. On the way, you might find out what a big box, dried peas, and the ocean have in common.

On the Most Beautiful Fairy Tale or How Music Tells Stories

Czech Philharmonic with conductor Vojtěch Jouza

28 Mar. 2021

What must every proper story have? Real heroes, exciting action, and a (happy) ending. Haven't we forgotten something? Of course! A good storyteller! This time, the stories will be told by players of the Czech Philharmonic with the help of music by the best composers. Which story will turn out to be the most beautiful?

NEW PHILHARMO-PLAYING

Workshops for the whole family, live, up-close, and active

new

For children aged 6 to 9 with parents, max. capacity for 60 participants

120 minutes (with an intermission)

children CZK 500, adults CZK 700 (subscription)

Saturdays or Sundays at 2 p.m. in the Suk Hall

Each adult participant may bring a maximum of two children. Adults are active participants in the workshops!

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at ceskafilharmonie.cz. Make reservations on-line or through the Customer Service at info@czechphilharmonic.cz.

Klára Boudalová, **Egli Prifti** and sometimes guests from among the performers at concerts of the cycle Czech Philharmonic: The Serial.

At music-drama-art workshops where we immerse ourselves more deeply into the work of musicians, we train our ears, voices, and clever fingers. Each gathering ties in with the following concert of Czech Philharmonic: The Serial.

Tromparade

3 Oct. 2020

The trumpets toot "tah ta-ta taaah". A trumptastic workshop with the philharmonic member **Ladislav Kozderka** and his trumpet artistry. And your artistry as well! You'll get an up-close look at fanfares at the king's castle and the music of noble palace celebrations. And what else? You'll get to play on instruments you make yourselves!

Ring Ring Thing

12 Dec. 2020

At this Christmas workshop, you will find out which Christmas instrument is the funniest and why angels love the harp. There will be a Christmas carol as well (so bring along your angelic voices), and together we will compose the most heavenly angelic ring music! So who will come ring in Christmas with us?

Clang and Bang

23 Jan. 2021

Boom, bang. We'll prove that **Daniel Mikoláš**ek, a Czech Philharmonic player and member of the Michal Hromek Consort, knows how to play music on absolutely anything. A box, a drain pipe, even a tin of lentils. He'll introduce you to all kinds of special percussion instruments (you'll even make one yourself), and together we'll play music for dancing on them. Almost like in Ireland.

Hop into a Fairy Tale

21 Mar. 2021

Let's jump right into the most beautiful of all stories. Stories that you will be telling yourself. Music and art workshops at which we will be preparing fairy-tale masterpieces to be exhibited at a concert of the Czech Philharmonic. Also awaiting us is a joint music drama performance, in which anyone can become a magical fairytale being for a moment.

THE EMPEROR'S NIGHTINGALE A VISIT TO THE COURT OF THE EMPEROR OF CHINA

Interactive fairytale concert

new

For children ages 7 to 10 with parents, max. capacity for 90 participants

60 minutes (no intermission)

children CZK 100, adults CZK 150

24 Apr. 2021 Saturday

9 a.m., 11 a.m. Suk Hall

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at ceskafilharmonie.cz. Make reservations on-line or through the Customer Service at info@czechphilharmonic.cz.

Once upon a time there was a Chinese emperor who loved the singing of a nightingale. Then one day he received an unusual gift: a mechanical toy nightingale wound up with a key. But can it replace the lovely song of a live nightingale? And what happens if the toy breaks?

Let's listen to Andersen's fairy tale The Emperor's Nightingale and experience it together in an enchanting musical setting by composer Václav Trojan. We'll listen to the ancient tale, sing with the nightingale, accompany it by making sounds using our bodies, and our emissaries will even honour the emperor by playing Orff instruments. The members of the Trojan Trio will provide the non-traditional accompaniment.

Viktor Mazáček *violin*
Jaroslav Novák *guitar*
Ladislav Horák *accordion*
Dominika Prokopová *narrator*
Eva Filipová *author*

A HOLIDAY OF MUSIC AMONG THE NOTES

Special concert with 100 Minutes among the Notes

Ages 5 to 100

70 minutes (no intermission)

150–300 CZK

1 May 2021 Saturday

2 p.m. Dvořák Hall

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at ceskafilharmonie.cz. Make reservations on-line or through the Customer Service at info@czechphilharmonic.cz.

Every second decides what will happen in the moment that follows. Can SILENCE make a sound? And on this holiday, can we let music resound what is all around us, but we still do not usually hear?

We'll find out on a journey during which we will have a unique opportunity to touch the sonic possibilities of the Dvořák Hall and also to overhear what is written on its walls.

100 MINUTES AMONG THE NOTES

Intergenerational musical encounter

Ages 5 to 100, max. capacity for 100 participants

100 minutes (with an intermission)

children CZK 100, adults CZK 150

on Saturdays at the listed times in Suk Hall

7 Nov. 2020

10:30 a.m., 2:30 p.m.

9 Jan. 2021

2:30 p.m.

13 Mar. 2021

10:30 a.m., 2:30 p.m.

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at ceskafilharmonie.cz. Make reservations on-line or through the Customer Service at info@czechphilharmonic.cz.

This special musical performance brings together different generations, different musical approaches, and different instruments to bring 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?

Welcome to a 100-minute journey to discover what music teaches us in the silence between the notes. Taking part in the performance are participants in the project Through Music to Ourselves, which is taking place at selected schools and in families.

Leading the programme is teacher, musician, and concept author **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 runs 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."

Active participation is expected!

WHO'S AFRAID OF THE PHILHARMONIC?

Concert

Children from age 10 with parents

60 minutes (no intermission)

CZK 150–450

5 Dec. 2020 Saturday

10:30 a.m. Dvořák Hall

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at ceskafilharmonie.cz. Make reservations on-line or through the Customer Service at info@czechphilharmonic.cz.

A musical laboratory with Martha Issová leading the research. The aim of the research is to find out if classical music has any practical use in the everyday world. In our laboratory, for example, we explore what Smetana's tone poem The Moldau sounds like played backwards, what faces a conductor REALLY makes while conducting with his back to the audience, and how music helps with overcoming fear and gives courage. And how music changes our lives. Participating in the research are not only the Czech Student Philharmonic and the audience, but often unexpected guests as well – and many of the more important guest appearances are top secret, so we can't tell you about them in advance, unfortunately.

Enter at your own risk!

Czech Student Philharmonic
Martha Issová *speaker*
Alice Nellis *author and director*
Ondřej Vrabec *conductor*

STEPS TO THE NEW WORLD SYMPHONIC POETRY

Series of concerts with commentary

For children from age 11 with parents, youth and adult listeners

120 minutes (with an intermission)

Individual concert tickets CZK 230–550; subscriptions CZK 450–1100

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at ceskafilharmonie.cz. Make reservations on-line or through the Customer Service at info@czechphilharmonic.cz.

Music has tremendous power to create new landscapes to paint lovely pictures, and to tell stories. Simply put, thanks to music we can transport ourselves to a different time and space. One of the musical genres invented especially for this purpose in the middle of the nineteenth century is called the symphonic poem. Composer Franz Liszt was the first to come up with it, and he soon found numerous followers in Russia and France, and especially among Czech composers. The new discovery began to inte-rest Smetana when he was living in Sweden, and he wrote to Liszt: "You may count me as the most avid follower of our artistic direction, who stands for its holy truth by word and by deed." Twenty years later, Smetana created the most remarkable work in the field of the symphonic poem, something unique – the six-movement cycle Má vlast (My Country). Some time later, Dvořák followed Smetana in worthy fashion with four symphonic poems based on stories by Karel Jaromír Erben (The Water Goblin, The Noon Witch, The Golden Spinning Wheel, The Wood Dove) and one based on his own subject matter (A Hero's Song). Leoš Janáček called his symphonic poems The Fiddler's Child and The Ballad of Blaník symphonic poems, but his great com-

position Taras Bulba also takes the approach of symphonic poetry.

Czech Student Philharmonic
Petr Kadlec *guide*
Marko Ivanović *conductor*

Smetana's The Moldau and Šárka

18 Oct. 2020 Sunday

3 p.m. Dvořák Hall

22 Oct. 2020 Thursday

7:30 p.m. Dvořák Hall

From Smetana's commentary on the symphonic poems The Moldau and Šárka:

"The composition describes the course of the Vltava (Moldau), starting from the two small springs, the Cold and Warm Vltava, to the unification of both streams into a single current, the course of the Vltava through woods and meadows, through landscapes where a farmer's wedding is celebrated, the round dance of the mermaids in the night's moonshine: on the nearby rocks loom proud castles, palaces and ruins aloft. The Vltava swirls into the St John's Rapids; then it widens and flows toward Prague, past the Vyšehrad, and then majestically vanishes into the distance, ending at the Elbe.

This composition does not refer to the so-named natural landscape, but rather to the legend of a girl named Šárka. It begins with a portrayal of the enraged girl swearing vengeance on the whole male race for the infidelity of her lover. From afar is heard the arrival of armed men led by Ctirad who has come to punish Šárka and her rebel maidens. In the distance Ctirad hears the feigned cries of a girl (Šárka) bound to a tree. On seeing her he is overcome by her beauty and so inflamed with love that he is moved to free her. By means of a previously prepared potion, she intoxicates him and his men who finally fall asleep. As she blows her horn in a pre-arranged signal, the rebel maidens, hidden by nearby rocks, rush to the spot and commit the bloody deed. The horror of general slaughter and the passion and fury of Šárka's revenge form the end of the composition."

Dvořák's The Water Goblin and The Noon Witch

12 Jan. 2021 Tuesday

7:30 p.m. Dvořák Hall

17 Jan. 2021 Sunday

3 p.m. Dvořák Hall

Period reactions to Dvořák's symphonic poems were often contradictory:

"To the extent of definiteness, clarity, and truthfulness in the wave of melodies, I have not yet heard any of what I would call a 'direct language' of instruments in the symphonic poems that are known to me, like The Water Goblin." (Leoš Janáček)

"I enjoy listening to Dvořák's music, and I feel its charms almost too sensitively, but I still could not fail to point out the danger of this most recent direction. Dvořák has no need to go begging to literature (and to such literature!) for his music. His wealth of musical invention needs no borrowings, crutches, or guides… It is a peculiar passion with which Dvořák is now devoting himself to ugly, unnatural, macabre subjects that correspond so little to his real feeling for music and his amiable character. In The Water Goblin, the goblin tears the head off his own child and throws it to the unfortunate mother, while in the Noon Witch it is a female monster in whose hands an innocent child is smothered." (Viennese music critic and aesthetician Eduard Hanslick)

Janáček's Lachian Dances and Taras Bulba

2 May 2021 Sunday

3 p.m. Dvořák Hall

4 May 2021 Tuesday

7:30 p.m. Dvořák Hall

Reviews by music critics after the Prague première of Taras Bulba on 9 November 1924 performed by the Czech Philharmonic and conductor Václav Talich:

"It seems to me that here, the improvisational method has given way to sturdy structure that has taken an organic form. Janáček's colours burned fiercely. This time, they bore witness to the inner necessity of the work's creation, with its power of expression and formal clarity.

The audience listened to the work breathlessly with absolute absorption, and at the end they erupted into cheering of a kind seldom witnessed at classical music concerts."

JOSEF ŠPAČEK AND THE CZECH STUDENT PHILHARMONIC

Special concert (part of the cycle Steps to the New World)

For children from age 11 with parents, youth, and adult listeners

CZK 230–550

26 Sept. 2020 Saturday

7:30 p.m. Dvořák Hall

27 Sept. 2020 Sunday

10 a.m. Dvořák Hall

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at ceskafilharmonie.cz. Make reservations on-line or through the Customer Service at info@czechphilharmonic.cz.

Lípa Musica
INTERNATIONALES MUSIKFESTIVAL

In collaboration with the Lípa Musica Festival, there will be two concerts in the Dvořák Hall at Prague's Rudolfinum, with Josef Špaček appearing as both a violinist and conductor together with the Czech Student Philharmonic.

Felix Mendelssohn-Bartholdy
Violin Concerto in E Minor, Op. 64

Wolfgang Amadeus Mozart
Symphony No. 35 in D Major, K 385 ("Haffner")

Czech Student Philharmonic
Petr Kadlec *guide*
Josef Špaček *violin, conductor*

"I would like to write a violin concerto for you this winter. The beginning in E minor keeps running through my head, and it gives me no peace! […] Don't laugh at me too much… [As far as the concerto is concerned…] I'm still groping…" (Felix Mendelssohn-Bartholdy in a letter to Ferdinand David, his friend and the first performer of his Violin Concerto)

"The Germans have four violin concertos. The greatest and most uncompromising is Beethoven's. Brahms's competes with Beethoven's in terms of seriousness. Max Bruch has written the most magical violin concerto. But the most deeply felt, the real treasure of the heart, is Mendelssohn's concerto." (Joseph Joachim, a great German violinist and one of the first performers of Mendelssohn's Violin Concerto)

"In the history of the arts, it would be hard to find such an example of deep unity of everything from the past with such penetrating vision of the future as in Wolfgang Amadeus Mozart's music. He was one of the three great composers of Viennese Classicism, historically speaking. But he will always remain a classic in a deeper sense – how he managed to take his enormous musicalinvention, boundless ocean of ideas and imagination and subject them to discipline and formal clarity. He is joyful, sad, serious, silly, monumental, playful, brilliantly virtuosic, and disciplined with simplicity, and we could go on and on without saying everything because words cannot describe music. One must listen to it; one must maintain a simple, deeply comprehending heart with an open, unprejudiced mind. Then we can understand him. If we can do this even a little bit, we will love him. […] Mozart wrote his first symphony aged 8. By the age of 26 he had already written a few dozen symphonies. The mayor of his native Salzburg, Sigmund Haffner, was being elevated to the nobility at the time. He held an appropriately lavish celebration and commissioned Mozart to compose a symphony for him. Mozart wrote it in a few days… The symphony is a truly important work in Mozart's oeuvre, because in it he achieved an unprecedented balance of all available resources. The writing is wonderful and the form magnificent; there is nobility and pathos, and the melodic, rhythmic, and harmonic ideas are enchanting. Order and imagination are bonded into a single whole." (Ivan Medek, music journalist)

MUSICA LUDUS OR MUSIC BY PLAY

Workshops for the elderly

60+, max. capacity for 45 participants divided into three groups

210 minutes (with intermissions)

CZK 150

12 Nov. 2020 Thursday

Suk Hall and other venues

1 p.m.

