



# Czech Philharmonic

127th SEASON  
2022 | 2023

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SEASON  
GUIDE

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Semyon Bychkov  
*Chief Conductor and Music Director*

Czech Philharmonic

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## INTRODUCTION

Dear friends of the Czech Philharmonic,

It is the time of the year to welcome you back to our new season which we have been planning for you for several years. The result is an ever changing mosaic of artistic events involving a very wide variety of repertoire and artists who identify with what they interpret. At its heart is the idea that every project is an artistic event that will enrich our lives. It is what you need from us, and what we expect from ourselves: discovery, coherence and quality.

A little while ago I listened to our recording of Mahler's Fourth Symphony. It was recorded as part of our ongoing Mahler Cycle and is the first to be made public. What I heard made me

relive the atmosphere of the recording sessions that took place in August 2020. The devotion, the tenderness, the beauty of the Orchestra, the true communion between us all were felt in every second, together with an inexhaustible possibility of expression. I felt it then, but would I still feel it later when distance grew between recording it and hearing the final result? What I heard more than one year later could best be described as a performance filled with humanity.

This is the identity of the Czech Philharmonic. Welcome back to being part of it!

**Semyon Bychkov**

# CZECH PHILHARMONIC

**“The long, slow attrition of the Covid-19 pandemic has in some ways been the hardest to endure... this great orchestra’s instinct to make music, however, is irrepressible.”**

**The Daily Telegraph**

On 4 January 1896, the 127-year-old Czech Philharmonic gave its first concert in the famed Rudolfinum Hall in the heart of Prague. The concert was conducted by Dvořák and the programme featured the world première of his Biblical Songs, Nos. 1-5. The Czech Philharmonic has been a constant champion of Czech composers and in tandem with the special relationship it has to the music of Brahms and Tchaikovsky – both friends of Dvořák – and to Mahler who in 1908 conducted the Orchestra in the world première of his Symphony No. 7, the Orchestra is renowned for its definitive interpretations.

Following the culmination of The Tchaikovsky Project in 2019 with Chief Conductor and Music Director Semyon Bychkov, Bychkov and the Czech Philharmonic have turned their focus to the symphonic works of Mahler. Concerts in Prague and abroad have resulted in recordings by Czech Phil Media – the Orchestra’s own state-of-the-art producing house – and this

March the release of Mahler’s Fourth Symphony launched the start of a new relationship with Pentatone. Over this season, Bychkov and the Czech Philharmonic will be performing Mahler’s Sixth and Seventh Symphonies with concerts at home in Prague, as well as on tour in Paris, Vienna and Milan, and at the Edinburgh International, San Sebastián and Gewandhaus Mahler Festivals.

2022|2023 season is Bychkov’s fifth as Chief Conductor and Music Director of the Czech Philharmonic during which he will also celebrate his 70th birthday with three concerts featuring the fifth symphonies of Shostakovich and Beethoven at the end of November. Bychkov will open the season with music by Beethoven and Strauss, and as part of his subscription concerts will give the world premières of works by Detlev Glanert and Thierry Escaich, two of the fourteen commissions that he initiated at the start of his tenure. The Czech Philharmonic’s 127th season will also see Principal Guest Conductors Jakub Hrůša and Tomáš Netopil conduct subscription concerts featuring music from well-known and lesser-known Czech composers including Janáček, Dvořák, Martinů, Suk, Krček and Štědroň; Sir Simon Rattle and Magdalena Kožená appear as the Orchestra’s 2022–23 Artists-in-Residence; and international guest conductors including Sir John Eliot Gardiner, Daniel Harding, Giovanni Antonini, Manfred

Honeck, Juanjo Mena and Maxim Emelyanychev make return and debut engagements.

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, five 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 November 2020, Semyon Bychkov and the Czech Philharmonic marked the 30th anniversary of this historic moment with a performance of the full cycle, launching a new annual Velvet Revolution concert series which in 2021 was conducted by Jakub Hrůša, and in 2022 will be conducted by Sir Simon Rattle.

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. Alongside the Czech Philharmonic’s Orchestral Academy and Jiří Bělohávek 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 Krelarová for the extensive Romany communities within the Czech Republic and Slovakia has helped many socially excluded families to find a voice. In addition to a newly launched international education exchange with the Royal Academy of Music in London, over lockdown the Orchestra gave seven benefit concerts which were live streamed in 4K to international audiences, raising funds for hospitals, charities, and healthcare professionals.

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 again in 2010 under Sir John Eliot Gardiner.

Prague has long been favoured by composers, not least Mozart who, following performances of Le Nozze di Figaro and Don Giovanni, travelled the 250km journey from Vienna to première La Clemenza di Tito in 1791. Five years later, Beethoven made two trips to Prague, and returned 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 composer of reknown 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.

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

## SEMYON BYCHKOV

*Chief Conductor and Music Director*

**Mr. Bychkov worked something close to magic... here was the Mahler [Symphony No. 2] one often reads about yet seldom hears, in which a world of competing, even conflicting, musical gestures reflects the vast heterogeneity of the composer's Habsburg homeland. Often, this music flags under its own weight, leaving audiences impatient for the choral finale and its cries of immortal life. Not this time. If anything, those elegiac spasms seemed to arrive too soon.**

*Wall Street Journal*

This season in which Semyon Bychkov celebrates his 70th birthday with three concerts pairing Beethoven's Fifth Symphony with Shostakovich's Fifth, it also marks his fifth season as Chief Conductor and Music Director of the Czech Philharmonic. In addition to the symphonic repertoire that he will be conducting with the Czech Philharmonic, in September, Bychkov conducts three concert performances of Dvořák's Rusalka at the Dvořákova Prague International Music Festival, an opera that later in the season he will also conduct in London.

Bychkov's inaugural season with the Czech Philharmonic was celebrated with an international tour that took the Orchestra from performances at home in Prague to concerts in London, New York, and Washington. The following year saw the culmination of The Tchaikovsky Project – the release of a 7-CD box set devoted to Tchaikovsky's symphonic repertoire and a series of international residencies; together with the commissioning of 14 new works to be premièred by the Orchestra in the Czech Republic.

In the past two seasons, the focus of Bychkov's work with the Czech Philharmonic has turned to the music of Gustav Mahler with performances of the symphonies at the Rudofinum, on tour and ultimately on disc. The release of the complete symphonic cycle heralds the start of the Orchestra's new relationship with Pentatone. Over the course of this season, Bychkov and the Czech Philharmonic will undertake two extensive European tours with concerts in Paris, Hamburg, Munich, Cologne, Vienna, Budapest and Milan, and will additionally present Mahler's Symphony No. 7 at the Edinburgh International Festival and San Sebastián Festival, and Mahler's Symphony No. 6 in Graz and Leipzig.

Especially recognised for his interpretations of the core repertoire, Bychkov has also worked closely with many extraordinary contemporary

composers including Luciano Berio, Henri Dutilleux and Maurizio Kagel. More recent collaborations include those with Thomas Larcher, Detlev Glanert, Julian Anderson and Bryce Dessner conducting premières of their works with the Czech Philharmonic as well as with the Vienna, Berlin, New York and Munich Philharmonics, Royal Concertgebouw and the BBC Symphony Orchestra.

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-1980s. Singled out for an extraordinarily privileged musical education from the age of 5, 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 had 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 included Strauss' *Der Rosenkavalier* and *Daphne*, Wagner's *Lohengrin* and *Parsifal*, and Mussorgsky's *Khovanshchina*; while in London, he made his operatic 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 and Strauss's Elektra at the Wiener Staatsoper. This season in addition to Dvořák's Rusalka in London, he will conduct Wagner's Tristan and Isolde at Teatro Real in Madrid.

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 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.

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 the 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. His recording of Tchaikovsky's Eugene Onegin was recommended by BBC's Radio 3's Building a Library (2020); Wagner's Lohengrin was BBC Music Magazine's Record of the Year (2010); and Schmidt's Symphony No. 2 with the Vienna Philharmonic was BBC Music Magazine's Record of the Month (2018). Of The Tchaikovsky Project released in 2019, BBC Music Magazine wrote, "The most beautiful orchestra playing imaginable can be heard on Semyon Bychkov's 2017 recording with the Czech Philharmonic, in which Decca's state-of-the art recording captures every detail."

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

In July, Bychkov will receive an Honorary Doctorate from the Royal Academy of Music.



## JAKUB HRŮŠA

*Principal Guest Conductor*

Born in the Czech Republic, Jakub Hrůša is Chief Conductor of the Bamberg Symphony, Principal Guest Conductor of the Czech Philharmonic, and Principal Guest Conductor of the Orchestra dell'Accademia Nazionale di Santa Cecilia. He was also formerly Principal Guest Conductor of the Philharmonia Orchestra.

He is a frequent guest with many of the world's greatest orchestras, enjoying close relationships and performing regularly with the Vienna Philharmonic, Berlin Philharmonic, Bavarian Radio Symphony, Munich Philharmonic, Leipzig Gewandhaus Orchestra, Staatskapelle Dresden, Tonhalle Orchester Zürich, Lucerne Festival Orchestra, Royal Concertgebouw Orchestra, Orchestre de Paris, Orchestre Philharmonique de Radio France, NHK Symphony and the Mahler Chamber Orchestra – and in the US with the Cleveland Orchestra, New York Philharmonic, Chicago Symphony Orchestra, and Boston Symphony Orchestra.

As a conductor of opera, he has led productions for the Vienna State Opera (The Makropulos Case), Royal Opera House, Covent Garden (Carmen), Opéra National de Paris (Rusalka), and Zurich Opera (The Makropulos Case). The 21|22 season he returned to the Royal Opera House for Wagner's Lohengrin. He has also 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 served as Music Director of Glyndebourne On Tour for three years.

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, Gautier Capuçon, Ray Chen, Isabelle Faust, Bernarda Fink, Martin Fröst, Julia Fischer, Vilde Frang, Sol Gabetta, Véronique Gens, Christian Gerharter, Kirill Gerstein, Vadim Gluzman, Karen Gomyo, Augustin Hadelich, Hilary Hahn, Barbara Hannigan, Alina Ibragimova, Janine Jansen, Patricia Kopatchinskaja, 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, Alisa Weilerstein and Nikolaj Znaider.

# TOMÁŠ NETOPIL

*Principal Guest Conductor*

As a recording artist, Jakub Hrůša has received numerous awards and nominations for his discography. His recording of Martinů and Bartók violin concertos with Bamberg Symphony and Frank Peter Zimmermann (BIS) was nominated for a 2021 Gramophone Award, and his recording of the Dvořák Violin Concerto with the Bavarian Radio Symphony and Augustin Hadelich was nominated for a Grammy® Award in the same year. In 2020, two of his recordings – Dvořák and Martinů Piano Concertos with Ivo Kahánek and the Bamberg Symphony (Supraphon), and Vanessa from Glyndebourne (Opus Arte) – won BBC Music Magazine Awards. Other recent releases include Dvořák and Brahms Symphonies with Bamberg Symphony (Tudor), Suk's Asrael Symphony with the Bavarian Radio Symphony (BR Klassik), and Dvořák's Requiem and Te Deum with the Czech Philharmonic (Decca).

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. He was the inaugural recipient of the Sir Charles Mackerras Prize, and in 2020 was awarded both the Antonín Dvořák Prize by the Czech Republic's Academy of Classical Music, and – together with Bamberg Symphony – the Bavarian State Prize for Music.