13 Nov. 2020 Friday

Suk Hall and other venues

8:30 a.m.

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at ceskafilharmonie.cz. Make reservations on-line or through the Customer Service at info@czechphilharmonic.cz.

Since the beginnings of human civilisation, music has been a world where ceremonies encounter dancing, a world of invocations and of listening. With music, we can be entirely ourselves in our own homes or in a gathering of a hundred thousand people; music is there for us from the cradle to the grave. We think of music in terms of great symphonies and simple children's songs; we find in music the triumphs and failures of professional artists as well as the joy that amateurs find playing in their ensembles. Our country is a model to many others for its system of comprehensive, highly democratic education on many levels, and there are growing efforts throughout Europe to bring the world of the arts to the elderly.

The Czech Philharmonic does not wish to fall behind in this area, either, so in an effort to make music accessible to all listeners, to its programmes for children and the youth from various social groups, it is now adding activation workshops for the elderly. These workshops will be deliberately "non-competitive" in their orientation, with an emphasis on shared experience in working with simple musical instruments, listening, and movement – they will offer something to all participants regardless of age, ability, or musical experience.

The workshops are primarily intended for participants over the age of 60, but they should also serve as inspiration for caregivers, volunteers, and social workers. In the course of the designated time, everyone will be working on separate topics under the leadership of our outstanding, inspirational tutors **Rafaela Drgáčová**, **Hana Havelková** and **Ondřej Tichý**, and efforts will be directed towards preparing a joint conclusion in the form of musical movement that will combine the individual activities and bring joy to all of the participants.

Most important will be the joy of making new social contacts, the experience of listening to music, the discovery of connections between rhythm, tempo, movement, instrumental colours, and the silence between the notes. The workshops are open to all who want to escape their routines and to discover and experience something interesting at an advanced age together with likeminded people.

AN ORCHESTRA REHEARSAL

For youth and adult listeners

120 minutes

CZK 300–1100

25 Feb. 2021 Thursday

26 Feb. 2021 Friday

7:30 p.m. Dvořák Hall

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at ceskafilharmonie.cz. Make reservations on-line or through the Customer Service at info@czechphilharmonic.cz.

César Franck
The Accursed Huntsman

Sergei Prokofiev
Romeo a Juliet, Suite No. 1

Antonín Dvořák
Suite A major, Op. 98b
I. Moderato alla polacca
II. Andante
III. Allegro

Marek Eben *host*
Alice Nellis *screenplay, direction*
Petr Altrichter *conductor*

Marek Eben will be the listener's guide to the musical galaxies. What does a composer put into music, and what do the players and the conductors add? Is the score sacred, or can compositions be adapted somehow? And how does one get an orchestra to play the music just as the conductor imagines it? We invite you to the brand new, fun, and informative programme by Alice Nellis for everyone who wants to know more about music!

CONCERT OF THE JOINT ORCHESTRA OF MUSIC SCHOOL PUPILS AND THE CZECH PHILHARMONIC MUSICIANS

Concluding concert of the project

12+

60 minutes (no intermission)

CZK 150–350

6 Jun. 2021 Sunday

7:30 p.m. Dvořák Hall

Public dress rehearsal

admission price CZK 150

6 Jun. 2021 Sunday

11 a.m. Dvořák Hall

Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum or on-line at ceskafilharmonie.cz. Make reservations on-line or through the Customer Service at info@czechphilharmonic.cz.

Felix Mendelssohn-Bartholdy
The Hebrides Overture, Op. 26

Pyotr Ilyich Tchaikovsky
Swan Lake (extracts)

Joint orchestra of music school pupils and the Czech Philharmonic musicians
Petr Altrichter *conductor*

CZECH CHAMBER MUSIC SOCIETY

126th season
2020 | 2021

Czech Chamber
Music Society

INTRODUCTION

Dear Listeners and Subscribers,

You are opening the programme catalogue for the 126th season of the Czech Chamber Music Society. I hope lovers of chamber music will take an interest in works featuring in the series of the Czech Philharmonic and vice-versa, so subscribers of symphonic concerts will also be able to enjoy attending chamber music concerts. Thanks to the joint catalogue, all of you will have plenty of information at your fingertips.

Our history dates back to 1894, truly a groundbreaking year for the development of chamber music in Prague. That was the year of the founding of the Czech Chamber Music Society, the institution that now presents the most prestigious series of chamber music concerts. The legendary Bohemian Quartet was behind the creation of the society together with the society's greatest patron and first chairman, Josef Hlávka. That is when the era began that influenced above all the development of the Czech school of string quartet playing of the twentieth century. The Bohemian Quartet was actually in a sense the first dramaturge of the Czech Chamber Music Society, and I am honoured and pleased to be carrying on its activity and the work of all of the others who have preceded me in devoting themselves to conscientious planning of programmes. Already as a student of chamber music under wonderful teachers and members of great Czech quartets (ensembles that bore the names Vlach, Smetana, Dvořák, and Talich), my lifelong cordial relationship with chamber music was taking shape. My career as a professional player began in the Czech Philharmonic, where I spent many wonderful years. After a long period, I am returning to the Rudolfinum in a role that is most prestigious for me personally. With humility, I have accepted the position entrusted to me by the newly elected Czech Chamber Music Society Committee and the management of the Czech Philharmonic. I wish to thank both of those important institutions for their confidence in me, and I hope you will join us in enjoying the programmes we have prepared.

In planning the programmes, we respected the successful tradition of our established series. Again, you can look forward to concerts at the Dvořák Hall on Mondays and Wednesdays, Early Evening Concerts in the Suk Hall on Tuesdays, and Saturday Matinees at the Liechtenstein Palace. We have now added a new, exclusive recital series, and some of the world's most illustrious soloists from this country and abroad have accepted our invitations, including cellist Alisa Weilerstein, pianists Rudolf Buchbinder and Ivan Klánský and the world-famous singer Ian Bostridge, just to name a few. I hope that with this series, we will be building upon the special recital performances of the past, when such stars as Pablo Casals were appearing in Czech Chamber Music Society concerts.

In the 2020/2021 season, we will also be commemorating a major anniversary: the passing of 250 years since the birth of Ludwig van Beethoven. Besides his orchestral and vocal masterpieces, he also left us many wonderful chamber music works. The performing of his complete string quartets is actually something like a cycle within all of the cycles, overlapping with all of the concert series, so that all of our listeners and subscribers will get a chance. As is already clear from the recital series, the Czech Chamber Music Society is trying to open itself up more to the world, and I believe that our long-time subscribers and our regular, occasional, and new listeners will appreciate the side-by-side comparison of the best Czech ensembles with top players from abroad. You will be hearing Beethoven's great works played not only by the Bennewitz, Pražák, and Talich quartets, but also in interpretations by such world-famous ensembles as the Hagen Quartet and the Artemis Quartet. So there is plenty to look forward to.

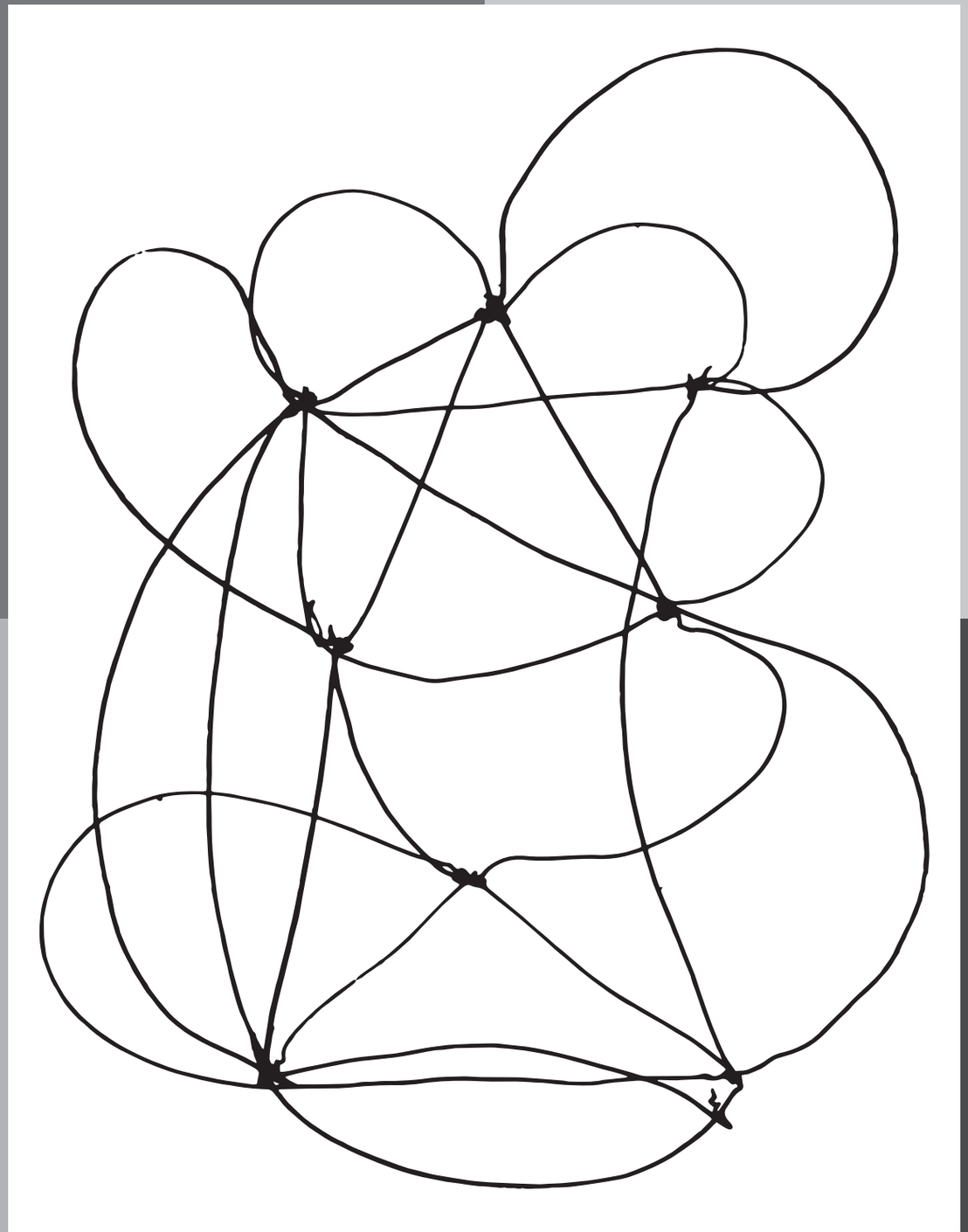
Listeners who enjoy vocal music will not be missing out, either. We will have the chance to enjoy the artistry of two leading Czech sopranos. Kateřina Kněžíková will present herself in an interestingly conceived song recital, and Martina Janková will be accompanied by the orchestra Musica Florea in arias from sacred oratorios by G. Bononcini and G. F. Handel. Lovers of choral music will definitely enjoy the beautiful Christmas programme prepared by the ensemble Martinů Voices. Understandably, we will not be neglecting listeners with an ear for the sound of wind instruments. For them, we have prepared an appearance by the wind quintet from the Leipzig Gewandhaus and a concert of the Czech Philharmonic Winds

In our various series, we have given a more prominent place to a world-famous artist who can project his artistic personality into a whole series, becoming its embodiment, soul, and face – that is its curator. I am overjoyed that the founder of the Hagen Quartet, cellist Clemens Hagen, accepted my offer to appear three times in the coming season – with his own quartet as part of the performing of Ludwig van Beethoven's complete quartets, with the Vienna Piano Trio, and finally as a guest of the Wihan Quartet in Schubert's Quintet with two cellos. He also clearly left his mark on the dramaturgy of Series II as a whole.

My wish for all of you, our audience, is that you always come away with an artistic experience of the greatest depth, having shared every single note of the concert with us. We look forward to seeing you.

Radek Křižanovský
Director of Programming

CZECH CHAMBER MUSIC SOCIETY



SERIES I

I

The concerts of this series, traditionally held on Monday evenings, will offer highly varied programming, with something for perhaps every listener. In cooperation with the festival Strings of Autumn, we are welcoming the Dover Quartet (USA). Two concerts from the series will be devoted to the playing of Ludwig van Beethoven's complete string quartets with performances by the Bennewitz Quartet and German Artemis Quartet. A song recital by soprano Kateřina Kněžíková will lend variety to the series, and the Gewandhaus Woodwind Quintet the world's oldest ensemble of its kind, has also accepted an invitation.

I1

October 2020

5 Oct. 2020 Monday

7:30 p.m. Dvořák Hall

Concert in collaboration with the Strings of Autumn Festival.

The subscription concerts of Series I are held on Mondays at 7:30 p.m. in the Dvořák Hall.

The prices of single tickets range from CZK 100 to 350
Subscription prices range from CZK 460 to 1620

Individual tickets and subscriptions are sold at the Czech Philharmonic Ticket Office in the Rudolfinum and on-line at ceskafilharmonie.cz. Reservations and information are available through the Czech Philharmonic Customer Service.

Dmitri Shostakovich
Prelude and Scherzo. Two Pieces for String Octet, Op. 11

Olli Mustonen
Nonet No. 2

L'ubica Čekovská
Octet (world première)

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

Pavel Haas Quartet
Veronika Jarůšková *violin I*
Marek Zwiebel *violin II*
Jiří Kabát *viola*
Peter Jarůšek *cello*

Dover Quartet
Joel Link *violin I*
Bryan Lee *violin II*
Milena Pajaro-Van de Stadt *viola*
Camden Shaw *cello*

Special guest: **Petr Ries** *double bass*

I2

Concert celebrating 100 years of Czech–Japanese relations.

November 2020

2 Nov. 2020 Monday

7:30 p.m. Dvořák Hall

Pavel Haas
Study for Strings

Toru Takemitsu
Nostalghia for violin and orchestra

Antonín Dvořák
Mazurek, Op. 49 for violin and orchestra

Takashi Yoshimatsu
Threnody to Toki for string orchestra and piano

Antonín Dvořák
Romance in F Minor, Op. 11, for violin and orchestra

Vítězslav Novák
Serenade in F Major

Czech Philharmonic Chamber Orchestra
soloists TBA
Ondřej Vrabec *conductor*

I3

Performances of the Complete String Quartets by Ludwig van Beethoven

December 2020

14 Dec. 2020 Monday

7:30 p.m. Dvořák Hall

Ludwig van Beethoven
String Quartet in C Major, Op. 59, No. 3

Ludwig van Beethoven
String Quartet in A Minor, Op. 132

Artemis Quartet
Vineta Sareika *violin I*
Suyoen Kim *violin II*
Gregor Sigl *viola*
Harriet Krijgh *cello*

I4

January 2021

25 Jan. 2021 Monday

7:30 p.m. Dvořák Hall

Bohuslav Martinů
New Slovak Songs, H 126 – selections

Klement Slavický
Ej, srdenko moje – Oh, My Heart. A cycle of songs to words from Moravian folk poetry for high voice and piano

Antonín Dvořák
Furiant in F Major, Op. 42, No. 2 for piano solo

Antonín Dvořák
Gypsy Melodies, Op. 55. A cycle of songs to words by Adolf Heyduk

Franz Schubert
Nacht und Träume, D 827
Gretchen am Spinnrade, D 118
Du bist die Ruh, D 776
Rastlose Liebe, D 138

Johannes Brahms
Liebestreu, Op. 3, No. 1
Am Sonntag Morgen, Op. 49, No. 1
An ein Veilchen, Op. 49, No. 2
Wie Melodien zieht es, Op. 105, No. 1
Feldeinsamkeit, Op. 86, No. 2
O liebliche Wangen, Op. 47, No. 4

Johannes Brahms
Intermezzo in E Flat Minor, Op. 118, No. 6 for piano solo

Richard Strauss
Winterweihe, Op. 48, No. 4
Ständchen, Op. 17, No. 2
Allerseelen, Op. 10, No. 8
Cäcilie, Op. 27, No. 2
Zueignung, Op. 10, No. 1

Kateřina Kněžíková *soprano*
David Švec *piano*

I5

March 2021

8 Mar. 2021 Monday

7:30 p.m. Dvořák Hall

Felix Mendelssohn-Bartholdy
Six Songs without Words

Antonín Rejcha
Wind Quintet in G Major, Op. 88, No. 3

Jacques Ibert
Trois pièces brèves

August Klughardt
Wind Quintet, Op. 79

Gewandhaus Woodwind Quintet
Katalin Stefula *flute*
Simon Sommerhalder *oboe*
Thomas Ziesch *clarinet*
Ralf Götz *French horn*
Albert Kegel *bassoon*

I6

Performances of the Complete String Quartets by Ludwig van Beethoven

April 2021

12 Apr. 2021 Monday

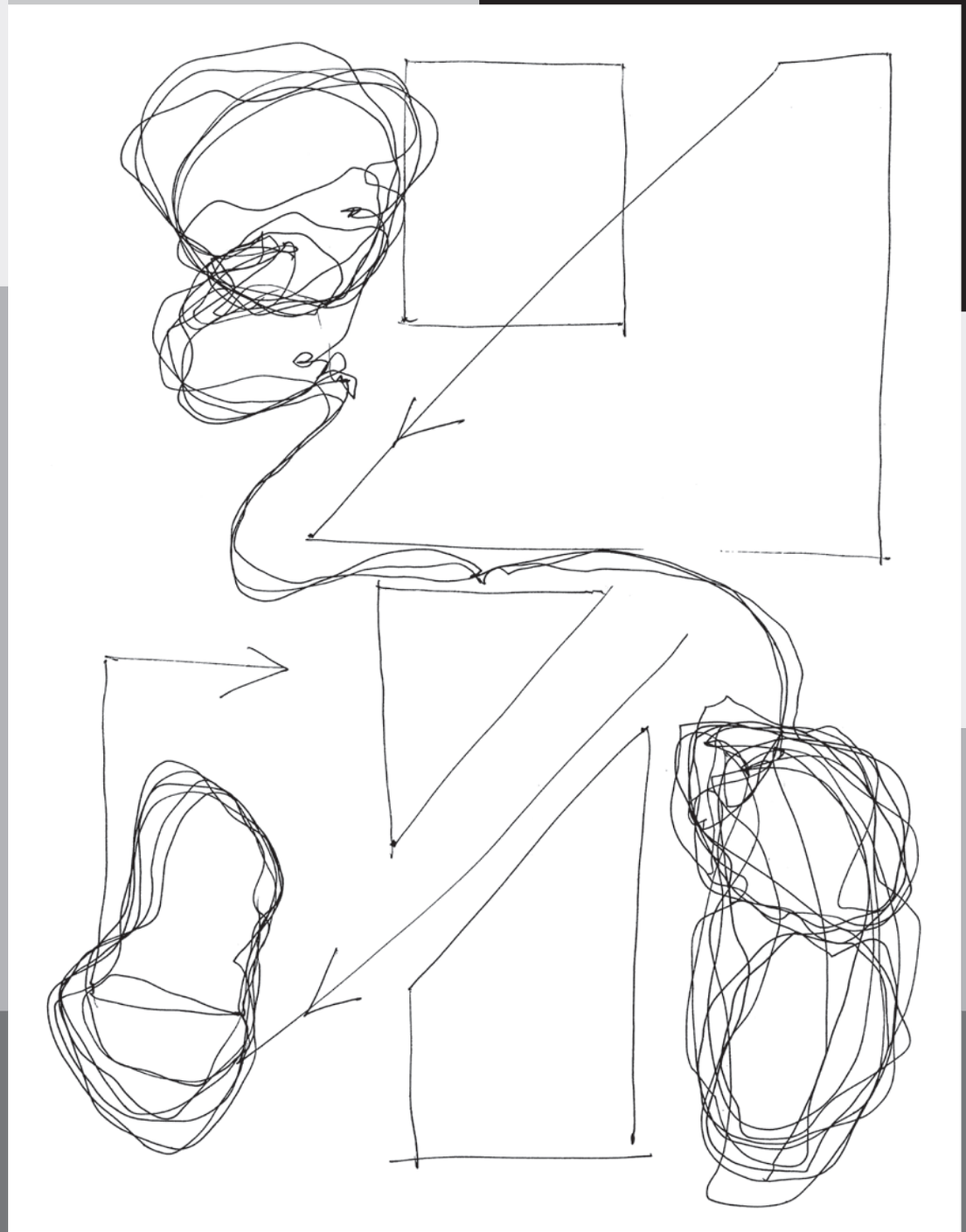
7:30 p.m. Dvořák Hall

Ludwig van Beethoven
String Quartet A Major, Op. 18, No. 5

Ludwig van Beethoven
String Quartet f Minor, Op. 95

Ludwig van Beethoven
String Quartet F Major, Op. 135

Bennewitz Quartet
Jakub Fišer *violin I*
Štěpán Ježek *violin II*
Jiří Pinkas *viola*
Štěpán Doležal *cello*



SERIES II

Curator: Clemens Hagen

II

This series is also dedicated in part to the complete performing of the quartets by Ludwig van Beethoven – at two concerts, the famed Hagen Quartet and the Pražák Quartet will play the master's exceptional works. In this series, the name of cellist Clemens Hagen will appear with striking frequency. This wonderful artist will be appearing no less than three times – first with his own ensemble, then as a member of the Vienna Piano Trio, and finally in Schubert's Quintet with two cellos, together with the Wihan Quartet. Musica Florea led by Marek Štryncl will accompany soprano Martina Janková in a programme of arias from sacred oratorios by Giovanni Bononcini and Georg Friedrich Händel. Another attractive programme will be the appearance by the Czech Philharmonic Chamber Ensemble with Jan Mráček and Karel Untermüller in Mozart's Sinfonia concertante.

II1

Performances of the Complete String Quartets by Ludwig van Beethoven

September 2020

30 Sept. 2020 Wednesday

7:30 p.m. Dvořák Hall

Ludwig van Beethoven
String Quartet in E Minor, Op. 59, No. 2

Ludwig van Beethoven
String Quartet B Major, Op. 130

Ludwig van Beethoven
String Quartet B Major, Op. 133
("Grosse Fuge")

Hagen Quartet
Lukas Hagen *violin I*
Rainer Schmidt *violin II*
Veronika Hagen *viola*
Clemens Hagen *cello*

The subscription concerts of Series II are held on Wednesdays at 7:30 p.m. in the Dvořák Hall.

The prices of single tickets range from CZK 100 to 350 Subscription prices range from CZK 460 to 1620

Individual tickets and subscriptions are sold at the Czech Philharmonic Ticket Office in the Rudolfinum and on-line at ceskafilharmonie.cz. Reservations and information are available through the Czech Philharmonic Customer Service.

II2

Luce eterna – Eternal Light
Arias from sacred oratorios by Giovanni Bononcini and Georg Friedrich Händel

October 2020

21 Oct. 2020 Wednesday

7:30 p.m. Dvořák Hall

Georg Friedrich Händel
Sonata
Aria “Disseratevi, oh porte d’averno”
Aria “D’amor fu consiglio”
Aria “Se per colpa di donna infelice”
(from the oratorio La Resurrezione HWV 47)

Giovanni Bononcini
Sinfonia
Aria “Il Diletto”
Aria “E fiorito”
(from the oratorio San Nicola di Bari)

Georg Friedrich Händel
Sonata del ouvertura
Aria “Una schiera di piaceri”
Aria “Io sperai trovar nel vero piacer”
(from the oratorio Il trionfo del Tempo e del Disinganno, HWV 46a)

Giovanni Bononcini
Sinfonia à 6
Aria “All’uomo fan guerra”
Aria “D’un bel ciglio l’ardente splendore”
Aria “Io non vo dentro mio core”
(from the oratorio San Nicola di Bari)

Georg Friedrich Händel
Concerto grosso No. 5 in D Major, Op. 6, HWV 323 – Part I
Aria “Voglio cangiar desio”
Aria “Un pensiero nemico di pace”
(from the oratorio Il trionfo del Tempo e del Disinganno, HWV 46a)

Georg Friedrich Händel
Concerto grosso No. 5 in D Major, Op. 6, HWV 323 – Part II
Aria “Tu, del ciel ministro eletto”
(from the oratorio Il trionfo del Tempo e del Disinganno, HWV 46a)

Martina Janková *soprano*
Musica Florea
Marek Štryncl *artistic director*

II3

Performances of the Complete String Quartets by Ludwig van Beethoven

December 2020

2 Dec. 2020 Wednesday

7:30 p.m. Dvořák Hall

Ludwig van Beethoven
String Quartet B Flat Major, Op. 18, No. 6

Ludwig van Beethoven
String Quartet E Flat Major, Op. 74
("Harp")

Ludwig van Beethoven
String Quartet E Flat Major, Op. 127

Pražák Quartet
Jana Vonášková *violin I*
Vlastimil Holek *violin II*
Josef Klusoň *viola*
Michal Kaňka *cello*

II4

January 2021

6 Jan. 2021 Wednesday

7:30 p.m. Dvořák Hall

Ludwig van Beethoven
Piano Trio in B Flat Major, Op. 97
("Archduke")

Franz Schubert
Piano Trio in B Flat Major, D 898

Vienna Piano Trio
David McCarroll *violin*
Clemens Hagen *cello*
Stefan Mendl *piano*

II5

February 2021

24 Feb. 2021 Wednesday

7:30 p.m. Dvořák Hall

Edvard Grieg
Suite "From Holberg's Time", Op. 40

Joseph Haydn
Symphony No. 49 in F Minor, Hob I:49 ("La Passione")

Wolfgang Amadeus Mozart
Sinfonia concertante in E Flat Major, K 364 for violin, viola and orchestra

Czech Philharmonic Chamber Ensemble
Jan Mráček *violin*
Karel Untermüller *viola*