An inspirational force in Czech music, Tomáš Netopil holds the position of Principal Guest Conductor of the Czech Philharmonic with whom, in addition to concerts at the Rudolfinum Hall in Prague, he performs regularly on tour. 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. In the 2020/2021 season, his engagements with them included conducting at the Smetana's Litomyšl Festival in June 2021.

Tomáš Netopil is General Music Director of the Aalto Musiktheater and Philharmonie Essen. Recent highlights here include Mozart's La finta giardiniera as well as Don Giovanni plus Strauss's Arabella – while in recent seasons in Essen, Netopil has led performances of titles including Rusalka, Lohengrin, Die Walküre, Pique Dame, and Der Rosenkavalier.

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 2021, in association with the Dvořák Prague Festival, the Academy established the Dvořákova Praha Youth Philharmonic with musicians from conservatories and music academies, coached by principal players of the Czech Philharmonic

Orchestra. Tomáš Netopil has held a close relationship with the Dvořák Prague Festival for some time and was Artist in Residence in 2017, opening the Festival with Essen Philharmonic and closing the Festival with Dvořák's Te Deum and Wiener Symphoniker. This new undertaking will consolidate this relationship still further.

Operatic highlights beyond Essen include Sächsische Staatsoper Dresden (La clemenza di Tito, Rusalka, The Cunning Little Vixen, La Juive, The Bartered Bride, and Busoni's Doktor Faust), Vienna Staatsoper (his most recent successes include Idomeneo, Der Freischütz, and a new production of Leonore) and for Netherlands Opera (Jenůfa). His concert highlights of recent seasons have included Tonhalle-Orchester Zürich as well as engagements with Orchestre de Paris, London Philharmonic Orchestra, Netherlands Radio Philharmonic Orchestra at the Amsterdam Concertgebouw, Orchestre National de Montpellier, Orchestra Sinfonica della Rai, Yomiuri Nippon Symphony Orchestra in Tokyo.

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. During his

tenure in Essen, he has recorded Suk Asrael and Mahler Symphonies No. 6 and 9.

From 2008–2012 Tomáš Netopil held the position of Music Director of the Prague National Theatre. He 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.



# ARTISTS-IN-RESIDENCE FOR THE CZECH PHILHARMONIC'S 127th SEASON

**Magdalena Kožená** *mezzo-soprano*  
**Simon Rattle** *conductor*

The tradition of artists-in-residence was inaugurated in the 126th season, and this year there will be two of them. Magdalena Kožená and Simon Rattle form a pair in their personal lives, and they have collaborated with the Czech Philharmonic several times in the past. They last appeared at the Rudolfinum in June 2020 for an online benefit concert, which had record viewership on its Czech Television broadcast and streaming on social networks.

The artist-in-residence concept means a closer relationship and more intensive cooperation with selected artists during a season, enriching the programming of the Czech Philharmonic. Artists-in-residence appear repeatedly during a concert season in various formats and in diverse repertoire. We will hear Simon Rattle and Magdalena Kožená in less frequently performed works of the Czech song repertoire and in songs by Béla Bartók and Maurice Ravel. With the Czech Philharmonic, Simon

Rattle will also perform Mahler's final symphony, Janáček's Taras Bulba, and Schumann's Second Symphony.

## MAGDALENA KOŽENÁ AND SIMON RATTLE AT THE RUDOLFINUM

16 and 17 Nov. 2022

### VELVET REVOLUTION CONCERTS

**Maurice Ravel**  
Five Greek Folk Songs

**Béla Bartók**  
Five Hungarian Folk Songs, Sz 33,  
BB 97

**Gustav Mahler**  
Symphony No. 9 in D major

23–25 Nov. 2022

### SUBSCRIPTION CONCERTS A2

**Antonín Dvořák** | arranged for  
orchestra by Jiří Gemrot  
Evening Songs

**Hans Krása**  
Four Orchestral Songs, Op. 1

**Gideon Klein** | arranged for  
orchestra by Jiří Gemrot  
Lullaby

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

25 Feb. 2023

### SPECIAL CONCERT WITH THE SEASON'S ARTISTS-IN-RESIDENCE

**Bohuslav Martinů**  
Nipponari – Seven songs to  
Japanese lyric poetry for female  
voice and small orchestra, H 68

**Bohuslav Martinů** | arranged for  
orchestra by Jiří Teml  
Songs on One Page, H 294

**Robert Schumann**  
Genoveva, Op. 81, overture to the  
opera

**Robert Schumann**  
Symphony No. 2 in C major,  
Op. 61



**Magdalena Kožená** is one of today's most celebrated singers. This is documented not only by her appearances on concert and opera stages around the world, but also by the many awards she has earned in this country and abroad and her contracts with leading recording labels. She studied singing first at the conservatoire in her hometown Brno and then under Eva Blahová at the Academy of Performing Arts in Bratislava. Her most important competition victory brought her the title of overall winner at the sixth W. A. Mozart International Competition in Salzburg in 1995. She has made a long list of recordings of opera arias and a vast song repertoire, for which she has received practically all the important honours awarded by music journals including the prestigious Gramophone Award. Magdalena Kožená is a regular guest on opera and concert stages around the world. She collaborates with pianists including Malcolm Martineau, Daniel Barenboim, and Yefim Bronfman, and she appears with the world's top orchestras and ensembles including period instrument ensembles in the Baroque repertoire. She is also a sought-after opera singer who has received ovations at leading opera houses all around the world including New York's Metropolitan Opera and London's Covent Garden.

**Sir Simon Rattle** was born in Liverpool and studied at the Royal Academy of Music in London. From 1980 to 1998 he was the chief conductor and artistic advisor of the City of Birmingham Symphony Orchestra, and in 1990 he gained the post of music director. In 2002 he was made the artistic director and chief conductor of the Berlin Philharmonic, where he remained until the end of the 2017|2018 season. Since September 2017 he has been the music director of the London Symphony Orchestra, and in the 2023|2024 season he will become the chief conductor of the Bavarian Radio Symphony Orchestra in Munich. He is a founding patron of the Birmingham Contemporary Music Group, and the Orchestra of the Age of Enlightenment gave him the title of Principal Artist. Sir Simon Rattle has made dozens of successful recordings, many of which have won prestigious international awards. He has close ties to the world's leading orchestras including the Czech Philharmonic. He works with the most important opera houses including New York's Metropolitan Opera and the Berlin State Opera. Music education is very important to Sir Simon Rattle – for the programme Zukunft@BPhil the Berlin Philharmonic earned several important international awards, and in 2004 the orchestra players were made International UNICEF Ambassadors. Sir Simon Rattle has earned a number of prestigious honours including knighthood; in 2014 he received the Order of Merit from Her Royal Highness Queen Elizabeth II, and he was awarded the Order of Merit in 2018 in Berlin.

# ORCHESTRA

## CONDUCTORS

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

## VIOLINS I

Jan Mráček *concertmaster, section leader*  
 Jiří Vodička *concertmaster*  
 Jan Fišer *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

Josef Špaček  
*guest artist, leads the orchestra as the concertmaster at selected subscription and special concerts of the Czech Philharmonic.*

## VIOLINS II

Petra Brabcová *section leader*  
 Ondřej Skopový *1st deputy*  
 Markéta Vokáčová *2nd deputy*  
 Václav Prudil *3rd deputy*  
 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

Eva Krestová *section leader*  
 Pavel Ciprys *1st deputy*  
 Dominik Trávníček *2nd deputy*  
 Jaroslav Pondělíček *3rd deputy*  
 Pavel Hořejší  
 Ondřej Kameš  
 Jaroslav Kroft  
 Jan Mareček  
 Ondřej Martinovský  
 Jiří Poslední  
 Jiří Řehák  
 Jan Šimon  
 René Vácha  
 Lukáš Valášek

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 Ivan Vokáč *1st deputy*  
 Jan Keller *2nd deputy*  
 Josef Špaček *3rd deputy*  
 Jakub Dvořák  
 Josef Dvořák  
 Jan Holeňa  
 František Host  
 Tomáš Hostička  
 František Lhotka  
 Peter Mišejka  
 Marek Novák  
 Karel Stralczyński  
 Eduard Šístek

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Petr Ries *1st deputy*  
Pavel Nejtek *2nd deputy*  
Gonzalo Jiménez Barranco *3rd deputy*  
Ondřej Balcar  
Jaromír Černík  
Martin Hilský  
Tomáš Karpíšek  
Roman Koudelka  
Jiří Vopálka

**HARPS**

Jana Boušková *section leader*  
Barbara Pazourová

**FLUTES**

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

**OBOES**

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

**CLARINETS**

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

**BASSOONS**

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Jaroslav Kubita *principal player*  
Tomáš Františ  
Martin Petrák  
Ondřej Šindelář

**FRENCH HORNS**

Jan Vobořil *section leader, principal player*  
Ondřej Vrabec *principal player*  
Kateřina Javůrková  
Mikuláš Koska  
Jindřich Kolář  
Hana Sapáková  
Petra Čermáková  
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**TRUMPETS**

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Stanislav Masaryk *principal player*  
Walter Hofbauer *principal player*  
Jiří Šedivý  
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**TROMBONES**

Robert Kozánek *section leader, principal player*  
Lukáš Motka *principal player*  
Lukáš Besuch  
Karel Kučera  
Jan Perný  
Bohumil Tůma

**TUBA**

Karel Malimánek

**PERCUSSIONS**

Petr Holub *section leader*  
Michael Kroutil *1st timpanist*  
Miroslav Kejmar  
Daniel Mikolášek  
Pavel Polívka

**PIANO**

Václav Mácha

**ORCHESTRAL ACADEMY OF THE  
CZECH PHILHARMONIC IN THE  
2022|2023 SEASON**

Michael Foršt *violin*  
Michaela Kostková *violin*  
Jakub Křivánek *violin*  
Michaela Pondělíčková *violin*  
Reika Sakamoto *violin*  
Martina Englmaierová *viola*  
Matouš Hasoň *viola*  
Adam Klánský *cello*  
Juraj Škoda *cello*  
Jakub Amcha *double bass*  
Ivan Skopec *double bass*  
Roxana Hädler *harp*  
Michaela Blažková *flute*  
Matouš Kopáček *clarinet*  
Petr Sedlák *bassoon*  
Miroslav Fejfar *trumpet*  
Ondřej Pavluš *trombone*  
Jin Gyu Lee *percussions/timpani*  
Sanae Suga *percussions/timpani*

More players will be selected  
at auditions in June 2022.



# DYNAMIC CLUB OF THE CZECH PHILHARMONIC

Culture and patronage have always gone hand in hand. Without the support of donors, Dvořák's Lužany Mass might never have seen the light of day; it was commissioned by the architect and patron of the arts Josef Hlávka. And on the Smetana Embankment in Prague there would be no National Theatre, towards which a whole nation of people made small donations. Even in today's world, great orchestras and opera houses depend on individual supporters, and at the Czech Philharmonic we are tremendously grateful that we, too, have the trust of an ever growing number of donors who meet in the Dynamic Club.

**“It’s just a drop in the ocean, but I’m proud that I can be a part of it.”**

**Hiromi Tagoh**  
United Kingdom

Our donors are part of the Czech Philharmonic family, and our relationship with them is based on mutual inspiration and motivation. They drive us onwards with their trust, and they give us the courage to try out new projects and energy to be creative. When meeting with them, we can share our love of music, talk with musicians, and enrich each other.

**“I’m glad we have the Dynamic Club that lets us support the Czech Philharmonic and also organises special events that let us gain deeper knowledge about music.**

**At the meetings, I enjoy the chance to discuss old scores with musicians right down to the individual instruments, to learn something about the composers, and to listen to how they are interpreted today by the Czech Philharmonic. The commentary is always perfect and fun.”**

**Jana Bulenová**  
Prague

When supporting the Czech Philharmonic in the Dynamic Club, you can take inspiration from its categories. In the story of the leading Czech orchestra, you can gently strum the dynamic level Piano (from CZK 1,500 annually), play a full-sounding Mezzo Forte (from CZK 10,000), penetrate the air with a strong Forte (from CZK 50,000) or a majestic Fortissimo (from CZK 100,000). For those who want to contribute even more significantly to the life of the Czech Philharmonic, we have the circles Maestro (from CZK 500,000) and Dvořák (from

CZK 1,000,000) reflecting our musical mastery and traditions that trace back to Dvořák himself.

For all donors, we will gladly issue a donation receipt for claiming income tax deductions, and based on the level of support, we let donors make priority ticket reservations for non-subscription concerts. But because the main thing we care about is to draw donors into our world and let the experience the season with us, we have a number of benefits for them. Below are just a few.

**BENEFITS OF PIANO MEMBERSHIP INCLUDE:**

- Invitation to the annual gathering of donors at the Rudolfinum
- Priority information about Czech Philharmonic concerts and new e-shop products
- Acknowledgement on the Czech Philharmonic website

**FOR MEZZO FORTE MEMBERS, WE ALSO OFFER:**

- The chance to present flowers to soloists or the conductor on stage
- A personalised tour of the Rudolfinum
- Access to a non-public dress rehearsal

**FORTE CATEGORY MEMBERS CAN ADDITIONALLY LOOK FORWARD TO:**

- An invitation to the press conference with presentation of the new season
- Two seats at the popular Open Air Concert
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**IF YOU PLAY FORTISSIMO WITH THE ORCHESTRA, WE HAVE MORE FOR YOU:**

- Invitation to the season's opening concert and a social event afterwards
- A meeting with the Czech Philharmonic CEO David Mareček
- A chance to listen to a concert from the recording studio

**OUR SUPPORTERS IN THE MAESTRO CIRCLE CAN ALSO ENJOY:**

- Backstage access during a tour abroad
- A Rudolfinum lounge for an event of their own
- A meeting with the Chief Conductor Semyon Bychkov

AND FOR SUPPORTERS IN THE  
**DVOŘÁK CIRCLE**, WE WILL GLADLY  
ARRANGE:

- A chance to sit on stage among the musicians during an orchestra rehearsal
- A masterclass with a member of the orchestra
- A private performance by the concertmaster

Above all, together with our donors we look forward to presenting the world's best to our domestic audience at the Rudolfinum, playing Czech music in the most prestigious concert halls around the world, supporting young talents, and opening up the world of classical music to every generation.

**“One flatters oneself that one is a part of something beautiful, or maybe one has the illusion of an orchestra and its individual players one looks forward to seeing as if they were family, although one knows that an orchestra is far from being like a troop of Boy Scouts, and the players are just human beings, with everything the comes with that.**

**At the same time, what is important to me is that these days in many areas of culture (and elsewhere), there is less awareness of the original idea of an art or craft as the skill to do something. Not to show off, to draw attention to oneself, to use artistic freedom as an excuse for inartistic provocations which become more visible when done more aggressively. The Czech Philharmonic's artistic craftsmanship is first rate. Just from witnessing the virtuosity of the string players, one senses how much hard work is behind the seeming ease.”**

**Dalibor Tureček**  
Ledenice

Donor Care Coordinator Kateřina Tichá  
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Dynamic Club. Feel free to contact  
her at [klub@czechphilharmonic.cz](mailto:klub@czechphilharmonic.cz) or  
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Martina Břeňová, Jana Bulenová,  
Lenka Burgerová, Dennis a Cheryl Caspe,  
Gabriela a Tomáš Cihlářovi, Eva Cikhartová,  
Zuzana a Tomáš Domincovi,  
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Aleš Zlámál and others

We thank you and all other Dynamic Club  
members for your support of the Czech  
Philharmonic.

## SUBSCRIPTION SERIES

# A

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Subscription Series A features stellar artists. At the forefront is the Chief Conductor Semyon Bychkov, who will present one programme of Russian music and one of Mahler – the latter is part of a complete cycle of performances of Mahler's symphonies. The artists-in-residence Simon Rattle and Magdalena Kožená and the Principal Guest Conductor Jakub Hrůša will be presenting original Czech repertoire. The other two concerts will focus on early music – Giovanni Antonini is returning to Prague with a programme of Mozart and Baroque music, half of which he will be performing with the Czech Philharmonic Youth Orchestra. The season's debutant Maxim Emelyanychev will appear in a programme of music of the Classical and early Romantic periods. All of the soloists are first class: we can look forward to hearing Behzod Abduraimov, Leonidas Kavakos, and Tom Borrow.

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## PRE-CONCERT TALKS TO SUBSCRIPTION CONCERTS

The Czech Philharmonic invites its subscribers and other listeners to attend regular gatherings before the concerts of subscription series A, B, and C. These forums and talks 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.

Pre-concert talks include the playing of excerpts from audio or audiovisual recordings. The Czech Philharmonic offers these Pre-concert talks 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.

Single tickets from CZK 290 to 1,400  
Subscription from CZK 1,550 to 4,800

Individual tickets and subscriptions are sold at the Czech Philharmonic Ticket Office in the Rudolfinum and online at [czechphilharmonic.cz](http://czechphilharmonic.cz). Reservations and information are available through the Czech Philharmonic Customer Service.

# A1

**October 2022**

5 Oct. 2022 Wednesday  
6 Oct. 2022 Thursday  
7 Oct. 2022 Friday  
7:30 p.m. Dvořák Hall

**Sergei Rachmaninoff**  
Rhapsody on a Theme of Paganini, Op. 43

**Dmitri Shostakovich**  
Symphony No. 11 in G minor, Op. 103,  
“The Year 1905”

**Behzod Abduraimov** *piano*  
**Semyon Bychkov** *conductor*

After leaving Russia, Sergei Rachmaninoff wrote just six more compositions. To provide for his family, he had to give far more concerts instead of composing. In addition, his Fourth Piano Concerto, the first work he wrote in exile, did not achieve success as expected. He finally met with good fortune when he and his family settled on the shore of Lake Lucerne in Switzerland, where he composed his Rhapsody on a Theme of Paganini in almost a single breath. The Rhapsody is one of my favourite compositions because it contains an inexhaustible wealth of compositional and instrumental technique and as well as ravishing music. The work quickly shows not only whether you can play the piano, but also, above all, what kind of musician you are.

**Behzod Abduraimov**

Shostakovich’s Symphony No. 11 was inspired by the events of 1905 in Saint Petersburg. The tsar was supposed to have received a peaceful demonstration of poor workers led by a priest, but his guards cruelly massacred them instead. Before “Bloody Sunday”, as 9 January 1905 came to be called, one worker wrote his family a touching farewell letter that still remains a moving testimony to the event. Bloody Sunday was followed by spontaneous protests all over Russia, but these were suppressed without exception. Dmitri Shostakovich wrote the symphony after the 1956 revolution in Hungary. The individual movements have both titles and an extra-musical programme. In the frigid first part, you feel the tension, then in the second movement the people are set in motion. There follows a fugue describing the massacre, then there is a requiem for the dead. Shostakovich inserted a secret message into the final movement. Its title, “Tocsin”, means “alarm bell”. The symphony ends with the whole orchestra playing a single note in unison while the bells alternate between a major and a minor third – G, B natural, G, B flat. The sound of the bells, which were supposed to celebrate victory, end on a minor instead of a major third, depicting the victory of evil.

**Semyon Bychkov**

# A2

November 2022

23 Nov. 2022 Wednesday  
24 Nov. 2022 Thursday  
25 Nov. 2022 Friday

7:30 p.m. Dvořák Hall

Antonín Dvořák | arranged for orchestra  
by Jiří Gemrot

Evening Songs:  
When I was looking to the sky, Op. 31  
The trees fell silent, Op. 9  
I dreamt last night, Op. 3  
I am that knight, Op. 3  
When God was in a happy mood, Op. 3  
Oh what a lovely, golden dream, Op. 2  
My heart often broods in pain, Op. 2

Hans Krása  
Four orchestral Songs, Op. 1

Gideon Klein | arranged for orchestra by  
Jiří Gemrot  
Lullaby

Leoš Janáček  
Taras Bulba, rhapsody for orchestra

Magdalena Kožená *mezzo-soprano*  
Simon Rattle *conductor*

I only recently added Antonín Dvořák's Evening Songs to my repertoire. Although I already knew them from the conservatoire, until now I haven't had the opportunity to begin performing them regularly. The reason why the Evening Songs are less well known than other Dvořák songs is apparently that they vary in quality. Among them are some real pearls along with some less distinctive numbers. From the several opuses into which the songs are divided, I have chosen the songs that seem to me to be the most interesting and the strongest musically. First I performed them with piano, then later I asked the excellent Czech composer Jiří Gemrot to orchestrate them. The result is the collection to be heard at these subscription concerts, to which we have also added two songs from Opus 2, which are also exceptionally effective. I hope they will reach a far wider range of listeners thanks to the orchestral arrangement. Firstly, song recitals have always been something of a minority genre, and secondly, many singers around the world will certainly want to choose this arrangement because they will be able to sing Dvořák's Evening Songs with orchestra.

Hans Krása belongs to a group of Jewish composers whose works were preserved only in archives and have never been published. That is also how we discovered the score of the Four Orchestral Songs, which to the contrary do not exist in a piano version. Completing the evening's musical spectrum is Gideon Klein's Lullaby, also orchestrated by Jiří Gemrot. I'm really looking forward to the concert because unlike my husband, I don't hear music immediately just from looking at the score. I'm very curious about what the songs will sound like and how the audience will like them.

Magdalena Kožená

## A3

## December 2022

14 Dec. 2022 Wednesday  
(as part of the festival  
Bohuslav Martinů Days)  
15 Dec. 2022 Thursday  
16 Dec. 2022 Friday

7:30 p.m. Dvořák Hall

## Jaroslav Krček

Symphony for symphony orchestra and  
concertante marimba No. 7, Op. 153  
(world première)

## Bohuslav Martinů

Violin Concerto No. 2, H 293

## Leoš Janáček

Sinfonietta

Leonidas Kavakos *violin*

Daniel Mikolášek *marimba*

Jakub Hrůša *conductor*

Band of the Castle Guards and the Police  
of the Czech Republic



These concerts are supported  
financially by the Bohuslav  
Martinů Foundation.

In my Seventh Symphony, not being burdened with any concrete content, I wanted to create the effect of spontaneous music making. And because I love the marimba, I wrote a concertante part for it in the third and fourth movements. The symphony is in the traditional four movements. The first movement begins like classical symphonies with an Adagio followed by an exuberant Allegro, then at the end the Adagio returns briefly. The second movement can simply be said to be meditative and calm; brass and percussion are omitted deliberately. The third movement, where the marimba is first heard, is like a scherzo with short, free insertions of solo marimba. The whole orchestra gets a chance here to show some virtuosity. Then after a slow introduction, the fourth movement is in a fast triple metre, and it builds up until a full sonority is reached. After that there is a short reminiscence of the solo marimba followed by a slow conclusion. I would like my music to make a positive impression and to lend beauty to the moment when it is heard, and I want the listener to come away with that impression even after the music is over.