II6

March 2021

31 Mar. 2021 Wednesday

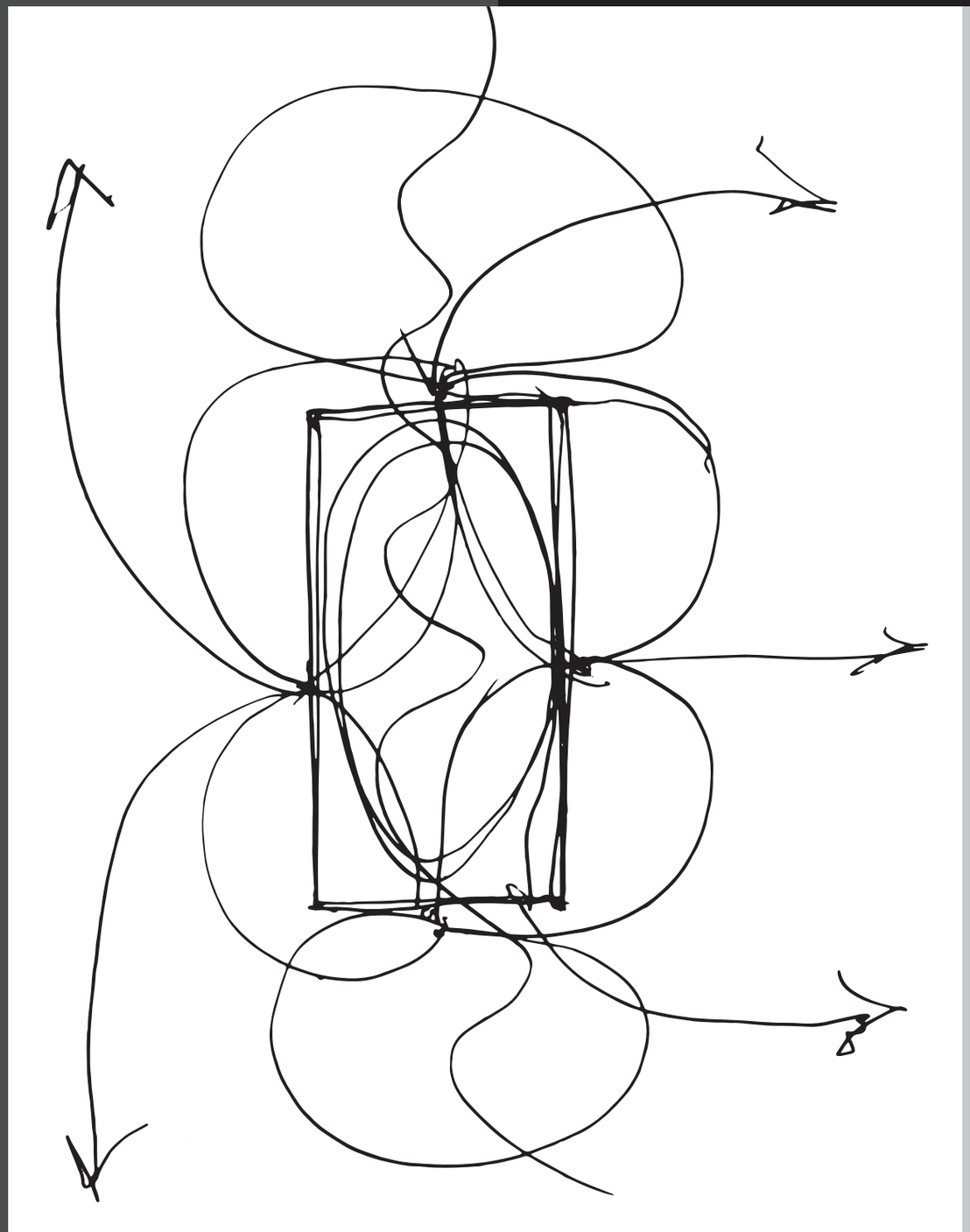
7:30 p.m. Dvořák Hall

Antonín Dvořák
String Quartet No. 11 in C Major, Op. 61

Franz Schubert
Quintet in C Major, Op. 163, D 956, for two violins, viola and two cellos

Wihan Quartet
Leoš Čepický *violin I*
Jan Schulmeister *violin II*
Jakub Čepický *viola*
Michal Kaňka *cello*

Special guest: **Clemens Hagen** *cello*



EARLY EVENING CONCERTS

HP

The Prague Philharmonia Wind Quintet will introduce itself at the beginning of this series, traditionally set in the Suk Hall. The concert is devoted in part to the birthday of composer Zdeněk Šesták. Among the other artists who are well known to us is the harpsichordist of Iranian origin living in Prague, Mahan Esfahani, who is joining with gamba player Hille Perl in preparing a programme largely devoted to the music of the Bach family. In accordance with tradition, one of the concerts will be reserved for laureates of important Czech competitions. Perhaps something of a surprise for the audience will be the appearance by cellist Camille Thomas, whose partner at the piano will be Lukáš Klánský. Finally, it is worth mentioning the appearance of the Czech Philharmonic Winds led by Ondřej Vrabec.

HP1

Concert for the birthday of the composer Zdeněk Šesták

October 2020

13 Oct. 2020 Tuesday

5:30 p.m. Suk Hall

The subscription concerts are held on Tuesdays at 5:30 p.m. in the Suk Hall.

The prices of single tickets range from CZK 200 to 240 Subscription prices range from CZK 920 to 1080

Individual tickets and subscriptions are sold at the Czech Philharmonic Ticket Office in the Rudolfinum and on-line at ceskafilharmonie.cz. Reservations and information are available through the Czech Philharmonic Customer Service.

Antonín Rejcha
Wind Quintet in E Minor, Op. 88, No. 1

Václav Trojan
Divertimento for wind quintet

Zdeněk Šesták
Divertimento concertante

Norman Hallam
Dance suite

Prague Philharmonia Wind Quintet
Jiří Ševčík *flute*
Jan Brabec *clarinet*
Vladislav Borovka *oboe*
Václav Fürbach *bassoon*
Jan Musil *French horn*

HP2

November 2020

24 Nov. 2020 Tuesday

5:30 p.m. Suk Hall

Carl Philipp Emanuel Bach
Sonata in G Minor for harpsichord and viola da gamba, Wq 88

Carl Friedrich Abel
Solos for viola da gamba (from the Drexel manuscript)

Johann Sebastian Bach
Sonata in D Major for viola da gamba and harpsichord, BWV 2018

Wilhelm Friedemann Bach
Sonata in D Major for harpsichord, Fk 3

Christoph Schaffrath
Sonata in A Major for viola da gamba and harpsichord, CSWV F:29

Johann Sebastian Bach
Sonata in G Minor for viola da gamba and harpsichord, BWV 1029

Mahan Esfahani *harpsichord*
Hille Perl *viola da gamba*

HP3

Concert of competition laureates (2020 Prague Spring, 2019 Bohuslav Martinů Foundation Competition, 2020 Concertino Praga, 2020 Antonín Dvořák International Singing Competition etc.)

January 2021

12 Jan. 2021 Tuesday

5:30 p.m. Suk Hall

Programme TBA

HP4

February 2021

9 Feb. 2021 Tuesday

5:30 p.m. Suk Hall

Felix Mendelssohn-Bartholdy
Songs without Words

Johannes Brahms
Cello Sonata No. 1 in E Minor, Op. 38

Fryderyk Chopin
Introduction and Polonaise brillante in C Major, Op. 3, for cello and piano

Olivier Messiaen
Louange à l'éternité de Jésus from the Quartet for the End of Time

César Franck
Cello Sonata in A Major

Camille Thomas *cello*
Lukáš Klánský *piano*

Co-funded by the Creative Europe Programme of the European Union

ClassicalFutures.eu

HP5

March 2021

23 Mar. 2021 Tuesday

5:30 p.m. Suk Hall

Peter Seabourne
Fanfare "Mille Fiori"

Robin Holloway
Lamento for four French horns

Jean Françaix
9 pièces caracteristiques

Wolfgang Amadeus Mozart
Serenade in B Flat Major, K 361 / 370a ("Gran Partita")

Czech Philharmonic Winds
Ondřej Vrabec *artistic curator of the project*

HP6

Performances of the Complete String Quartets by Ludwig van Beethoven

April 2021

27 Apr. 2021 Tuesday

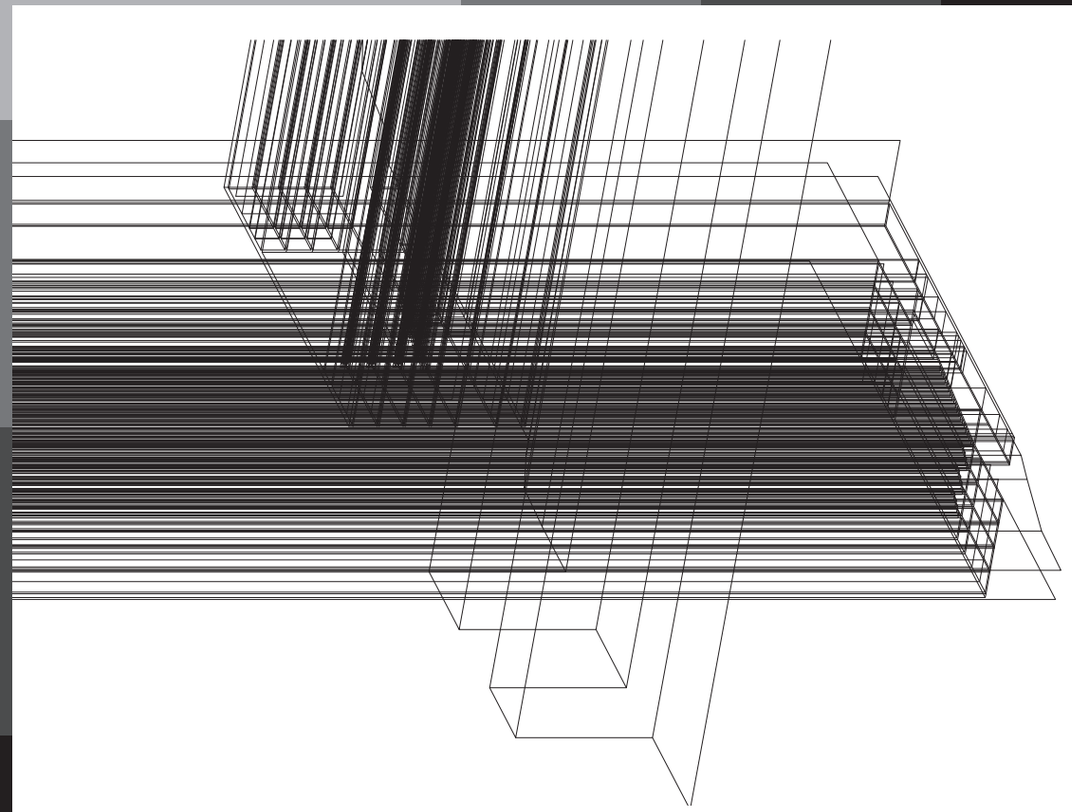
5:30 p.m. Suk Hall

Ludwig van Beethoven
String Quartet in F Major, Op. 18, No. 1

Ludwig van Beethoven
String Quartet in G Major, Op. 18, No. 2

Ludwig van Beethoven
String Quartet in D Major, Op. 18, No. 3

Graff Quartet
Štěpán Graffe *violin I*
Lukáš Bednařík *violin II*
Lukáš Cybulski *viola*
Michal Hreňo *cello*



MORNING CONCERTS

DK

The popular Saturday matinees will again offer a varied programme, so that all listeners will surely be able to choose their favourite artists and composers. Opening the series is the Dvořák Piano Trio with interesting early works by Ludwig van Beethoven and Antonín Dvořák. The Christmas Concert will be in the spirit of music by Benjamin Britten and Jan Novák – this exclusive programme performed by the Martinů Voices will bring pleasure especially to fans of choral music. Lovers of the King of Instruments, the organ, will not miss out, either. The partner of organist Pavel Svoboda will be French horn player Kateřina Javůrková. The European Guitar Quartet, one of the world's most renowned ensembles, will be appearing in Prague for the first time. The concluding concert will again be devoted to the performing of the complete string quartets by Ludwig van Beethoven, this time with the Talich Quartet.

DK1

October 2020

10 Oct. 2020 Saturday

10:30 a.m. Martinů Hall, Academy of Performing Arts

Sergei Rachmaninoff
Trio élégiaque No. 1 in G minor

Ludwig van Beethoven
Trio in B Flat Major, Op. 11 ("Gassenhauer") for violin, cello, and piano

Antonín Dvořák
Piano Trio in G Minor, Op. 26

Dvořák Piano trio
Jan Fišer *violin*
Tomáš Jamník *cello*
Ivo Kahánek *piano*

The subscription concerts are held on Saturdays at 10.30 a.m. in the Martinů Hall

The prices of single tickets range from CZK 230 to 260 Subscription prices range from CZK 1000 to 1140

Individual tickets and subscriptions are sold at the Czech Philharmonic Ticket Office in the Rudolfinum and on-line at ceskafilharmonie.cz. Reservations and information are available through the Czech Philharmonic Customer Service.

DK2

Prague Brass Ensemble and guests
Concert for the Ensemble's 40th Anniversary

November 2020

7 Nov. 2020 Saturday

10:30 a.m. Martinů Hall, Academy of Performing Arts

Claude Le Jeune
Revoici Venir du Printemps

Johann Caspar Ferdinand Fischer
Suite in D Major

William Byrd
The Earle of Oxford's March

Giovanni Gabrieli
Sonata Pian'e Forte

Giovanni Gabrieli
Canzon duodecimi toni

Johann Sebastian Bach
Jesus bleibet meine Freude

Charles Theodore Pachelbel
Magnificat

Tomasz Stolarczyk
New Road

Gustav Mahler / arr. Břetislav Kotrba
Urlicht – 4th movement from the Symphony No. 2

Antonín Dvořák / arr. Břetislav Kotrba
Slavonic Dance No. 4 – Sousedská

Bedřich Smetana / arr. Břetislav Kotrba
March of the Prague Student Legion

Carl Orff / arr. Jan Votava
Carmina Burana

Astor Piazzola
Libertango

Henry Filmore
Slim trombone

Prague Brass Ensemble
František Bílek *trumpet*
Arnold Kinkal *trumpet*
Jiří Lisý *French horn*
Jan Votava *tenor trombone*
Karel Kučera *bass trombone*

Also performing:
Czech Philharmonic Low Brass Ensemble
Robert Kozánek, Lukáš Moťka,
Jan Perný, Lukáš Besuch,
Bohumil Tůma *trombones*
Karel Malimánek *tuba*

Jan Hasenöhrl *trumpet*
Jiří Houdek *trumpet*

DK3

Christmas Concert
Concert for the Ensemble's 10th Anniversary

December 2020

12 Dec. 2020 Saturday

10:30 a.m. Martinů Hall, Academy of Performing Arts

Benjamin Britten
Te Deum in C

Jan Novák
Canti natalizi

Jan Novák
Adeste fideles from the cantata "Invitatio pastorum"

Benjamin Britten
A Ceremony of Carols, Op. 28

Martinů Voices
Lukáš Vasilek *choirmaster*

Also performing:
Kateřina Englichová *harp*
Daniel Havel *flute*
Daniela Valtová Kosinová *organ*