Jaroslav Krček

The compositions of Jaroslav Krček, Bohuslav Martinů, and Leoš Janáček have something in common. Above all, their music is communicative in the best sense. Each of them is able to establish contact with the listener in just a few bars and to maintain that contact long after the last notes die away. The deserved success of all three is often aided by their essential grounding in the wonderful sources of folk tradition, and that enables them to communicate credibly and in an engaging manner, but with simplicity. To me personally, all three composers are also connected by the fact that I already liked their music as a child.

Jakub Hrůša

A4

February 2023

8 Feb. 2023 Wednesday  
9 Feb. 2023 Thursday  
10 Feb. 2023 Friday

7:30 p.m. Dvořák Hall

Wolfgang Amadeus Mozart  
Symphony No. 40 in G minor, K 550

Georg Philipp Telemann  
Concerto in C major pro for recorder,  
strings, and harpsichord, TWV 51:C1

Wolfgang Amadeus Mozart  
Symphony No. 41 C major, K 551,  
“Jupiter”

Czech Philharmonic Youth Orchestra\*  
Stefano Barneschi *violin, concertmaster*  
Giovanni Antonini *conductor, recorder*

\* The Czech Philharmonic Youth  
Orchestra plays Mozart's  
Symphony No. 40.

To me, Prague is a magical city, and I take every visit there to give a concert as a special opportunity. This time, I am doubly looking forward because I will be conducting not only the great Czech Philharmonic, but also the Czech Philharmonic Youth Orchestra.

As an orchestra with a long tradition, the Czech Philharmonic is now opening up new paths for the interpretation of the classical repertoire. And young musicians are the future of classical music. Their energy and desire to learn are the motor that drives music, and they serve as an example to other young people that they attract to the concert halls.

The programme includes two of Mozart's symphonic masterpieces, which we will be playing in the city that meant so much to him, and where he was loved and his music was often played already during his lifetime. The two symphonies are very different in character. The Symphony in G minor is intimate, while the dramatic and radiant Jupiter, with its trumpets and timpani, contains the famous fugato in the finale, which is one of the pinnacles of Mozart's compositional artistry.

Mozart's music gives us real hope and lifts our spirits, especially in these dark times of the pandemic, which has changed our lives so much.

Giovanni Antonini

A5

March 2023

8 Mar. 2023 Wednesday  
9 Mar. 2023 Thursday  
10 Mar. 2023 Friday

7:30 p.m. Dvořák Hall

**Felix Mendelssohn-Bartholdy**  
The Hebrides, concert overture, Op. 26

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

**Wolfgang Amadeus Mozart**  
Symphony No. 38 in D major, K 504,  
“Prague”

**Tom Borrow** *piano*  
**Maxim Emelyanychev** *conductor*

Of all Beethoven’s five piano concertos, the Fourth stands out to me as being completely unique. It’s a piece that looks ahead to the Romantic period, although it’s still very much rooted in Beethoven’s world. But there’s a certain bitter-sweet quality. On the surface it seems very positive and joyful, especially in the third movement, but right from the start, from the first movement and even though it’s written in a major key, the seeming positivity covers an ache of sadness. It’s almost like playing Schubert in some places.

That sadness reveals itself to the full in the development section of that first movement, but usually it’s just there, peeking from behind the major-key curtain, as it were, and there’s a sense of, if not resignation, acceptance. There is real joy in the third movement, but it’s in the second movement that you find the tragedy. That movement alone would be enough to love this concerto, one of the most amazing slow movements in music literature. It’s quite weird in its form, even theatrical – legend has it that Beethoven was inspired by the myth of Euridice and her doomed escape from the Underworld. The orchestra is firm, aggressive, almost malevolent even, while the piano part is sweet and soothing, and very touching, almost as if they’re playing the characters.

I have come to this concerto for the first time during this past year or so, and the process of learning it has been such a pleasure. There is so much to discover. The great challenge is to make the most out of the passagework – there are so many subtleties that must be acknowledged and sometimes enhanced. I hope I will manage to rise to the challenge.

**Tom Borrow**

I’m really looking forward to my concerts with the extraordinary musicians of the Czech Philharmonic. A wonderful programme awaits us! One of its highpoints will be Mozart’s Prague Symphony, which has a lively spirit and quick energy, and which is characterised by a fantastic balance between serious content and musical humour.

**Maxim Emelyanychev**

# A6

June 2023

7 June 2023 Wednesday  
8 June 2023 Thursday  
9 June 2023 Friday

7:30 p.m. Dvořák Hall

Gustav Mahler  
Symphony No. 6 in A minor

Semyon Bychkov *conductor*

Mahler’s Sixth Symphony is a deeply tragic work in the truest sense of the word. Strangely, at the time when he was writing it, his personal life was very happy. When he finished the symphony, he played it for Alma at the piano, and at a certain moment, in the slow movement, I think, Alma burst into tears and said: “How can you write something like that when we are so happy?” Soon afterwards, their daughter died, and Mahler was diagnosed with an incurable heart disease. But at the time when he wrote the symphony, there was no hint of this in his private or family life.

Alma recalled the composing of the Sixth Symphony as follows: “When Gustav finished the draft of the first movement, he came to tell me that he had tried to capture me in it. ‘I don’t

know how well I have done, but you will have to put up with it.’ He had in mind the soaring theme of the first movement in F major. Then in the scherzo he captured the arrhythmic playing of two little children tottering in zigzags over the sand. Like a premonition of evil, the children’s voices gradually become tragic, and finally they are extinguished with a cry. In the last movement he described himself and his downfall, or as he said later, the fall of a hero. ‘It is a hero who is struck by three blows of fate, the last of which fells him like a tree,’ he said. None of his other works came so directly from his heart as this one. We both wept that day. The music itself and what it foretold moved us deeply...”

Semyon Bychkov



## SUBSCRIPTION SERIES

# B

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In Subscription Series B top conductors and soloists will present six marvellous programmes. The Chief Conductor Semyon Bychkov has scheduled Mahler's Seventh as part of the complete series of the composer's symphonies, and he will perform half of the second concert with the Czech Philharmonic and half with the Czech Philharmonic Youth Orchestra. Our special guest from abroad John Eliot Gardiner will prepare a programme of all Czech music, as will Tomáš Netopil and Josef Špaček. Jakub Hrůša will perform Suk's Asrael Symphony as part of his survey of Suk's complete orchestral works, and he has also invited the superb pianist Daniil Trifonov for collaboration. Manfred Honeck will appear as well, and returning to the Rudolfinum with him is the baritone Matthias Goerne.

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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.

Single tickets from CZK 290 to 1,400  
Subscription from CZK 1,550 to 4,800

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# B1

**November 2022**

2 Nov. 2022 Wednesday  
3 Nov. 2022 Thursday  
4 Nov. 2022 Friday

7:30 p.m. Dvořák Hall

**Gustav Mahler**  
Symphony No. 7 in E minor

**Semyon Bychkov** *conductor*

Gustav Mahler’s Seventh Symphony is naturally associated with Prague because he conducted its première here in 1908. He could have done it anywhere else, but he actually wanted the première to be in Prague. Many of Mahler’s important friends took part in the rehearsals, such as the legendary conductor Otto Klemperer and the Swiss author William Ritter. The latter was originally rather sceptical about Mahler’s music, but later he became a great proponent and supporter of the composer. He wrote in French, and he stayed in Prague for the entire time that the Seventh Symphony was being rehearsed. He described the entire course of the rehearsals and how the musicians, for whom this was something completely new, full of unfamiliar music, and who had no idea what the music was supposed to mean and were unable to sight-read it, gave Mahler their heartfelt applause at the end of the rehearsals. Mahler was tremendously happy here, although he spent most of his

time in his hotel room, where he was constantly correcting and rewriting the individual parts, until the entire room was literally flooded with used manuscript paper. But in the exceptional cases when he went for a walk with friends, it was clear that he knew Prague down to the tiniest back street, because he had spent part of his youth there, to which he referred with enthusiasm. When he offered the Seventh Symphony for concerts abroad, he described it as “very happy”. It is quite hard to believe that Mahler was ever really happy, and when you hear the symphony for the first time, it makes a rather crazy impression. But once you get to know it well, you find that it truly is happy. Definitely not all of it, but at least the final movement, the beginning of which is based on Wagner’s overture to *Die Meistersinger von Nürnberg*, which is objectively happy music.

**Semyon Bychkov**



# B2

November | December  
2022

30 Nov. 2022 Wednesday  
1 Dec. 2022 Thursday  
2 Dec. 2022 Friday

7:30 p.m. Dvořák Hall

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

Dmitri Shostakovich  
Symphony No. 5 in D minor, Op. 47

Czech Philharmonic Youth Orchestra\*  
Semyon Bychkov *conductor*

\* The Czech Philharmonic Youth  
Orchestra plays Beethoven's  
Symphony No. 5.

I am greatly looking forward to appearing in this programme on the same stage with the members of the Czech Philharmonic together with our Czech Philharmonic Youth Orchestra. It is one of the nicest presents I could receive, because I'll be celebrating my 70th birthday on the day of the concert. To me, there is symbolism in the combination of these two works because I regard Shostakovich as the Beethoven of the 20th century. While Beethoven suffered physically, Shostakovich suffered mentally. In this sense, there is a special connection between the fates of the two men, just as there is between the two symphonies. In the case of Beethoven, his former hero Napoleon, to whom he had originally dedicated his Eroica, had now turned into his enemy, attacking Austria and even occupying Vienna in 1805. Originally, Shostakovich had to speak of his Fifth Symphony as "a Soviet composer's response to just criticism". But to his friends, he admitted that the conclusion was a satirical portrait of a dictator, deliberately empty but swimming in boundless flattery.

Shostakovich was apparently subconsciously aware of the danger he was in at the time. He fanatically collected all of the newspaper articles that criticised him, and he was not even helped by the intercession of Maxim Gorky, who stood up for Shostakovich and died three months later under mysterious circumstances. From a family perspective, the crisis could not have come at a worse time because Shostakovich was expecting the birth of his first child. His music ceased to be played, and his income dried up. He cancelled the première of his Fourth Symphony at the last minute because of ominous forebodings, and he knew that to save his life he had to come up with a work that would satisfy the regime's requirements at least outwardly. And that work turned out to be his Fifth Symphony.

Semyon Bychkov

B3

January 2023

11 Jan. 2023 Wednesday  
12 Jan. 2023 Thursday  
13 Jan. 2023 Friday

7:30 p.m. Dvořák Hall

Franz Schmidt

Symphony No. 4

Richard Wagner

King Mark's monologue from Act II of the opera Tristan und Isolde

Richard Wagner

Die Walküre, prelude to Act II of the opera

Richard Wagner

"Die Frist ist um", aria of the Dutchman from Act I of the opera Der fliegende Holländer

Richard Wagner

"Wotans Abschied und Feuerzauber", Wotan's aria from Act III of the opera Die Walküre

Matthias Goerne *baritone*  
Manfred Honeck *conductor*

I am looking forward to my next concerts with the Czech Philharmonic for several reasons. Firstly because after a long break, we will be appearing in Prague again with Matthias Goerne, to whom I feel very close both personally and musically, and also because we are playing repertoire that is not heard very often. With the musicians of the Czech Philharmonic, I like not only to perform familiar symphonic works, but also to join with them in revealing works to the Czech public that are still relatively new to them. That was once the case with the Book with Seven Seals by the Austrian composer Franz Schmidt, which we included on a subscription programme. It is a work to which I feel an exceptional closeness. Schmidt was a cellist in the orchestra of the Vienna State Opera when its conductor was Gustav Mahler, and in his own works he proudly claimed the heritage of late Romanticism.