DK4

January 2021

30 Jan. 2021 Saturday

10:30 a.m. Martinů Hall, Academy of Performing Arts

Georg Philipp Telemann
Concerto in D Major for French horn and organ

Johann Sebastian Bach
Prelude in G Major for organ, BWV 568

Johann Sebastian Bach
Jesus bleibet meine Freude, BWV 147 (arranged for French horn and organ)

Johann Sebastian Bach
Fugue in G Major for organ, BWV 577

Carl Reinecke
Nocturne for French horn and organ, Op. 112

Georgi Muschel
Toccata for organ*

Wolfgang Amadeus Mozart
Adagio and Allegro in F Minor, K 594 (arranged for organ four-hands)*

Karlheinz Stockhausen
In Freundschaft for French horn solo

Charles-Marie Widor
Allegro from the Organ Symphony No. 6 in G Minor, Op. 42, No. 2

Jan Kučera
Composition for French horn and organ (world première)

Kateřina Javůrková *French horn*
Pavel Svoboda *organ*
Adam Suk *organ**

DK5

March 2021

13 Mar. 2021 Saturday

10:30 a.m. Martinů Hall, Academy of Performing Arts

Astor Piazzolla
Verano porteño from The Four Seasons of Buenos Aires

Reentko Dirks
Rafa

Kurt Weill
Alabama Song

Pavel Steidl
Pictures from Moravia

Jimi Hendrix
Purple Haze

Astor Piazzolla
Invierno porteño from The Four Seasons of Buenos Aires

Reentko Dirks
Danza non Danza

Astor Piazzolla
Concierto para quinteto

ClassicalFutures.eu

Co-funded by the Creative Europe Programme of the European Union

Nicolò Paganini
Sonata No. 21

Thomas Fellow
Agrippina

Thomas Fellow
Medusa

Reentko Dirks
Like a Phoenix

Frank Zappa
Oh No

Sergei Prokofiev
Visions fugitives, Op. 22, Nos. 8, 10, 16

Frank Zappa
Father O'Blivion

European Guitar Quartet
Zoran Dukic *guitar*
Pavel Steidl *guitar*
Thomas Fellow *guitar*
Reentko *guitar*

DK6

Performances of the Complete String Quartets by Ludwig van Beethoven

April 2021

17 Apr. 2021 Saturday

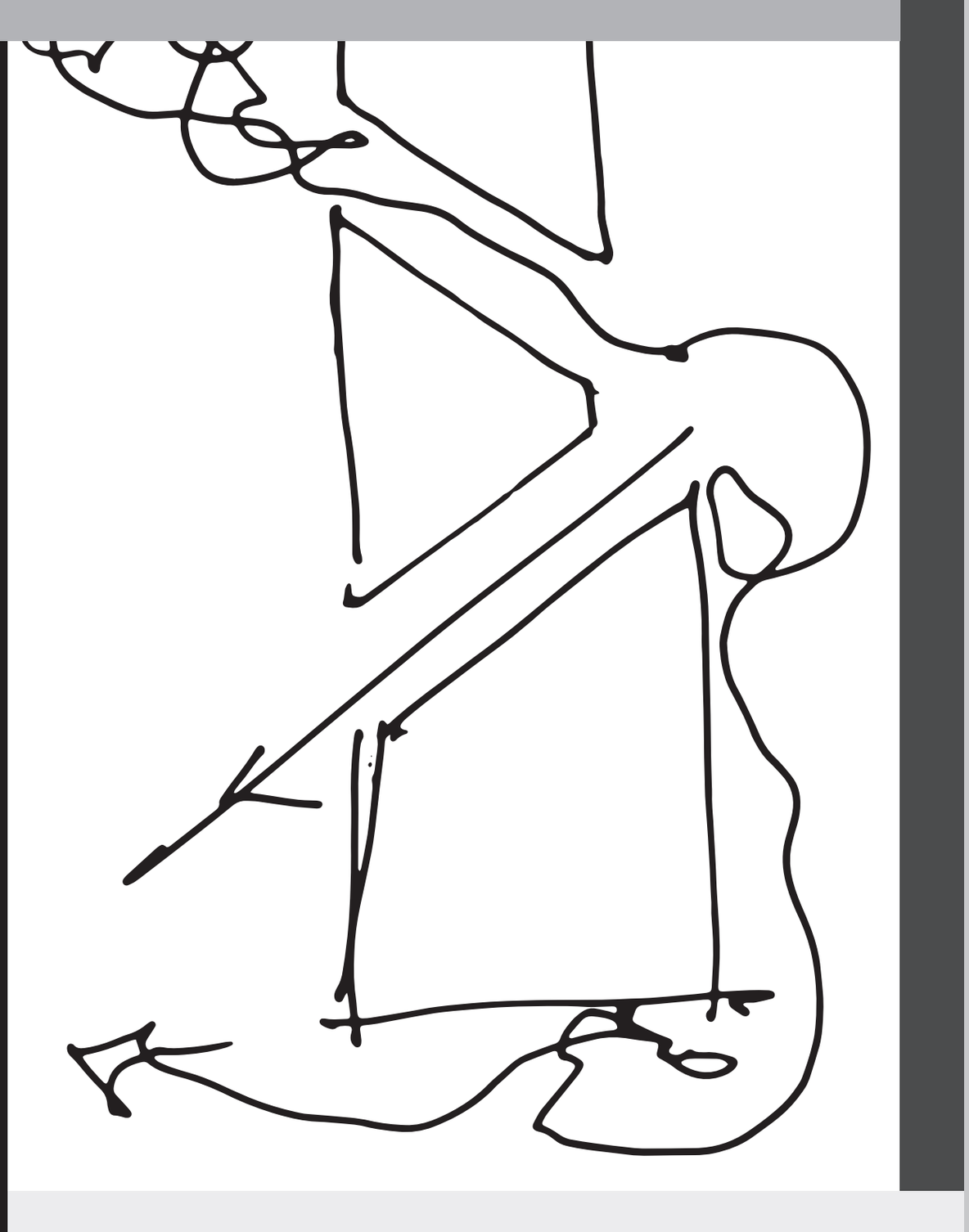
10:30 a.m. Martinů Hall, Academy of Performing Arts

Ludwig van Beethoven
String Quartet in C Minor, Op. 18, No. 4

Ludwig van Beethoven
String Quartet in F Major, Op. 59, No. 1

Ludwig van Beethoven
String Quartet in C Sharp Minor, Op. 131

Talich Quartet
Jan Talich *violin I*
Roman Patočka *violin II*
Radim Sedmidubský *viola*
Michal Kaňka *cello*



RECITALS

R

For this season, we have prepared a new, exclusive series presenting both Czech and especially foreign artists seldom giving recitals. You will be hearing Austrian pianist Rudolf Buchbinder in a unique programme of variations on a theme by Anton Diabelli, British tenor Ian Bostridge in Schubert's iconic song cycle Winterreise, outstanding cellist Alisa Weilerstein in a programme of popular Czech and French works, and Czech Chopin specialist Ivan Klánský, but unusually this time in an all-Beethoven programme.

R1

December 2020

6 Dec. 2020 Sunday

5:30 p.m. Dvořák Hall

The subscription concerts are held on Sundays at 5.30 p.m. in the Dvořák Hall.

The prices of single tickets range from CZK 200 to 850 Subscription prices range from CZK 650 to 2200

Individual tickets and subscriptions are sold at the Czech Philharmonic Ticket Office in the Rudolfinum and on-line at ceskafilharmonie.cz. Reservations and information are available through the Czech Philharmonic Customer Service.

Anton Diabelli
Waltz in C Major

Lera Auerbach, Brett Dean, Toshio Hosokawa, Christian Jost, Brad Lubman, Philippe Manoury, Krzysztof Penderecki, Max Richter, Rodion Shchedrin, Johannes Maria Staud, Tan Dun, Jörg Widmann
New Variations on a Theme by Diabelli (2020)

Johann Nepomuk Hummel, Frédéric Kalkbrenner, Conradin Kreutzer, Franz Liszt, Ignaz Moscheles, Franz Xaver Wolfgang Mozart, Franz Schubert, Carl Czerny
Variations on a Theme by Diabelli (1824)

Ludwig van Beethoven
33 Variations on a Waltz by Diabelli, Op. 120 (1823)

Rudolf Buchbinder *piano*

R2

February 2021

7 Feb. 2021 Sunday

5:30 p.m. Dvořák Hall

Franz Schubert
Winterreise, D 911. A cycle of songs to words by Wilhelm Müller

Ian Bostridge *tenor*
Vadym Kholodenko *piano*

R3

March 2021

14 Mar. 2021 Sunday

5:30 p.m. Dvořák Hall

Leoš Janáček
Fairy Tale for cello and piano

Claude Debussy
Cello Sonata in D Minor

Antonín Dvořák
Silent Woods, Op. 68, No. 5 for cello and piano

César Franck
Cello Sonata in A Major

Alisa Weilerstein *cello*
David Mareček *piano*

R4

April 2021

25 Apr. 2021 Sunday

5:30 p.m. Dvořák Hall

Ludwig van Beethoven
Piano Sonata No. 27 in E Minor, Op. 90

Ludwig van Beethoven
Piano Sonata No. 32 in C Minor, Op. 111

Ludwig van Beethoven
Six Variations in G Major, WoO 70 for piano solo

Ludwig van Beethoven
Six Variations in F Major, Op. 34 for piano solo

Ludwig van Beethoven
Piano Sonata No. 23 in F Minor, Op. 57 ("Appassionata")

Ivan Klánský *piano*

CZECH CHAMBER MUSIC SOCIETY COMMITTEE

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Pavel Kysilka

Vice-chairman
Jan Králík

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Director of Programming
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Jiří Panocha
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Marek Vrabec

INFORMATION ABOUT TICKETS

CUSTOMER SERVICE AND TICKET OFFICES

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

The 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 bank 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 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 led 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 2020/2021 season begins on Monday, 6 April 2020 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
— on-line at ceskafilharmonie.cz in the section Concerts/Concert Series

Subscription reservations:
— on-line at ceskafilharmonie.cz in the section Concerts/Concert Series
— through the Czech Philharmonic Customer Service

Seat Reservations for Existing Subscribers
The seats of subscribers from previous concert seasons are reserved for the new season until 14 June 2020.

BONUS PROGRAMME

By presenting a valid subscription ticket, you can get the following benefits:
— **Czech Philharmonic, 20 % discount on Czech Philharmonic and Czech Chamber Music Society concerts at the Rudolfinum, 80 % discount on selected non-subscription chamber concerts in the Suk Hall (for further details see "more about tickets" on the selected concerts pages). To claim the discount, please visit the Rudolfinum Ticket Office or contact the Customer Service**
— **Rudolfinum Gallery, 10 % discount on catalogs and other items at the sales point in the Rudolfinum's Ceremony Hall; www.galerierudolfinum.cz/en**
— **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 2020/2021 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)
— **e-Harmonie**, with each purchased subscription, get a free access code for a quarterly subscription to the Czech music journal e-Harmonie
— **CD with Czech Philharmonic recordings**, 10 % discount at all sales points in the Rudolfinum (labels Supraphon, DECCA Classic)
— **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 2020/2021 season begin on Monday, 6 April 2020 at 10 a.m.

Sales of individual tickets to concerts from 2020/2021 subscription series begin on Monday, 8 June 2020 at 10 a.m.

Tickets can be purchased:
— at the Czech Philharmonic Ticket Office in the Rudolfinum
— on-line at ceskafilharmonie.cz in the section Concerts/Programme

Ticket reservations can be made:
— on-line at ceskafilharmonie.cz in the section Concerts/Programme
— through the Czech Philharmonic Customer Service

Please contact the 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). 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 May 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 2019/2020 concert season, an order form will automatically be sent during May to the contact address you provided. Otherwise, please contact the Czech Philharmonic Customer Service.

Advance sales of tickets to individuals **for all public dress rehearsals for the entire 2020/2021** season will begin on Monday, 14 September 2020 at 10 a.m. both at the Czech Philharmonic Ticket Office in the Rudolfinum and on-line at ceskafilharmonie.cz in the section Concerts/Programme. Earlier orders will not be honoured. Reservations are handled by the Czech Philharmonic Customer Service and **only by e-mail: info@czechphilharmonic.cz**. For reasons of capacity, telephone reservations are not possible.

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 ceskafilharmonie.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 2021. Gift vouchers can be purchased at the Czech Philharmonic Ticket Office in the Rudolfinum, or they can be ordered through the Czech Philharmonic Customer Service with payment by bank 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 ceskafilharmonie.cz.

Gift vouchers are not valid for the following Czech Philharmonic concerts: Special New Year's Eve Dress Rehearsal, New Year's Eve Afternoon Concert and New Year's Day Concert.

DISCOUNTS

Czech Philharmonic subscribers
— 20 % discount on individual tickets to Czech Philharmonic and Czech Chamber Music Society concerts, 80 % discount on selected chamber concerts in the Suk Hall (for further details see "more about tickets" on the selected concerts pages). To claim the discount, please visit the Rudolfinum Ticket Office or contact the Customer Service.

Disabled with ZTP or ZTP/P IDs
— 50 % discount on individual and subscription tickets to Czech Philharmonic and Czech Chamber Music Society concerts, except from the Tuning Together series, and 20 % discount on the New Year's Eve Afternoon and New Year's

Day concerts. Same conditions apply for the person accompanying the ZTP/P cardholder. The discount does not apply to standing tickets and choir seats..

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 the New Year's Eve Afternoon and New Year's Day concerts and education concert except from the Steps to the New World and concert on 6th June 2021. 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 education concerts except from the Steps to the New World and the concert on 6th June 2021. Only 20 % discount applies to the New Year's Eve Afternoon and New Year's Day concerts. The discount does not apply to standing room or to seating in front of the organ (empora).

Česká spořitelna
10% discount on the purchase of individual tickets and 5% discount on subscription purchases for Česká spořitelna 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 non-subscription chamber music concerts at the Suk Hall, see "more about tickets" for the concerts in question at 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). The discount does not apply to the New Year's Afternoon and New Year's Day concerts.

Limitations
— Discounts cannot be combined.
— Discounts will be granted 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 2020/2021 season, contact the Czech Philharmonic Customer Service or visit the orchestra's website at ceskafilharmonie.cz. Programmes and performers are subject to change without notice.

INTRODUCING THE STUDENT PROGRAMME

Last Minute Tickets to Selected Czech Philharmonic Concerts for 100 CZK

Dear pupils and students with valid **ISIC SCHOLAR** and **ISIC** cards,

We offer you a unique opportunity to get to the sold-out concerts of the Czech Philharmonic in the Rudolfinum. How to do this?

Register on the Czech Philharmonic website and fill in your ISIC card number. After logging in, go to "Loyalty Programme" and confirm your registration to become a member of the Student Programme. You will always need to log in to claim the discounted tickets.

If you see the **"Student Programme"** button underneath the "Order Online" option (for all other ticket purchases) on the selected concert's page, you can buy **one discounted ticket for 100 CZK, which you need to pay by card immediately. The discount will be applied after adding the ticket to your basket.** There is no need to print out your e-ticket, you can just show it on your mobile device. You can buy the discounted Student Programme ticket on the day of the performance no **sooner than 3 hours** before the concert begins.

This ticket does not guarantee a concrete seat. After entering the Rudolfinum, please go to a member of the **stewarding staff**, who will then show you to a free seat in the auditorium (this may include the 1st category seats) right before the beginning of the performance. Please always go to the seat our staff chose for you. If all seats are taken, please go to the standing area on the middle balcony.

Come and give our Student Programme a try. Start online and then right away to the Rudolfinum.

If there is anything else you would like to know, you can call or email our Customer Service at +420 227 059 227, info@czechphilharmonic.cz.

HOW TO GET 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 Jana Palacha Square, 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.

STEP-FREE 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.

Step-free 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 step-free 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 staff for assistance.

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DYNAMIC CLUB OF THE CZECH PHILHARMONIC

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 more than just as listeners or subscribers. You can join our Dynamic Club for just CZK 1,500 a year and belong to the group Piano. With this basic sum we want to highlight the view of the Czech Philharmonic as the leading Czech orchestra open to all those who cherish our national values, regardless of their wealth or social status. For larger gifts, we have the categories Mezzo-forte, Forte, and Fortissimo.

In this way, we fund not only the orchestra's everyday activities with guest conductors and soloists from around the world, but also special projects – young players in the Orchestral Academy, the dramaturgical and artistic transformation of the concerts offered by the Czech Chamber Music Society, new high-quality audiovisual recordings at the Rudolfinum, touring, commissioning new works, and last but not least, a great variety of education programmes. The breadth of activities of the Czech Philharmonic is enormous, and we are able to fulfil the wishes of donors who would like to focus preferentially on one of those activities.

We like meeting in person with those 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 interest in becoming a member by emailing to 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 express our sincere thanks for your support and favour.

"Czech music proves that a country's greatness does not depend upon the size of its territory. The Czech Philharmonic has been proving this fact since 1896, season after season, at home and abroad. It is therefore not only an honour, but also a great joy that I am able to contribute in at least some small way towards the activities of this extraordinary ensemble as a member of the Dynamic Club."

Dr. Marcela Ullmannová
Member of the Dynamic Club

PARTNERS OF THE CZECH PHILHARMONIC

We view the jubilee concert season the Czech Philharmonic is entering as a look back at the orchestra's great wealth of history, but also as an important milestone and the symbolic beginning of a new stage. It is a chance to resonate further the collective symphony to which equal contributions are made both by the orchestra members and by the administrative and production teams based in offices at the Rudolfinum. But we are fully aware that any plans, however lofty, would have no chance of success without the support of a whole range of institutions and associations.

At the Czech Philharmonic, we highly appreciate all of the support that we receive from our guarantor, the Ministry of Culture of the Czech Republic. Our partners and patrons also help us significantly with maintaining and developing our high standards of professional quality and prestige as the "leading Czech orchestra" at home and abroad. A proof of their trust, which is built upon mutually shared values, is our successful fulfilment of long-term cooperation. Supporting the concept of living partnership, we are also grateful that in doing their part, our partners are not only employing standard marketing tools, but also giving ever greater room to innovative ideas and daring, unique solutions.

We owe our sincere thanks to our General Partner, the bank Česká spořitelna, and to our Traditional Partner, Škoda Auto. It is an honour for us to cooperate with such progressive champions in their fields, to draw inspiration from their visions, and to join in shaping them. We also thank the architects of those bold ideas, the companies FINEP and Arcona Capital, as well as the private partners of individual players – the auction house Arthouse Hejtmánek and the watch retailer Bechyně. The bank J&T Banka will be significantly engaging in the activities of the renascent Czech Chamber Music Society, and it also plans to increase support for members of the Orchestral Academy. The Mucha Museum will also continue to play its part in the life of the Czech Chamber Music Society and the concept of the Czech Philharmonic Chamber Orchestra.

It is important that we thank the companies PPF and J&T Banka for the ongoing loans of rare string instruments for our orchestral players. Regional centres' participation is growing stronger and more active in the project Music for Schools on the exchange of valuable experience among music teachers at secondary and elementary schools, which takes place with the support of the Agrofert Foundation. We are proud to be taking part for a second season in the programme Classical Futures, operating on a Europe-wide basis, and we will again be able to host top young vocal and instrumental talents in the Dvořák Hall. And we will not be missing out on new repertoire: for a third year, our orchestra is commissioning works by Czech and foreign composers. In connection with this, we receive major support for the creation, rehearsing, and premiering of these works from the Bohemian Heritage Fund, a partner for new Czech music, and our thanks go out to them as well.

We are pleased by the growing membership base of the Dynamic Club. This platform for individual patrons and supporters is enthusiastically engaged in the activities of the Czech Philharmonic, it comes up with valuable suggestions and helps with the flourishing of all the key activities taking place under the auspices of the Czech Philharmonic, from education programmes to the recording of audiovisual projects and even the much needed, literally life-giving work of Ida Kelarová and the ensemble Čhavorenge. We thank each and every one of you!

As an institution that uses sound as its primary medium of expression, our existence requires that we be well seen and heard. Therefore, the intensive support of media partners is of fundamental importance. Our vocal and visible thanks for long-term cooperation go out to our General Media Partner, the Czech Television, as well as to the Czech Radio and the media company MAFRA. The good reputation of the Czech Philharmonic is also spread ever more efficiently with the expertise of on-line and offline media and of international press agencies, the services of which we employ for tours and residencies.

Marketing is an important framework, and with proper care and a diversity of ideas, it creates a sturdy basis for a strong structure. We see our partnership pyramid as the essential pillar of this structure and as a basic melodic line offering a broad range of possibilities for orchestration. We also appreciate the interest of other parties that put their faith in us, and we look forward to more new creative ideas and plans.

Ladies and gentlemen, honoured supporters of the Czech Philharmonic, we wish you a 2020/2021 season filled with artistic merit, powerful experiences, and beautiful harmony. Let the music play!

Management of the Czech Philharmonic

Dear Fans of Music
and the Czech Philharmonic:

This year is special for both Česká spořitelna and the Czech Philharmonic. For Česká spořitelna, it marks the celebration of the bank's 195th anniversary on the domestic market, and for the Czech Philharmonic, it represents the jubilee 125th concert season.

Music lovers are eagerly awaiting what is undoubtedly an important milestone this year, the December 250th anniversary of the birth of the musical genius Ludwig van Beethoven. I am looking forward to all the opportunities we will have to hear the Czech Philharmonic and guest artists performing Beethoven's extraordinary music during the year, hoping there will be many.

My wish for all of us is that this year's Beethovenian season is one great Ode to Joy!

Tomáš Salomon
Chairman of the Board of Directors
of Česká spořitelna

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CALENDAR

25 Aug. 2020	**Festival Internacional de Santander** **Dmitri Shostakovich, Gustav Mahler** Gautier Capuçon *violoncello,* Semyon Bychkov *conductor*	Santander, ES
26 Aug. 2020	**Quincena Musical de San Sebastián** **Dmitri Shostakovich, Gustav Mahler** Gautier Capuçon *violoncello,* Semyon Bychkov *conductor*	San Sebastian, ES
29 Aug. 2020	**Edinburgh International Festival** **Dmitri Shostakovich, Gustav Mahler** Gautier Capuçon *violoncello,* Semyon Bychkov *conductor*	Edinburgh, UK
30 Aug. 2020	**Edinburgh International Festival** **Johannes Brahms** Chen Reiss *soprano*, Boris Prýgl *bass*, Edinburgh Festival Chorus, Aidan Oliver c*hoirmaster*, Semyon Bychkov *conductor*	Edinburgh, UK
4 Sept. 2020 **5 Sept. 2020**	**Antonín Dvořák** Václav Petr *cello* Semyon Bychkov *conductor*	Prague, CZ
10 Sept. 2020	**Ludwig van Beethoven, Josef Suk** Martin Kasík *piano* Jakub Hrůša *conductor*	Prague, CZ
14 Sept. 2020	**Ludwig van Beethoven, Josef Suk** Jan Mráček *violin* Jakub Hrůša *conductor*	Prague, CZ
17 Sept. 2020	**Antonín Dvořák, Josef Suk, Bohuslav Martinů** Josef Špaček *violin, artistic leader of the project,* Tomáš Jamník *cello,* Lukáš Vondráček *piano,* Czech Philharmonic Chamber Orchestra	Prague, CZ
20 Sept. 2020	**Sergei Rachmaninoff, Antonín Dvořák** Lukáš Vondráček *piano*, soprano TBC, baritone TBC, Prague Philharmonic Choir, Lukáš Vasilek *choirmaster*, Petr Altrichter *conductor*	Prague, CZ

23 Sept. 2020 **24 Sept. 2020**	**Opening Concerts of the Season** **Tribute Concerts to Václav Neumann** **Dmitri Shostakovich, Gustav Mahler** Daniil Trifonov *piano*, Selina Ott *trumpet* Semyon Bychkov *conductor*	Prague, CZ
25 Sept. 2020	**Dmitri Shostakovich, Gustav Mahler** Daniil Trifonov *piano*, Selina Ott *trumpet* Semyon Bychkov *conductor*	Vienna, AT
26 Sept. 2020 **27 Sept. 2020**	**Special Step** Josef Špaček and the Czech Student Philharmonic	Prague, CZ
30 Sept. 2020	**Ludwig van Beethoven** Hagen Quartet	Prague, CZ
3 Oct. 2020	**Dmitri Shostakovich, Gustav Mahler** Ivo Kahánek *piano*, Stanislav Masaryk *trumpet* Semyon Bychkov *conductor*	Český Krumlov, CZ
4 Oct. 2020	**Czech Philharmonic: The Serial**	Prague, CZ
5 Oct. 2020	**Dmitri Shostakovich, Olli Mustonen, L'ubica Čekovská, Felix Mendelssohn-Bartholdy** Pavel Haas Quartet Dover Quartet Petr Ries *double bass (guest)*	Prague, CZ
7 Oct. 2020 **8 Oct. 2020** **9 Oct. 2020**	**Dmitri Shostakovich, Antonín Dvořák** Karen Gomyo *violin* Semyon Bychkov *conductor*	Prague, CZ
10 Oct. 2020	**Sergei Rachmaninoff, Ludwig van Beethoven, Antonín Dvořák** Dvořák Piano Trio	Prague, CZ
13 Oct. 2020	**Concert for the Birthday of the Composer Zdeněk Šesták** **Antonín Rejcha, Václav Trojan, Zdeněk Šesták, Norman Hallam** Prague Philharmonia Wind Quintet	Prague, CZ
14–26 Oct. 2020	**Bedřich Smetana, Antonín Dvořák, Max Bruch, Gustav Mahler** Renaud Capuçon *violin,* Semyon Bychkov *conductor*	China and Taiwan
18 Oct. 2020	**Steps to the New World – Symphonic Poetry I** **Smetana's The Moldau and Šárka**	Prague, CZ

21 Oct. 2020	**Luce Eterna – Eternal Light** **Arias from sacred oratorios by Giovanni Bononcini and Georg Friedrich Händel** Martina Janková *soprano* Musica Florea Marek Štryncl *artistic director*	Prague, CZ
22 Oct. 2020	**Steps to the New World – Symphonic Poetry I** **Smetana's The Moldau and Šárka**	Prague, CZ
2 Nov. 2020	**Pavel Haas, Toru Takemitsu, Antonín Dvořák, Takashi Yoshimatsu, Vítězslav Novák** Czech Philharmonic Chamber Orchestra soloists TBA Ondřej Vrabec *conductor*	Prague, CZ
7 Nov. 2020	**Concert for the 40th Anniversary of the Founding of the Prague Brass Ensemble** **Claude Le Jeune, Johann Caspar Ferdinand Fischer, William Byrd, Giovanni Gabrieli, Johann Sebastian Bach, Charles Theodore Pachelbel, Tomasz Stolarczyk, Gustav Mahler, Antonín Dvořák, Bedřich Smetana, Carl Orff, Astor Piazzolla, Henry Filmore** Prague Brass Ensemble Czech Philharmonic Low Brass Ensemble Jan Hasenöhrl *trumpet* Jiří Houdek *trumpet*	Prague, CZ
7 Nov. 2020	**100 Minutes among the Notes**	Prague, CZ
12 Nov. 2020 **13 Nov. 2020**	**Musica Ludus or Music by Play**	Prague, CZ
17 Nov. 2020 **18 Nov. 2020**	**Velvet Revolution Concerts** **Miloslav Kabeláč, Dmitri Shostakovich** Semyon Bychkov *conductor*	Prague, CZ
24 Nov. 2020	**Carl Philipp Emanuel Bach, Carl Friedrich Abel, Johann Sebastian Bach, Wilhelm Friedemann Bach, Christoph Schaffrath** Mahan Esfahani *harpsichord* Hille Perl *viola da gamba*	Prague, CZ