His Fourth Symphony is undoubtedly a masterpiece. Its immediate, tragic inspiration was the death of Schmidt's adult daughter. Although the symphony's music is firmly anchored in late Romanticism, formally it is one of the most interesting works of the 20th century. Its four movements flow one into another, and Schmidt even holds back the recapitulation of the first movement until the finale of the whole symphony. The use of solo instruments bears autobiographical features: he entrusts the opening solo to trumpet, which he played as a student, and the big solo in the slow movement is played by Schmidt's own instrument, the cello. Although the symphony presents interpretive difficulties, it is exceptionally accessible to audiences. I hope you will enjoy our performance of it.

Manfred Honeck

B4

February 2023

1 Feb. 2023 Wednesday  
2 Feb. 2023 Thursday  
3 Feb. 2023 Friday

7:30 p.m. Dvořák Hall

Leopold Koželuh  
Symphony No. 5 in G minor

Josef Suk  
Fantasy in G minor for violin and  
orchestra, Op. 24

Antonín Dvořák  
Symphony No. 5 in F major, Op. 76

Jan Mráček *violin*  
John Eliot Gardiner *conductor*

I'm glad the Czech Philharmonic and I will finally be able to appear before a live audience after our last concert was shifted to the rather impersonal medium of a television broadcast because of the pandemic. Just like on my previous visits, I would like to affirm not only my affinity for Czech music, but also my firm conviction of its firm place in worldwide music history. After performing Voříšek's wonderful Symphony in D major, this time with my colleagues of the Czech Philharmonic, we will be playing Leopold Koželuh's superb Symphony in G minor, which he wrote close to the same time as Mozart's Prague Symphony. The work is unusual not only because of its minor key, but also because of the formal and thematic mastery that I think makes it one of the supreme symphonic compositions of the Classical period.

I have loved Antonín Dvořák all my life, and I am grateful to have the opportunity this time of playing his landmark Fifth Symphony, by which he assumed his place in the main current of symphonic composition of his day. Dvořák wrote it in just under six weeks, and in it he seems to have combined the enthusiasm of his early symphonies with the mastery of his maturity. We hear Dvořák as an enthusiastic youth full of life, full of desire for discovery of music, but we also find here a polished master in his approach to composition and to the handling of musical material. From a purely musical perspective and in the context of Dvořák's life, I find the Fifth Symphony to be entirely unique, and I hope that together with the philharmonic, we will convey my special understanding of this music to you as well.

John Eliot Gardiner

B5

February 2023

15 Feb. 2023 Wednesday  
16 Feb. 2023 Thursday  
17 Feb. 2023 Friday

7:30 p.m. Dvořák Hall

Leoš Janáček | arr. Tomáš Ille  
The Makropulos Affair, suite from the opera

Bohuslav Martinů  
Rhapsody-Concerto for viola and orchestra, H 337

Vítězslav Novák  
Slovak Suite for small orchestra, Op. 32

Josef Špaček *viola*  
Tomáš Netopil *conductor*

As an opera conductor, I have had several encounters with a fantastic work by Leoš Janáček, the opera The Makropulos Affair. At about the same time, I was also studying Janáček's opera suits – one of them, from Jenůfa, was arranged by Tomáš Ille, my friend from my days as a student at the conservatoire and the academy.

We had a long debate about creating a suite from the opera The Makropulos Affair, and I'm glad we can give this new arrangement its world première before the Prague public. I also hope that by doing so, we will be expanding Janáček's rich, highly original musical legacy. I'm also pleased about collaborating in a new way with Josef Špaček as a viola soloist, and I fully understand his desire to play this extraordinary concertante work by Bohuslav Martinů, which was also once recorded by the legendary Czech violinist Josef Suk.

The Rhapsody-Concerto for viola and orchestra launches Bohuslav Martinů's final creative period. I have always admired its seeming simplicity, the logical outcome of Martinů's development as a composer from striking experiments through purification towards an almost transparent means of expression. I also have an affinity for the work's rhapsodic form, which is not strictly tied to the concerto in the classical sense of the word, but instead is the free expression of the composer's musical ideas, which he captured in my opinion in an exceptionally evocative way and with great inner strength. Supplementing the evening of Czech music will be Vítězslav Novák's delightful Slovak Suite, a work I have loved since my days as a student.

Tomáš Netopil

B6

April 2023

26 Apr. 2023 Wednesday  
27 Apr. 2023 Thursday  
28 Apr. 2023 Friday

7:30 p.m. Dvořák Hall

Alexander Scriabin  
Piano Concerto in F sharp minor, Op. 20

Josef Suk  
Asrael – a funereal symphony for large orchestra in C minor, Op. 27

Daniil Trifonov *piano*  
Jakub Hrůša *conductor*

My attitude towards this amazing concert programme with music by two enchanting composer – Alexander Nikolayevich Scriabin and Josef Suk – is one of admiration and deep devotion on several fronts. In the case of the Piano Concerto in F sharp minor, I am above all looking forward to musical collaboration with the pianist Daniil Trifonov. There are soloists who cannot be categorised with others or be typecast in any way. They are fascinating for their absolute uniqueness. To mention another one from the past – Sviatoslav Richter was such an artist, at least for me. Today I am similarly carried away by Daniil Trifonov. I recall the amazing experience we shared performing Sergei Rachmaninoff’s Second Piano Concerto with London’s Philharmonia Orchestra, and also how with the Bamberg Symphony we discovered the qualities of Daniil Trifonov’s own Piano Concerto.

In the context of my life as a musician, one might say that Suk’s Asrael is one of my “cult” compositions. Since my youth, when I was still at secondary school in my native city Brno, I have been captivated by its power and beauty, and that captivation is no less strong today – quite the contrary, it grows constantly stronger. It is perhaps above all through this work that my admiration for Suk is deepening. One hears perhaps too often about the external, personal aspects of this unique symphony, but it seems to me that one must emphasise over and over the “simpler”, but more fundamental reason why the Asrael Symphony remains so thrilling to this day: it is the masterfulness, I would even say, the genius of its music. I am firmly convinced that however demanding Suk’s serious music is, it is also exceptionally emotional, very sincere and personal, and above all, always totally comprehensible.

Jakub Hrůša

## SUBSCRIPTION SERIES

# C

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The four concerts of Subscription Series C offer a highly diverse programme including two Czech premières and one world première, Schumann's oratorio *Das Paradies und die Peri*, and Stravinsky's suite from the ballet *Petrushka*. The Prague public will be hearing Detlev Glanert's *Prague Symphony*, *Bimetal* by Miloš Orson Štědroň, and Thierry Escaich's *Piano Concerto* for the first time. Escaich appeared as an organist during the orchestra's 126th season. Taking turns on the conductor's podium will be Semyon Bychkov, Tomáš Netopil, and Daniel Harding, the latter making his Czech Philharmonic debut. The violinists Johan Dalene and Seong-Jin Cho are also appearing at the Rudolfinum for the first time.

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## PRE-CONCERT TALKS TO SUBSCRIPTION CONCERTS

The Czech Philharmonic invites its subscribers and other listeners to attend regular gatherings before the concerts of subscription series A, B, and C. These forums and talks 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.

Pre-concert talks include the playing of excerpts from audio or audiovisual recordings. The Czech Philharmonic offers these Pre-concert talks 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.

Single tickets from CZK 220 to 1,100  
Subscription from CZK 800 to 2,900

Individual tickets and subscriptions are sold at the Czech Philharmonic Ticket Office in the Rudolfinum and online at [czechphilharmonic.cz](http://czechphilharmonic.cz). Reservations and information are available through the Czech Philharmonic Customer Service.

C1

December 2022

8 Dec. 2022 Thursday  
9 Dec. 2022 Friday

7:30 p.m. Dvořák Hall

10 Dec. 2022 Saturday

3 p.m. Dvořák Hall

**Jean Sibelius**  
Violin Concerto in D minor, Op. 47

**Detlev Glanert**  
Prague Symphony. Lyric Fragments after  
Franz Kafka (Symphony No. 4)  
(world première)

**Johan Dalene** *violin*  
**Catriona Morison** *mezzo-soprano*  
**Christian Immler** *bass-baritone*  
**Semyon Bychkov** *conductor*

Jean Sibelius’ violin concerto has been a dear companion of mine for many years, and I’ve always loved it. The piece is technically demanding, and one can definitely notice that Sibelius was a violinist himself. He uses the possibilities of the violin as an instrument to the very limit and manages to describe Scandinavia’s natural grandeur in an incredibly powerful way. The first movement starts off still, inspired by Finnish nature and its silent, cold forests. The music is at times really dark, at times exhilarating, and at times (maybe especially in the second movement), unbelievably beautiful and lyrical. The last movement is full of violinistic and musical fireworks, rhythmical, wild, virtuosic, and full of Finnish “sisu” or “power”. The British critic Donald Tovey very accurately described it as a “polonaise for polar bears”!

This will be my first time ever in Prague, and I can’t wait to see this historical city with my own eyes. The Czech Philharmonic is one of the very best orchestras in all of Europe, and it is a dream come true for me to get to play with Maestro Semyon Bychkov.

**Johan Dalene**

Detlev Glanert’s Prague Symphony was supposed to have been premiered at the Rudolfinum last year because it was commissioned by the Czech Philharmonic, but the pandemic postponed it. The music is inspired by Prague and by Franz Kafka because it is composed to his texts. Detlev is an outstanding opera composer with a feel for text setting and a sense of the dramatic and the philosophical. The Prague Symphony is a serious work lasting about three quarters of an hour. It calls for solo baritone and mezzo-soprano, and from my reading of the score, it seems to me to be very moving. The association of Franz Kafka with Prague makes sense both to Detlev Glanert and to us.

I think the evening’s soloist Johan Dalene is an exceptionally talented violinist, and I am greatly looking forward to his performance of Sibelius’s Violin Concerto.

**Semyon Bychkov**

# C2

January 2023

19 Jan. 2023 Thursday  
20 Jan. 2023 Friday

7:30 p.m. Dvořák Hall

21 Jan. 2023 Saturday

3 p.m. Dvořák Hall

Leoš Janáček

The Ballad of Blaník, a symphonic poem  
for large orchestra after Jaroslav Vrchlický

Miloš Orson Štědroň

Bimetal. Double Concerto for 2 trombones  
and orchestra (world première)

Antonín Dvořák

Three Slavonic Rhapsodies, Op. 45

Lukáš Mořka *trombone*  
Robert Kozánek *trombone*  
Tomáš Netopil *conductor*

To me, the Ballad of Blaník is a work that in its essence and message reveals Janáček’s hidden inner lyricism and poeticism. Arching above his typically abrupt dynamics and tiny fragments is a rich line that ties the whole composition together. Leoš Janáček’s inventive orchestration always surprises me, and here again he employs an incredibly wide range of orchestral colours. Besides my beloved Janáček, we will also be playing Antonín Dvořák’s three Slavonic Rhapsodies, which never fail to thrill me for their charm and their Slavic poeticism. Between the works of two great Czech composers, we will give the world première of a composition by Miloš O. Štědroň because we regard the fostering of the music of contemporary Czech composers as a natural part of the Czech Philharmonic’s mission and as our contribution to the future of Czech music.

Tomáš Netopil

The title Bimetal is a bit of a wordplay – besides referring to the instrumentation with two trombones, it also refers to a well-known phenomenon of physics. The principle of the bimetallic strip is based on the specific properties of two different kinds of metal, and in particular their differing thermal expansion. I wanted to carry over this principle of action and reaction into the world of music and to take advantage of the enormous instrumental possibilities of two trombones in the form of a double concerto that offers “combat” as well as harmony. The symphony orchestra definitely is not just the referee in the musical competition between the two trombones; it is a full-fledged third partner of the two soloists. Stylistically, I have tried to blend classical musical techniques with the spontaneous procedures of jazz and popular music, especially in the rhythmic component. This is assisted by the use of drum set and some rather unusual percussion instruments.

Miloš Orson Štědroň

C3

March 2023

16 Mar. 2023 Thursday  
17 Mar. 2023 Friday

7:30 p.m. Dvořák Hall

18 Mar. 2023 Saturday

3 p.m. Dvořák Hall

Béla Bartók

The Miraculous Mandarin, suite from the  
ballet-pantomime

Thierry Escaich

Piano Concerto (world première)

Igor Stravinsky

Petrushka, ballet suite

Seong-Jin Cho *piano*  
Semyon Bychkov *conductor*

Naturally, we cannot say anything about the concerto that Thierry Escaich is writing because he is still working on it, but we know that Escaich is an outstanding composer, an exceptional organist, the author of several organ concertos, and a fascinating improviser. It would be hard for me to compare Escaich's organ playing with anything else because it departs so widely from the usual idea of what that instrument can do. And that applies doubly to his improvising, which I have been fortunate enough to witness several times. Sometimes he improvises on his own solo concertos as an encore, and that is always an unforgettable experience. Escaich is just as original as a composer, so I am convinced that his new concerto played by the winner of the Chopin Competition in Warsaw, the Korean pianist Seong-Jin Cho, will truly be a musical event.

Bartók's Miraculous Mandarin and Stravinsky's Petrushka, the first and last works on the programme, were both major events of their own kind at the time of their premières, which occurred at nearly the same time. Both compositions embody something unparalleled in earlier music, and both caused a bit of a scandal at their premières. I say "a bit" because any reaction by the public and critics seems quite peaceable in comparison with the tsunami unleashed by the première of The Rite of Spring. I think the combination of The Miraculous Mandarin and Petrushka will make a revelatory, refreshing impression, and quite a theatrical evening awaits us because both works were originally ballet music.

Semyon Bychkov

C4

April 2023

20 Apr. 2023 Thursday  
21 Apr. 2023 Friday

7:30 p.m. Dvořák Hall

22 Apr. 2023 Saturday

3 p.m. Dvořák Hall

**Robert Schumann**  
Das Paradies und die Peri, oratorio, Op. 50

**Christiane Karg** *soprano*  
**Andrew Staples** *tenor*  
other singers TBA  
**Prague Philharmonic Choir**  
**Lukáš Vasilek** *choirmaster*  
**Daniel Harding** *conductor*

The oratorio *Paradise and the Peri* was Schumann’s ticket to a place in the company of the greatest composers. Its success was so enormous that it catapulted him overnight from the status of a provincial composer to that of an international star. More than just a critical success, the work was so loved by the public that it got more than 50 performances in the first years after its première. Robert’s wife, the marvellous pianist Clara Schumann, even called it the best thing her husband ever wrote. What is less comprehensible to me is its decline from fame into utter oblivion, apparently caused by changes to concert life, which resulted in oratorios usually being performed in churches, where there was no place for the secular subject on which *Paradise and the Peri* was based.

The story of the *Peri* trying to get back to paradise turns upon the heavenly gifts that the *Peri* must bring. Help does not come from a drop of blood of a freedom fighter or the last breath of a girl who sacrificed herself for her lover suffering from the plague. What finally opens the gates of heaven is a tear shed by a Syrian criminal when he sees a child praying. *Paradise and the Peri* is full of beautiful melodies, and it borders on the genres of oratorio, opera, and song. About it, Schumann said he had wanted to write an oratorio “not for the choir, but for happy people”. And upon hearing it, Richard Wagner respectfully complemented Schumann: “Not only do I know this beautiful poem; it has even passed through my musical thoughts. But I never found the form that would let me transform it into the language of music. I am therefore sincerely glad that you have found that form.”

**Daniel Harding**

## SPECIAL NON-SUBSCRIPTION CONCERTS

# M

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The special projects for the 127th season include two essential Opening Concerts prepared by the Chief Conductor Semyon Bychkov with the violinist Lisa Batiashvili. The two Concerts for Freedom and Democracy have also become a tradition, and they will be performed by the two artists-in-residence for the season. Ryba's Czech Christmas Mass will be heard twice at the end of Advent, and two New Year's concerts in January will be led by the star conductor Juanjo Mena. The artists-in-residence Magdalena Kožená and Simon Rattle will be appearing on a special programme in February with works by Martinů and Schumann. At the season's end, you can look forward to the return of the Open Air Concert at Hradčany Square.

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# M1

*Season Opening Concerts*

**September 2022**

**28 Sept. 2022 Wednesday**  
**29 Sept. 2022 Thursday**

**7:30 p.m. Dvořák Hall**

**Ludwig van Beethoven**  
Violin Concerto D major, Op. 61

**Richard Strauss**  
An Alpine Symphony, Op. 64

**Lisa Batiashvili** *violin*  
**Semyon Bychkov** *conductor*

Please note that special concerts begin at various times of day. Tickets are sold at the Czech Philharmonic Ticket Office in the Rudolfinum and online at [czechphilharmonic.cz](http://czechphilharmonic.cz). Contact Czech Philharmonic Customer Service for reservations and information.

When Beethoven heard the 14-year-old violin prodigy Franz Clement play in Vienna, he declared enthusiastically: “Nature and art are wed hand in hand in your talent.” Clement and Beethoven became friends, and 12 years later the composer dedicated his Violin Concerto to him. Although the première was a success, Clement did not become an enthusiastic promoter of Beethoven’s concerto, and over time his artistry as a violinist fell into decline. It was the violin virtuoso Joseph Joachim, just 12 years of age, who was responsible for the return of Beethoven’s concerto to the limelight years later. Conducting the orchestra was no less an artist than Felix Mendelssohn-Bartholdy.

Beethoven, like many other great composers of our history, was a curious visitor of the beautiful city of Prague. How could he not have been inspired by this city with such a deep soul and history combined with pride and beauty. Prague, in my opinion, represents the most powerful and timeless essence of European culture, combining East and West.

**Lisa Batiashvili**

There is an interesting connection between Beethoven’s Violin Concerto and Strauss’ Alpine Symphony. The concerto is musically very closely tied to nature, and of course even just the title of the Alpine Symphony clearly suggests a work about nature. But that is actually a mistake because Strauss only uses nature as a metaphor for the life’s journey of a person from birth to death and for what happens to them along the way. So the Alpine Symphony is not about going through the forest or what you hear in the mountains. Everything in it operates as a story of the experiencing of human life. It is an absolutely existential work.

**Semyon Bychkov**

# M2

*Velvet Revolution Concerts*

**November 2022**

16 Nov. 2022 Wednesday  
17 Nov. 2022 Thursday

7:30 p.m. Dvořák Hall

**Maurice Ravel**  
Five Greek Folk Songs

**Béla Bartók**  
Five Hungarian Folk Songs, Sz 33, BB 97

**Gustav Mahler**  
Symphony No. 9 in D major

**Magdalena Kožená** *mezzo-soprano*  
**Simon Rattle** *conductor*

As students, we did not have many chances to learn the French repertoire. Mostly Russian was taught at schools, and teachers were intimidated by the stylistic shading of French music. I, however, have always felt a natural affinity for French music. Even at the piano I chose either Bach or French music, and mainly Debussy and Ravel. Then I spent time living in a French environment, where my musical comprehension tied in with daily practice. At the concert, besides Ravel’s Greek Songs, I will be singing Bartók’s Hungarian Songs, which are a real rarity that my husband discovered, and are seldom heard in concert. Bartók himself orchestrated the whole cycle. With just a few exceptions, the songs tend to be serious and dark. They are terribly interesting and rich harmonically. This will be a linguistic challenge for me because I will be singing in Hungarian for the first time in my life.

**Magdalena Kožená**

It isn’t often that I fall in love with an orchestra, and most of my relationships with orchestras date back quite a while. But when I conducted the Czech Philharmonic for the first time, the kind of music I would like to hear the orchestra play occurred to me immediately. It has been able to preserve its own typical sound, which is perfectly suited to Mahler. One of my old mentors was Berthold Goldschmidt, who conducted the British première of Mahler’s Third Symphony, among other things. Of the many wonderful things he told me about Mahler’s Ninth, one thing really stuck with me: “Remember that Mahler put everything he hated about Austria into the first scherzo and everything he hated about Vienna into the second one. If you have that in mind, you’ll never be far off the mark.”

**Simon Rattle**

# M3

*Christmas Concerts*

**December 2022**

**20 Dec. 2022 Tuesday**

**6 p.m. and 8:30 p.m.  
Dvořák Hall**

**Jakub Jan Ryba**  
Czech Christmas Mass “Hail, Master!”

**Wolfgang Amadeus Mozart**  
Coronation Mass in C major, K 317

**Slávka Zámečnicková** *soprano*  
**Václava Krejčí Housková** *alto*  
**Jaroslav Březina** *tenor*  
**Roman Hoza** *baritone*  
**Pablo Kornfeld** *organ*  
**Collegium Vocale 1704**  
**Václav Luks** *conductor*

That the music of Wolfgang Amadeus Mozart found many admirers in Bohemia during the composer’s lifetime is well known. Long after his death, it was still being heard in various forms in the chambers of Prague’s palaces as well as in every village church.

When Jakub Jan Ryba composed his Czech Christmas Mass in 1796 for the church in Rožmitál, he may very well have had the music of Mozart in his ears – it was heard everywhere. The cantor of Rožmitál had enormous admiration for the Austrian genius, and he regarded Mozart’s works as the embodiment of musical perfection.

Mozart wrote his Coronation Mass for an Easter worship service at the cathedral in Salzburg in 1779. The work became known as the Coronation Mass afterwards because of its popularity for performances on ceremonial occasions. The music of this Mozart Mass was intended for a very different milieu and audience than that for which Jakub Jan Ryba was composing. Nonetheless, in the simple harmonies of Ryba’s Mass, we cannot miss that Mozart was his model, nor can we fail to notice the melodic inventiveness of this extremely well educated musician. Besides his best-known Mass, he also composed a large quantity of very demanding and artistically ambitious works, but the simple music of this pastoral Mass still bears the hallmarks of Ryba’s genius.

**Václav Luks**



# M4

*New Years' Concerts*

**January 2023**

**1 Jan. 2023 Sunday**

**3 p.m. and 8 p.m.  
Dvořák Hall**

**Manuel de Falla**

Interlude and Dance from the opera  
La vida breve

**Manuel de Falla**

“Vivan los que rien, mueran los que  
lloran”, Salud’s aria from the opera La vida  
breve

**Joaquín Rodrigo**

Concierto de Aranjuez for guitar and  
orchestra

**Joaquín Turina**

Danzas fantásticas for orchestra, Op. 22

**Xavier Montsalvatge**

Cinco canciones negras (selections)

**Manuel de Falla**

The Three-Cornered Hat, music from the  
ballet

**Pablo-Sáinz Villegas** *guitar*

**Clara Mouriz** *mezzo-soprano*

**Juanjo Mena** *conductor*

This cold New Year’s Eve I invite you to accom-  
pany me on a journey to Spain, to explore mu-  
sic from my homeland which is guaranteed to  
warm your hearts! Two of Spain’s most prom-  
inent soloists will join us on this journey; we  
welcome the “global ambassador of Spanish  
guitar” Pablo Sáinz Villegas to perform Rod-  
rigo’s Concierto de Aranjuez, possibly one of  
the most well-known concertos, as well as be-  
ing one of the most original masterpieces of the  
twentieth century, thanks to the extraordinary  
beauty of its central Adagio.