25 Nov. 2020 **26 Nov. 2020** **27 Nov. 2020**	**Leoš Janáček** Elena Tsallagova *soprano,* Kateřina Kněžíková *soprano,* Jarmila Balážová *mezzo-soprano,* Jan Martiník *bass,* Boris Prýgl *bass,* Prague Philharmonic Choir, Lukáš Vasilek *choirmaster,* Prague Philharmonic Children's Choir, Jiří Chvála *choirmaster* John Eliot Gardiner *conductor*	Prague, CZ
2 Dec. 2020	**Ludwig van Beethoven** Pražák Quartet	Prague, CZ
3 Dec. 2020 **4 Dec. 2020** **5 Dec. 2020**	**Ludwig van Beethoven** Rudolf Buchbinder *piano, conductor*	Prague, CZ
5 Dec. 2020	**Who's Afraid of the Philharmonic?**	Prague, CZ
6 Dec. 2020	**Anton Diabelli, Lera Auerbach, Brett Dean, Johann Nepomuk Hummel, Frédéric Kalkbrenner, Ludwig van Beethoven etc.** Rudolf Buchbinder *piano*	Prague, CZ
10 Dec. 2020 **11 Dec. 2020**	**Special Christmas Concerts** **Joseph Haydn** Marta Reichelová *soprano*, Petr Nekoranec *tenor*, Jozef Benci *bass*, Prague Philharmonic Choir, Lukáš Vasilek *choirmaster* Petr Altrichter *conductor*	Prague, CZ
12 Dec. 2020	**Christmas Concert** Martinů Voices, Lukáš Vasilek *choirmaster*, Kateřina Englichová *harp*, Daniel Havel *flute*, Daniela Valtová Kosinová *organ*	Prague, CZ
13 Dec. 2020	**Czech Philharmonic: The Serial**	Prague, CZ
14 Dec. 2020	**Ludwig van Beethoven** Artemis Quartet	Prague, CZ
16 Dec. 2020 **17 Dec. 2020** **18 Dec. 2020**	**Antonín Dvořák, Bohuslav Martinů** Jessica Muirhead *soprano,* Zoltan Nagy *baritone,* Richard Samek *tenor,* Jozef Benci *bass,* Peter Mikuláš *bass,* members of the Prague Philharmonic Choir, Lukáš Vasilek *choirmaster* Tomáš Netopil *conductor*	Prague, CZ

31 Dec. 2020	**Special New Years's Eve Dress Rehearsal, New Year's Eve Afternoon Concert** **Julius Fučík, Josef Suk, Václav Trojan, Oskar Nedbal, Václav Vačkář, Bedřich Smetana, Jan Kučera*, Antonín Dvořák** Czech Philharmonic, Jiří Vodička *violin*,* Jan Mráček *violin*,* Václav Petr *cello*,* Robert Kozánek *trombone*, Ondřej Roskovec *bassoon*, Jaroslav Halíř *trumpet,* Tomáš Netopil *conductor* ** only in New Year's Eve Dress Rehearsal*	Prague, CZ
1 Jan. 2021	**New Year's Concert** **Julius Fučík, Josef Suk, Václav Trojan, Oskar Nedbal, Václav Vačkář, Bedřich Smetana, Jan Kučera, Antonín Dvořák** Czech Philharmonic, Jiří Vodička *violin,* Jan Mráček *violin,* Václav Petr *cello,* Robert Kozánek *trombone*, Ondřej Roskovec *bassoon*, Jaroslav Halíř *trumpet,* Tomáš Netopil *conductor*	Prague, CZ
6 Jan. 2021	**Ludwig van Beethoven, Franz Schubert** Vienna Piano Trio	Prague, CZ
9 Jan. 2021	**100 Minutes among the Notes**	Prague, CZ
12 Jan. 2021	**Concert Of Competition Laureates (2020 Prague Spring, 2019 Bohuslav Martinů Foundation Competition, 2020 Concertino Praga, 2020 Antonín Dvořák International Singing Competition etc.** Programme TBA	Prague, CZ
12 Jan. 2021	**Steps to the New World – Symphonic Poetry II** **Dvořák's The Water Goblin and the Noon Witch**	Prague, CZ
13 Jan. 2021 **14 Jan. 2021** **15 Jan. 2021**	**Ludwig van Beethoven** Manfred Honeck *conductor*	Prague, CZ
17 Jan. 2021	**Steps to the New World – Symphonic Poetry II** **Dvořák's The Water Goblin and the Noon Witch**	Prague, CZ
24 Jan. 2021	**Czech Philharmonic: The Serial**	Prague, CZ
25 Jan. 2021	**Bohuslav Martinů, Klement Slavický, Antonín Dvořák, Franz Schubert, Johannes Brahms, Richard Strauss** Kateřina Kněžíková *soprano* David Švec *piano*	Prague, CZ

27 Jan. 2021 **28 Jan. 2021** **29 Jan. 2021**	**Richard Strauss, Sergei Rachmaninoff** Gautier Capuçon *cello*, Lawrence Power *viola* Semyon Bychkov *conductor*	Prague, CZ
30 Jan. 2021	**Georg Philipp Telemann, Johann Sebastian Bach, Carl Reinecke, Georgi Muschel, Wolfgang Amadeus Mozart, Karlheinz Stockhausen, Charles-Marie Widor, Jan Kučera** Kateřina Javůrková *French horn* Pavel Svoboda *organ* Adam Suk *organ (guest)*	Prague, CZ
3 Feb. 2021 **4 Feb. 2021** **5 Feb. 2021**	**Bryce Dessner, Wolfgang Amadeus Mozart, Antonín Dvořák** Katia and Marielle Labèque *pianos* Semyon Bychkov *conductor*	Prague, CZ
7 Feb. 2021	**Franz Schubert** Ian Bostridge *tenor* Vadym Kholodenko *piano*	Prague, CZ
8 Feb. 2021	**Bryce Dessner, Wolfgang Amadeus Mozart, Antonín Dvořák** Katia a Marielle Labèque *pianos,* Semyon Bychkov *conductor*	Vienna, AT
9 Feb. 2021	**Bryce Dessner, Wolfgang Amadeus Mozart, Antonín Dvořák** Katia a Marielle Labèque *pianos,* Semyon Bychkov *conductor*	Paris, FR
9 Feb. 2021	**Felix Mendelssohn-Bartholdy, Johannes Brahms, Fryderyk Chopin, Olivier Messiaen, César Franck** Camille Thomas *cello* Lukáš Klánský *piano*	Prague, CZ
10 Feb. 2021	**Bryce Dessner, Wolfgang Amadeus Mozart, Antonín Dvořák** Katia a Marielle Labèque *pianos,* Semyon Bychkov *conductor*	Brussels, BE
11 Feb. 2021	**Miloslav Kabeláč, Wolfgang Amadeus Mozart, Antonín Dvořák** Katia a Marielle Labèque *pianos,* Semyon Bychkov *conductor*	Amsterdam, NL
13 Feb. 2021	**Miloslav Kabeláč, Wolfgang Amadeus Mozart, Antonín Dvořák** Katia a Marielle Labèque *pianos,* Semyon Bychkov *conductor*	London, UK
24 Feb. 2021	**Edvard Grieg, Joseph Haydn, Wolfgang Amadeus Mozart** Czech Philharmonic Chamber Ensemble Jan Mráček *violin* Karel Untermüller *viola*	Prague, CZ

25 Feb. 2021 **26 Feb. 2021**	**An Orchestra Rehearsal** **César Franck, Sergei Prokofiev, Antonín Dvořák** Petr Altrichter *conductor* Marek Eben *host* Alice Nellis *screenplay, direction*	Prague, CZ
8 Mar. 2021	**Felix Mendelssohn-Bartholdy, Antonín Rejcha, Jacques Ibert, August Klughardt** Gewandhaus Woodwind Quintet	Prague, CZ
10 Mar. 2021 **11 Mar. 2021** **12 Mar. 2021**	**Joaquín Turina, Joaquín Rodrigo, Claude Debussy, Maurice Ravel** Jana Boušková *harp* Juanjo Mena *conductor*	Prague, CZ
13 Mar. 2021	**Astor Piazzolla, Reentko, Kurt Weill, Pavel Steidl, Jimi Hendrix etc.** European Guitar Quartet	Prague, CZ
13 Mar. 2021	**100 Minutes among the Notes**	Prague, CZ
14 Mar. 2021	**Leoš Janáček, Claude Debussy, Antonín Dvořák, César Franck** Alisa Weilerstein *cello* David Mareček *piano*	Prague, CZ
18 Mar. 2021 **19 Mar. 2021** **20 Mar. 2021**	**Igor Stravinsky, Maurice Ravel, Miloš Orson Štědroň, George Gershwin** Ivo Kahánek *piano,* Robert Kozánek *trombone*, Lukáš Moťka *trombone* David Robertson *conductor*	Prague, CZ
23 Mar. 2021	**Peter Seabourne, Robin Holloway, Jean Françaix, Wolfgang Amadeus Mozart** Czech Philharmonic Winds	Prague, CZ
24 Mar. 2021 **25 Mar. 2021** **26 Mar. 2021**	**Detlev Glanert, Antonín Dvořák** Daniela Sindram *mezzo-soprano,* Albert Pesendorfer *bass-baritone* Semyon Bychkov *conductor*	Prague, CZ
28 Mar. 2021	**Czech Philharmonic: The Serial**	Prague, CZ
31 Mar. 2021	**Antonín Dvořák, Franz Schubert** Wihan Quartet Clemens Hagen *cello*	Prague, CZ

8 Apr. 2021 **9 Apr. 2021** **10 Apr. 2021**	**Jan Novák, Erich Wolfgang Korngold, César Franck** Jiří Vodička *violin* Tomáš Netopil *conductor*	Prague, CZ
12 Apr. 2021	**Ludwig van Beethoven** Bennewitz Quartet	Prague, CZ
14 Apr. 2021 **15 Apr. 2021** **16 Apr. 2021**	**Leoš Janáček, Josef Suk, Bedřich Smetana** Jan Mráček *violin* Jakub Hrůša *conductor*	Prague, CZ
17 Apr. 2021	**Ludwig van Beethoven** Talich Quartet	Prague, CZ
21 Apr. 2021 **22 Apr. 2021** **23 Apr. 2021**	**Antonín Dvořák, Jean Sibelius** Jan Martiník *bass* Sakari Oramo *conductor*	Prague, CZ
24 Apr. 2021	**The Emperor's Nightingale** **A Visit to the Court of the Emperor of China**	Prague, CZ
25 Apr. 2021	**Ludwig van Beethoven** Ivan Klánský *piano*	Prague, CZ
27 Apr. 2021	**Ludwig van Beethoven** Graff Quartet	Prague, CZ
28 Apr. 2021 **29 Apr. 2021** **30 Apr. 2021**	**Thomas Larcher, Gustav Mahler** Kirill Gerstein *piano* Semyon Bychkov *conductor*	Prague, CZ
1 May 2021	**A Holiday of Music Among the Notes**	Prague, CZ
2 May 2021	**Steps to the New World – Symphonic Poetry III** **Janáček's Lachian Dances and Taras Bulba**	Prague, CZ
3 May 2021	**Thomas Larcher, Gustav Mahler** Kirill Gerstein *piano,* Semyon Bychkov *conductor*	Vienna, AT
4 May 2021	**Thomas Larcher, Gustav Mahler** Kirill Gerstein *piano,* Semyon Bychkov *conductor*	Bratislava, SK
4 May 2021	**Steps to the New World – Symphonic Poetry III** **Janáček's Lachian Dances and Taras Bulba**	Prague, CZ

17 May 2021	**Bryce Dessner, Bohuslav Martinů, Antonín Dvořák** Katia and Marielle Labèque *pianos,* Semyon Bychkov *conductor*	Valencia, ES
18 May 2021	**Bryce Dessner, Bohuslav Martinů, Antonín Dvořák** Katia and Marielle Labèque *pianos,* Semyon Bychkov *conductor*	Madrid, ES
19 May 2021	**Richard Strauss, Gustav Mahler** Gautier Capuçon *cello*, Lawrence Power *viola* Semyon Bychkov *conductor*	Madrid, ES
3 Jun. 2021	Programme TBA Conductor TBA	Prague, CZ
6 Jun. 2021	**Concert of the Joint Orchestra of music school pupils and the Czech Philharmonic Musicians** **Public dress rehearsal**	Prague, CZ
9 Jun. 2021 **10 Jun. 2021** **11 Jun. 2021**	**Wolfgang Amadeus Mozart, Johannes Brahms** Leonidas Kavakos *violin, conductor*	Prague, CZ
17 Jun. 2021 **18 Jun. 2021** **19 Jun. 2021**	**Johannes Brahms** Chen Reiss *soprano,* Boris Prýgl *bass,* Czech Philharmonic Choir of Brno, Petr Fiala *choirmaster* Semyon Bychkov *conductor*	Prague, CZ
23 Jun. 2021	**Open Air Concert dedicated to Jiří Bělohlávek** **Famous melodies of operas from around the world** Czech Philharmonic, *soloists TBA* Petr Altrichter *conductor*	Prague, CZ
1 Jul. 2021	**Bedřich Smetana, Erich Wolfgang Korngold, Johannes Brahms** Jiří Vodička *violin*, Tomáš Netopil *conductor*	Litomyšl, CZ
2 Jul. 2021	**Antonín Dvořák** Tomáš Netopil *conductor*	Litomyšl, CZ

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

ČESKÁ spořitelna

We want to encourage citizens to take an active approach in the place where they live, to help neighbourly coexistence and to continuously contribute through these concrete steps to the prosperity of the Czech Republic. Our call for the community grant program We Can Do More (Dokážeme víc) is open now.