The versatile mezzo-soprano Clara Mouriz  
will also celebrate with us, providing a tru-  
ly authentic touch to Manuel de Falla’s ballet  
The Three-Cornered Hat, with its sensuous or-  
chestration and unmistakeable Spanish dance  
rhythms. We reduce the pace somewhat for a  
selection of Montsalvatge’s sumptuous Can-  
ciones Negras, for which Clara Mouriz’s voice  
is so perfectly suited, and you will be dazzled by  
the earthy energy of Turina’s Danzas Fantásti-  
cas. I look forward to celebrating the New Year  
at the Rudolfinum with you and with the won-  
derful Czech Philharmonic!

**Juanjo Mena**

M5

Concert with the season's artists-in-residence

February 2023

25 Feb. 2023 Saturday

7:30 p.m. Dvořák Hall

**Bohuslav Martinů**

Nipponari. Seven songs to Japanese lyric poetry for female voice and small orchestra, H 68

**Bohuslav Martinů | arranged for orchestra by Jiří Teml**

Songs on One Page, H 294

**Robert Schumann**

Genoveva, Op. 81, overture to the opera

**Robert Schumann**

Symphony No. 2 in C major, Op. 61

**Magdalena Kožená** *mezzo-soprano*

**Simon Rattle** *conductor*

Jiří Teml orchestrated the Songs on One Page for me more than 20 years ago at the suggestion of Jiří Bělohlávek. I love them so much because Teml's version is so successful at sensitively transforming the piano writing into orchestral form and enhancing the colouring. By contrast, Nipponari, a cycle for alto with Japanese texts, has very lush, full orchestration. I think Martinů still deserves greater international promotion, as has been seen in the last ten years with Julietta. I hope our recording of his songs will help them achieve the worldwide popularity that they deserve.

**Magdalena Kožená**

Robert Schumann was an absolutely unique person. He was a composer who was firstly to have been a poet, because as a young man he was better known as a poet and author. He became a composer rather by coincidence. To me, Schumann is the perfect essence of everything one understands by the word Romanticism. His music is deeply passionate and communicative, but it never descends into self pity. I don't think there are many more moving compositions than the Adagio of Schumann's Second Symphony. Unlike Mahler, he never gets caught up with himself emotionally, but the music he produces is like a crystal-pure extract. It is one of the loveliest symphonies I know, and one of the most difficult to perform. Schumann was the figure at the centre, surrounded by all of the great composers of his day of, beginning with Brahms and Mendelssohn and ending with Mahler. Schumann was one of the first early music specialists. He knew practically everything that had been written before him. He was an amazingly interesting man – if only we could have had the chance to get to know him.

**Simon Rattle**

# M6

*Open Air Concert dedicated to Jiří Bělohlávek*

June 2023

21 June 2023 Wednesday

8:20 p.m. Hradčany Square

programme TBA

**Keith Lockhart** *conductor*

As a young music student in 1979, I was fortunate to spend significant time studying in Vienna. During that time, I had my first opportunity to visit Prague. Walking the same streets as Mozart did, looking up at the Rudolfinum where Dvořák conducted, I couldn't have dreamed that I would someday get to make music in this beautiful city.

For the past seven years, I have had the privilege of making music with the Czech Philharmonic, one of the world's great orchestras, and an amazing collection of talented musicians whom I am now honoured to call colleagues and friends. I have conducted the orchestra on the fabled Rudolfinum stage, and at Smetana Hall, and...for the first time three years ago, in their annual outdoor concert. The enthusiasm and love that radiated that night, both from the orchestra and from the audience, made it an experience I will never forget!

I enthusiastically invite you to the Czech Philharmonic's annual gift of music to the Czech people and to visitors to the capital of the Czech Republic – the concert on Hradčany Square. This year feels particularly special, with the concert's dedication to its beloved leader and musical icon, Maestro Jiří Bělohlávek. I am so excited to be reunited with my Czech musical family, and to perform in the middle of a city which rings, forever, with the sounds of great music!

**Keith Lockhart**

## ADVENT CONCERTS

# AK

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The popular Advent concerts will take place in the Rudolfinum's Suk Hall every Sunday in Advent at 3 p.m. and 5:30 p.m. You will be hearing colourful programmes with a Christmas atmosphere prepared by chamber ensembles consisting of members of the Czech Philharmonic and their guests. You can make attending the concert even more pleasant by visiting the Café Rudolfinum.

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## AK1

27 Nov. 2022 Sunday

3 p.m. and 5:30 p.m.  
Suk Hall

Advent concerts are always held  
on Sundays at the listed times in  
the Suk Hall.

Individual tickets prices are from  
CZK 400 to 450.

Tickets are sold at the Czech  
Philharmonic Ticket Office in  
the Rudolfinum and online at  
[czechphilharmonic.cz](http://czechphilharmonic.cz). Contact  
Czech Philharmonic Customer  
Service for reservations and  
information.

**Wolfgang Amadeus Mozart**

Quartet for oboe, violin, viola, and cello in  
F major, K 370 (368b)

**Edward Elgar**

Andante and Allegro for oboe and string  
trio

**Benjamin Britten**

Phantasy Quartet for oboe, violin, viola,  
and cello, Op. 2

**Gerald Finzi**

Interlude for Oboe and String Quartet  
“Koledníček”, a medley of Christmas carols  
arranged by Jiří Teml

**Divertimento Quartet**

**Luboš Dudek** *violin I*

**Libor Vilímec** *violin II*

**Ondřej Kameš** *viola*

**Jan Keller** *cello*

**Vladislav Borovka** *oboe*

# AK2

4 Dec. 2022 Sunday

3 p.m. and 5:30 p.m.  
Suk Hall

**Felix Mendelssohn-Bartholdy**

Piano Trio in D minor, Op. 49  
2nd movement: Andante con moto  
tranquillo

**Josef Suk**

Elegy, Op. 23

**Antonín Dvořák**

Romantic Pieces for violin and piano,  
Op. 75 (selections)  
No. 1 Allegro moderato  
No. 2 Allegro maestoso

**Antonín Dvořák**

Silent Woods for cello and piano, Op. 68

**Antonín Dvořák**

Piano Trio in E minor, Op. 90 “Dumky”  
(selections)  
No. 1 Lento maestoso. Allegro quasi  
doppio movimento  
No. 2 Poco adagio. Vivace non troppo  
No. 3 Lento maestoso. Vivace

**Jiří Gemrot**

Advent – a medley of Advent carols  
arranged for piano trio

**Janáček Trio**

**Irena Jakubcová** *violin*

**Jan Keller** *cello*

**Markéta Janáčková** *piano*



## AK3

11 Dec. 2022 Sunday

3 p.m. and 5:30 p.m.  
Suk Hall

**Ludwig van Beethoven**

Sextet in E flat major, Op. 71

**Wolfgang Amadeus Mozart |**

**arr. Jiří Družecký**

Variations on a Theme by Gluck, K 455

**Wolfgang Amadeus Mozart**

Serenade in E flat major, K 375

**Wolfgang Amadeus Mozart |**

**arr. Ondřej Šindelář**

Ave verum corpus

**Czech Philharmonic Wind Sextet**

**Jan Mach and Jan Brabec** *clarinets*

**Mikuláš Koska and Kryštof Koska**

*French horns*

**Martin Petrák and Ondřej Šindelář**

*bassoons*

AK4

18 Dec. 2022 Sunday  
3 p.m. and 5:30 p.m.  
Suk Hall

- Arcangelo Corelli

Christmas ConJAZZto Grosso, Op. 6, No. 8
- Antonín Dvořák

HumoRAGsque No. 7
- Dominic James LaRocca

Tiger Rag
- Irving Berlin

Blue Skies
- Walter Donaldson

My Blue Heaven
- Richard Rodgers | Lorenz Hart

Blue Moon
- George Gershwin | Ballard MacDonald

Somebody Loves Me
- Jule Styne

Let it Snow
- Mel Tormé | Bob Wells

The Christmas Song

Irving Berlin  
White Christmas

Ben Bernie | Maceo Pinkard  
Sweet Georgia Brown

Frank Perkins | Mitchell Parish  
Stars Fell on Alabama

Vincent Youmans | Irving Caesar  
Tea for Two

Leopold Korbař | Jaroslav Moravec  
Hm, hm, You Are So Amazing

Václav Pokorný | Jiří Mládek  
Please Say It to Me Quietly

- Czech SWINGharmonic
- Marcel Kozánek *violin I*
- Milena Kolářová *violin II*
- Ondřej Kameš *viola*
- Pavel Ludvík *cello*
- Jiří Vopálka *double bass*
- Jan Brabec *clarinet*
- Jan Keller *guitar*
- Jan Linhart *percussion*
- Elena Sonenshine *vocals*



## CONCERT FOR EUROPE THE CZECH PHILHARMONIC ON THE VLTAVA

2 Sept. 2022  
Prague Sounds on the Vltava

Prague Sounds and Office of  
the Government of the Czech  
Republic

Antonín Dvořák  
Carnival Overture, Op. 92

Bedřich Smetana  
The Moldau, a symphonic  
poem from the cycle *Má vlast*  
(My Country)

Leoš Janáček  
Glagolitic Mass, cantata for  
soloists, mixed choir, orchestra,  
and organ

*The concert of the Czech Philharmonic on the Vltava with its Chief Conductor Semyon Bychkov, the Prague Philharmonic Choir, and soloists will be one of the official events of the Czech Presidency of the Council of the EU.*

Evelina Dobračeva *soprano*  
Lucie Hilscherová *alto*  
Aleš Briscein *tenor*  
Jan Martiník *bass*  
Daniela Valtová Kosinová *organ*  
Prague Philharmonic Choir  
Lukáš Vasilek *choirmaster*  
Semyon Bychkov *conductor*



## CONCERTS FOR OTHER PRESENTERS IN PRAGUE

19, 21, and 23 Sept. 2022  
Dvořák Hall, Rudolfinum

Dvořák Prague Festival

Antonín Dvořák  
Rusalka, Op. 114,  
concert performance of the opera

Asmik Grigorian *Rusalka*  
Dmytro Popov *The prince*  
Jan Martiník *The water goblin*  
Jamie Barton *A witch*  
Jana Kurucová *The foreign princess*  
Markéta Klaudová *First wood sprite*  
Markéta Cukrová *Second wood sprite*  
Monika Jägerová *Third wood sprite*  
Štěpánka Pučálková *Kitchen boy*  
Boris Prýgl *Gamekeeper*  
Jiří Brückler *Hunter*  
Prague Philharmonic Choir  
Lukáš Vasilek *choirmaster*  
Semyon Bychkov *conductor*

17 May 2023  
Smetana Hall, Municipal House

23 May 2023  
Smetana Hall, Municipal House

1 June 2023  
2 June 2023  
Smetana Hall, Municipal House

Prague Spring Festival

The festival will announce the  
programme and performers in  
November.



## TOURS

During its 127th season, the Czech Philharmonic will be performing on stages abroad in a total of 26 concerts, all under the baton of its Chief Conductor and Music Director Semyon Bychkov. Czech audiences will hear the orchestra four times with Tomáš Netopil and Domingo Hindoyan.