ČESKÁ spořitelna

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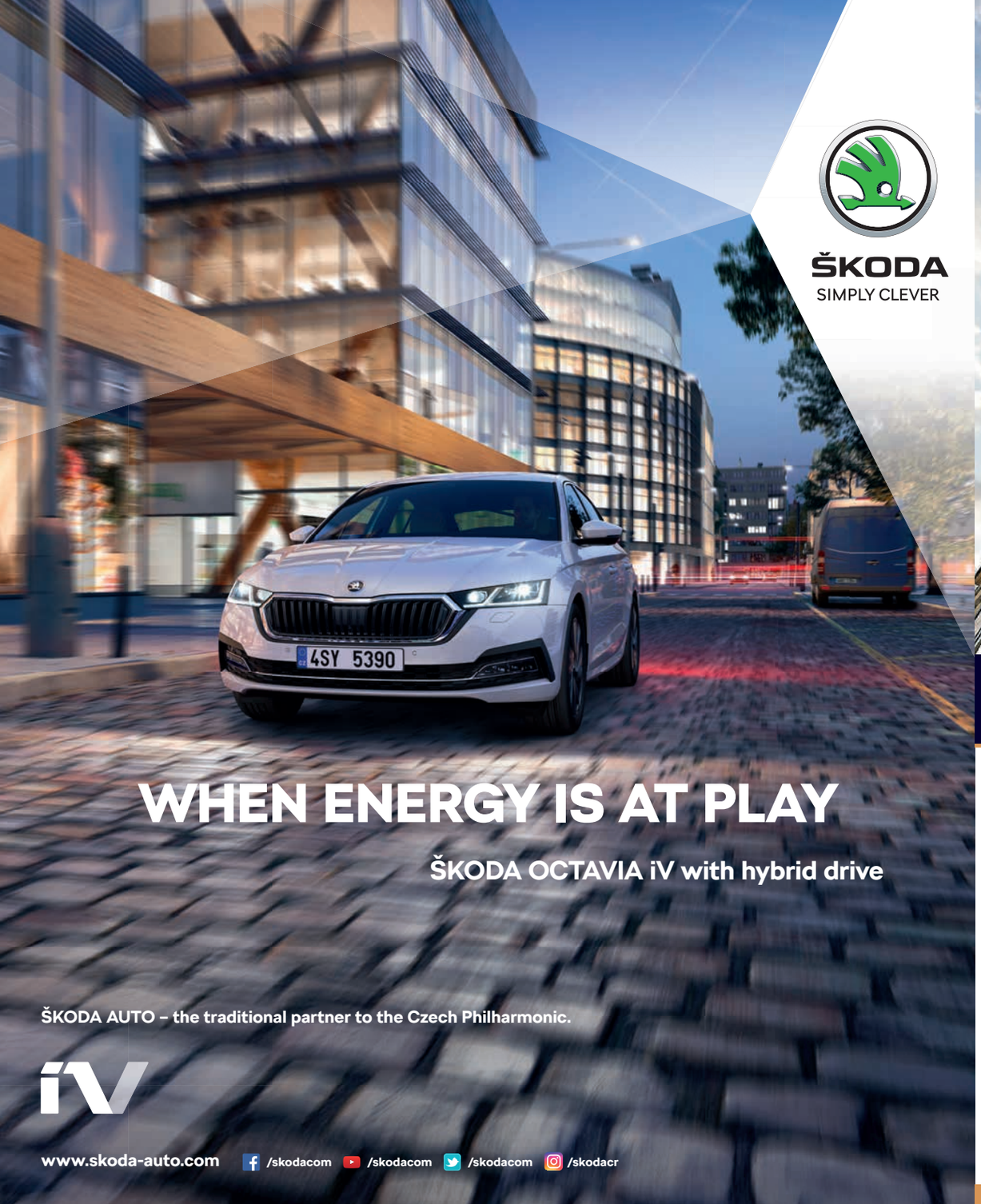

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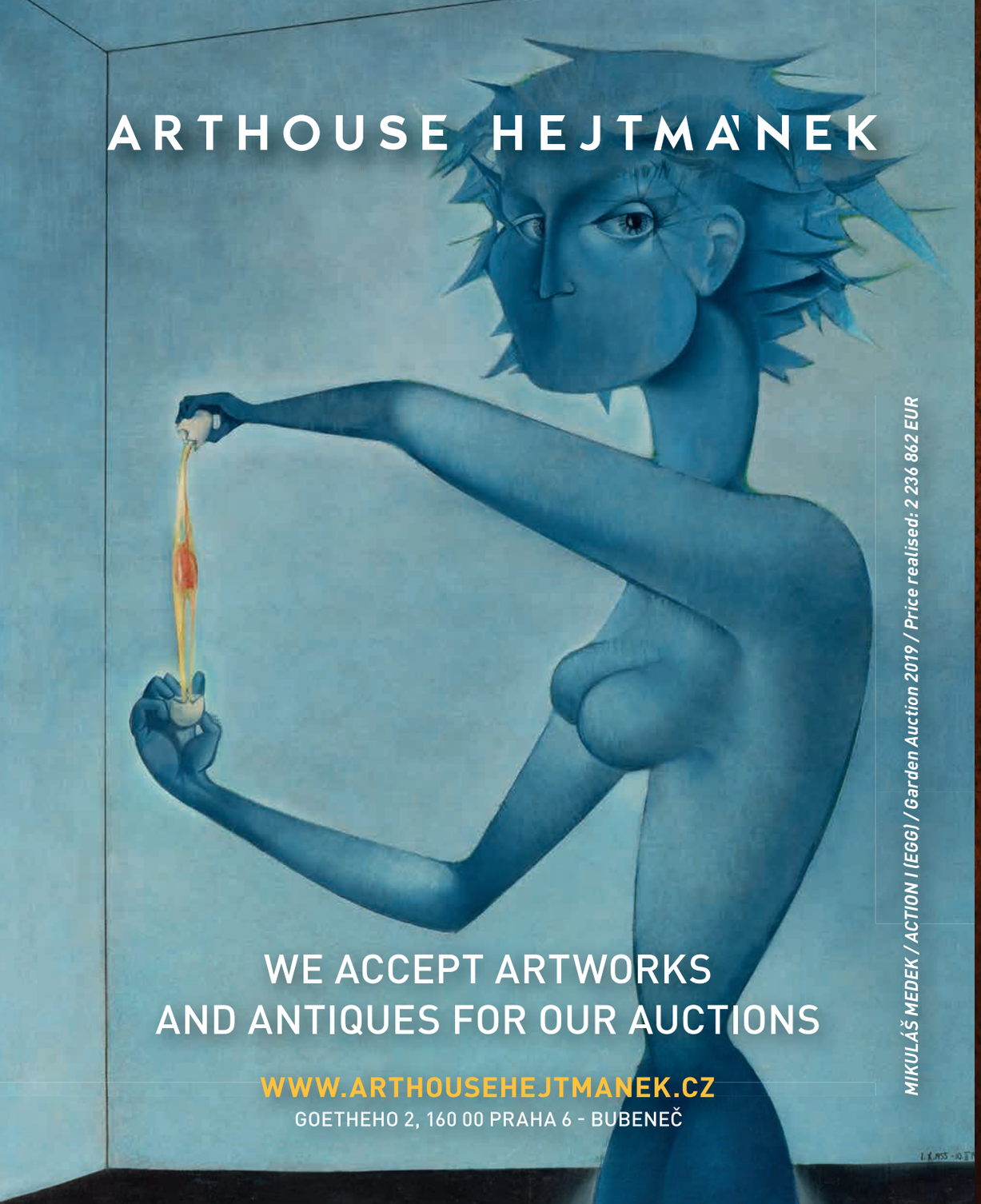

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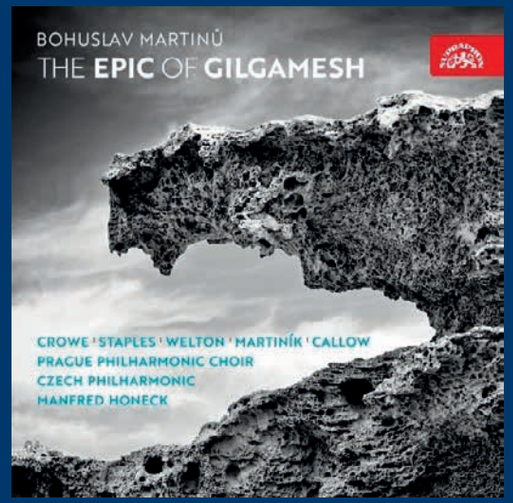
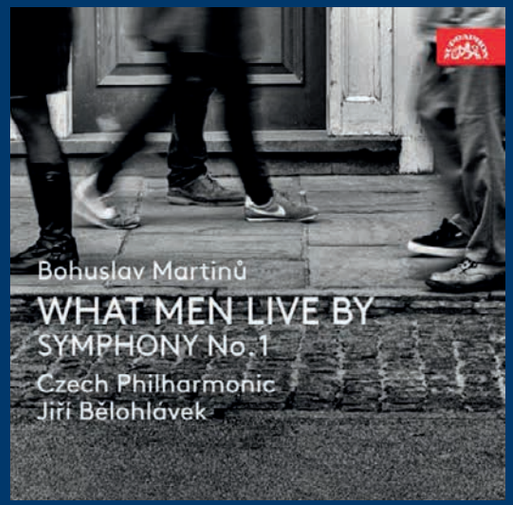




Czech Philharmonic

Czech Philharmonic

Dvorak Hall

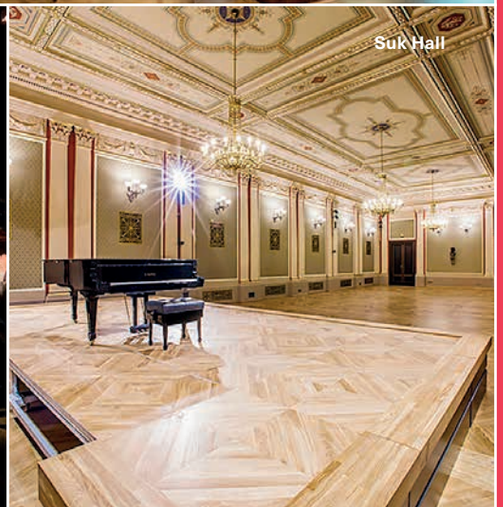
Presidential lounge

Dvorana

Foyer

Café Rudolfinum

Recording studio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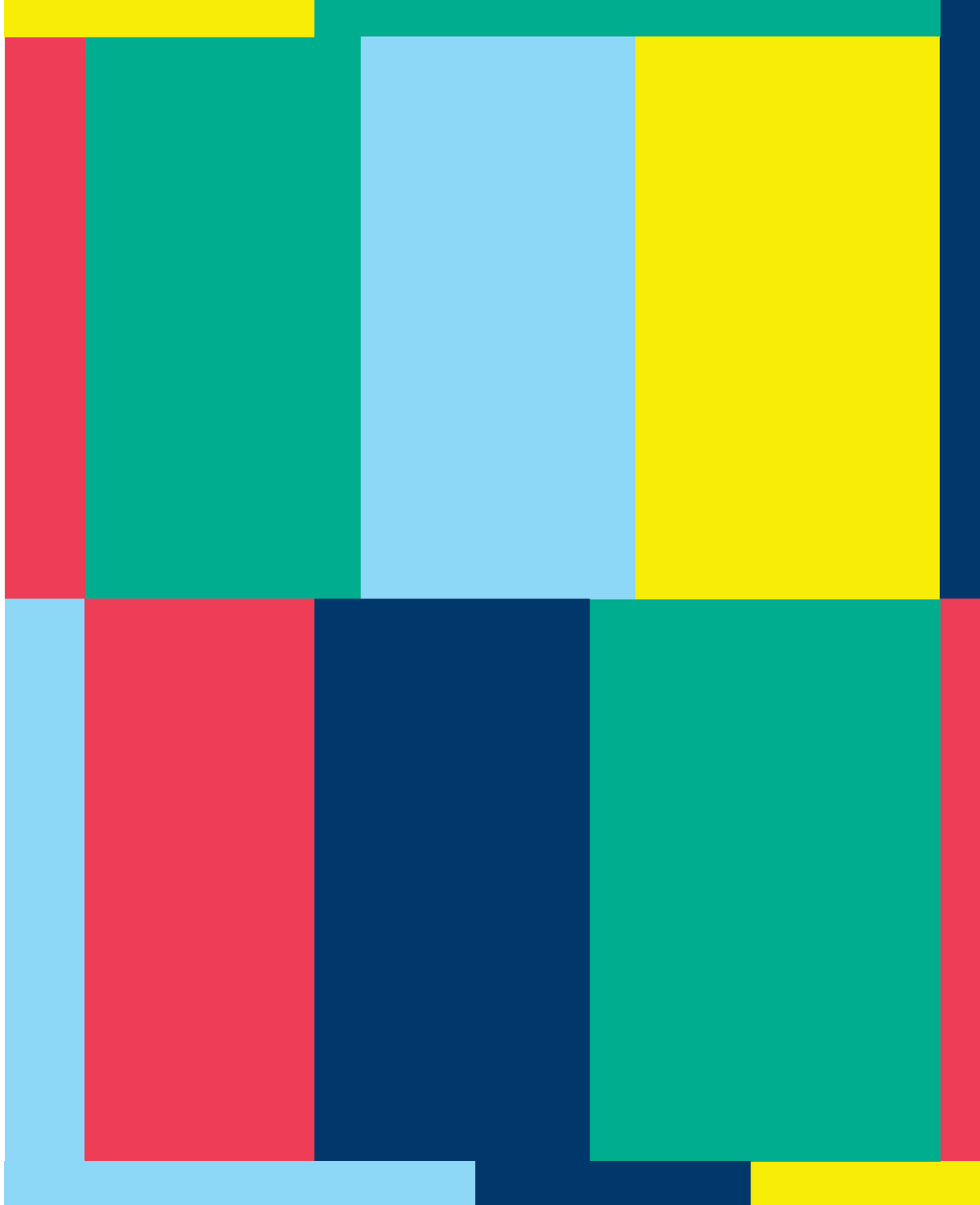
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