The highpoint of the season's travels is a big October tour of Europe's most famous concert halls. The orchestra will visit Hamburg's Elbphilharmonie, the Gasteig in Munich, Cologne's Philharmonie, Bozar in Belgium, the Philharmonie in Luxembourg, and Essen, and a residency has been prepared with two concerts for the Philharmonie de Paris. The Paris residency is a repeat of the event three years ago, while it has been more years since the Czech Philharmonic has played at the other halls – it has not been to Brussels in 13 years. The present appearance coincides with the Czech Presidency of the Council of the European Union. Performing in the role of soloists will be the cellist Gautier Capuçon and the pianist Víkingur Ólafsson.

The orchestra is going on short trips to Bratislava, Graz, Vienna, Budapest, Milan, Aix-en-Provence, and Leipzig. The most famous concert halls on this list are the Vienna Konzerthaus, Milan's Teatro alla Scala, where the Czech Philharmonic last performed under the

baton of Karel Ančerl in 1962, and the Leipzig Gewandhaus. The Korean pianist Seong-Jin Cho will be appearing with the orchestra at the Bartók Spring International Arts Weeks in Budapest.

The tours of the Czech Philharmonic in its 127th season are framed by summer festivals: the Edinburgh Festival in Scotland in August 2022, Saint-Jean-de-Luz in France, San Sebastián and Santander in Spain, and Bad Kissingen in Germany in July 2023. The orchestra was already supposed to have gone to Edinburgh and San Sebastián in 2020, but the dates were rescheduled because of the pandemic. The Ravel festival in Saint-Jean-de-Luz is a new, attractive destination, while Bad Kissingen has been one of the Czech Philharmonic's regular concert destinations in recent years.

Events in recent years – both the pandemic and consideration of ecological burden of taking the big orchestra on tours to faraway places – have made it possible for not only European, but also Czech promoters to get the Czech Philharmonic involved in their festival projects. Besides the traditional appearance at Smetana's Litomyšl, the orchestra will also visit Karlovy Vary and Ostrava. 2021 saw the establishment of an annual collaboration between the Czech Philharmonic and the Karlovy Vary International Film Festival. The orchestra is going there again

this year as part of the project Variations, this time under the leadership of the young chief conductor of the Royal Liverpool Philharmonic, Domingo Hindoyan.

In June 2023, after a four-year absence, the Czech Philharmonic is returning to Ostrava for the Leoš Janáček International Music Festival, then it will appear at the Smetana's Litomyšl National Festival. There, the orchestra will introduce itself to audiences with its Principal Guest Conductor Tomáš Netopil and with the pianist Kirill Gerstein, it will also perform at both events with the Prague Philharmonic Choir and soloists in Dvořák's Stabat Mater.

## EUROPEAN SUMMER FESTIVALS

**20 Aug. 2022 Edinburgh International Festival, Usher Hall, Edinburgh, United Kingdom**

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

**Bohuslav Martinů**  
Concerto for Two Pianos and Orchestra, H 292

**Leoš Janáček**  
Glagolitic Mass, cantata for soloists, choir, orchestra and organ

**Katia and Marielle Labèque** *pianos*  
**Evelina Dobračeva** *soprano*  
**Lucie Hilscherová** *alto*  
**Aleš Briscein** *tenor*  
**Jan Martiník** *bass*  
**Edinburgh Festival Chorus**  
**Aidan Oliver** *choirmaster*  
**Semyon Bychkov** *conductor*

21 Aug. 2022 Edinburgh International Festival, Usher Hall, Edinburgh, United Kingdom

**Gustav Mahler**  
Symphony No. 7 in E minor

**Semyon Bychkov** *conductor*

25 Aug. 2022 Festival Ravel, Église Saint-Jean-Baptiste, Saint-Jean-de-Luz, France

**Bohuslav Martinů**  
Concerto for Two Pianos and Orchestra, H 292

**Leoš Janáček**  
Glagolitic Mass, cantata for soloists, choir, orchestra and organ

**Katia and Marielle Labèque** *pianos*  
**Evelina Dobračeva** *soprano*  
**Lucie Hilscherová** *alto*  
**Aleš Briscein** *tenor*  
**Jan Martiník** *bass*  
**Orfeón Donostiarra**  
**José Antonio Sainz Alfaro**  
*choirmaster*  
**Semyon Bychkov** *conductor*

26 Aug. 2022 Quincena Musical de San Sebastián, Kursaal, San Sebastián, Spain

**Gustav Mahler**  
Symphony No. 7 in E minor

**Semyon Bychkov** *conductor*

27 Aug. 2022 Quincena Musical de San Sebastián, Kursaal, San Sebastián, Spain

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

**Bohuslav Martinů**  
Concerto for Two Pianos and Orchestra, H 292

**Leoš Janáček**  
Glagolitic Mass, cantata for soloists, choir, orchestra and organ

**Katia and Marielle Labèque** *pianos*  
**Evelina Dobračeva** *soprano*  
**Lucie Hilscherová** *alto*  
**Aleš Briscein** *tenor*  
**Jan Martiník** *bass*  
**Orfeón Donostiarra**  
**José Antonio Sainz Alfaro**  
*choirmaster*  
**Semyon Bychkov** *conductor*

28 Aug. 2022 Festival Internacional de Santander, Palacio de Festivales de Cantabria, Santander, Spain

**Gustav Mahler**  
Symphony No. 7 in E minor

**Semyon Bychkov** *conductor*

29 Aug. 2022 Festival Internacional de Santander, Palacio de Festivales de Cantabria, Santander, Spain

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

**Bohuslav Martinů**  
Concerto for Two Pianos and Orchestra, H 292

**Leoš Janáček**  
Glagolitic Mass, cantata for soloists, choir, orchestra and organ

**Katia and Marielle Labèque** *pianos*  
**Evelina Dobračeva** *soprano*  
**Lucie Hilscherová** *alto*  
**Aleš Briscein** *tenor*  
**Jan Martiník** *bass*  
**Orfeón Donostiarra**  
**José Antonio Sainz Alfaro**  
*choirmaster*  
**Semyon Bychkov** *conductor*

## SLOVAKIA

30 Sep. 2022 Bratislava Music  
Festival, Reduta, Bratislava, Slovakia

**Ludwig van Beethoven**  
Violin Concerto in D major,  
Op. 61

**Richard Strauss**  
An Alpine Symphony, Op. 64

**Lisa Batiashvili** *violin*  
**Semyon Bychkov** *conductor*

## EUROPEAN TOUR

17 Oct. 2022 Philharmonie de Paris,  
Paris, France

**Joseph Haydn**  
Cello Concerto No. 1 in C major,  
Hob.VIIb:1

**Dmitri Shostakovich**  
Symphony No. 11 in G minor,  
Op. 103, "The Year 1905"

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

18 Oct. 2022 Philharmonie de Paris,  
Paris, France

**Gustav Mahler**  
Symphony No. 7 in E minor

**Semyon Bychkov** *conductor*

19 Oct. 2022 Philharmonie  
Luxembourg, Luxembourg

**Gustav Mahler**  
Symphony No. 7 in E minor

**Semyon Bychkov** *conductor*

21 Oct. 2022 BOZAR, Brussels,  
Belgium

**Joseph Haydn**  
Cello Concerto No. 1 in C major,  
Hob.VIIb:1

**Dmitri Shostakovich**  
Symphony No. 11 in G minor,  
Op. 103, "The Year 1905"

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

23 Oct. 2022 Elbphilharmonie,  
Hamburg, Germany

**Robert Schumann**  
Piano Concerto in A minor, Op. 54

**Dmitri Shostakovich**  
Symphony No. 11 in G minor,  
Op. 103, "The Year 1905"

**Víkingur Ólafsson** *piano*  
**Semyon Bychkov** *conductor*

24 Oct. 2022 Kölner Philharmonie,  
Cologne, Germany

**Robert Schumann**  
Piano Concerto in A minor, Op. 54

**Dmitri Shostakovich**  
Symphony No. 11 in G minor,  
Op. 103, "The Year 1905"

**Víkingur Ólafsson** *piano*  
**Semyon Bychkov** *conductor*

25 Oct. 2022 Philharmonie am  
Gasteig, Munich, Germany

**Robert Schumann**  
Piano Concerto in A minor, Op. 54

**Dmitri Shostakovich**  
Symphony No. 11 in G minor,  
Op. 103, "The Year 1905"

**Víkingur Ólafsson** *piano*  
**Semyon Bychkov** *conductor*

26 Oct. 2022 Theater und  
Philharmonie Essen, Essen, Germany

**Robert Schumann**  
Piano Concerto in A minor, Op. 54

**Dmitri Shostakovich**  
Symphony No. 11 in G minor,  
Op. 103, "The Year 1905"

**Víkingur Ólafsson** *piano*  
**Semyon Bychkov** *conductor*

## CZECH REPUBLIC

12 Nov. 2022 Karlovy Vary  
International Film Festival – Variations,  
Municipal Theatre, Karlovy Vary

**Programme and soloist TBA**  
**Domingo Hindoyan** *conductor*

## SPRING TOUR

27 Mar. 2023 Stephaniesaal, Graz,  
Austria  
28 Mar. 2023 Stephaniesaal, Graz,  
Austria

**Gustav Mahler**  
Symphony No. 6 in A minor

**Semyon Bychkov** *conductor*

29 Mar. 2023 Konzerthaus, Vienna,  
Austria

**Gustav Mahler**  
Symphony No. 6 in A minor

**Semyon Bychkov** *conductor*

31 Mar. 2023 Bartók Spring International  
Arts Weeks, Béla Bartók National  
Concert Hall, Budapest, Hungary

**Béla Bartók**  
The Miraculous Mandarin, suite  
from the ballet-pantomime

**Thierry Escaich**  
Piano Concerto

**Igor Stravinsky**  
Petrushka, ballet suite

**Seong-Jin Cho** *piano*  
**Semyon Bychkov** *conductor*

1 Apr. 2023 Vatroslav Lisinski Concert  
Hall, Zagreb, Croatia

**Béla Bartók**  
The Miraculous Mandarin, suite  
from the ballet-pantomime

**Thierry Escaich**  
Piano Concerto

**Igor Stravinsky**  
Petrushka, ballet suite

**Seong-Jin Cho** *piano*  
**Semyon Bychkov** *conductor*

3 Apr. 2023 Teatro alla Scala, Milan,  
Italy

**Gustav Mahler**  
Symphony No. 6 in A minor

**Semyon Bychkov** *conductor*

4 Apr. 2023 Festival de Pâques,  
Grand Théâtre de Provence,  
Aix-en-Provence, France

**Gustav Mahler**  
Symphony No. 6 in A minor

**Semyon Bychkov** *conductor*

## GERMANY

28 May 2023 Mahler-Festival,  
Gewandhaus, Leipzig, Germany

**Gustav Mahler**  
Symphony No. 6 in A minor

**Semyon Bychkov** *conductor*

## CZECH REPUBLIC

14 Jun. 2023 The Leoš Janáček  
International Music Festival, Ostrava  
City Cultural Centre, Ostrava

**Antonín Dvořák**  
Stabat Mater, cantata for soloists,  
choir and orchestra, Op. 58

**Simona Šaturová** *soprano*  
**Václava Krejčí Housková** *alto*  
**Richard Samek** *tenor*  
**Jozef Benci** *bass*  
**Prague Philharmonic Choir**  
**Lukáš Vasilek** *choirmaster*  
**Tomáš Netopil** *conductor*

15 Jun. 2023 Smetana's Litomyšl  
National Festival, Litomyšl Castle

**Bedřich Smetana**

Scherzo from Triumphal  
symphony in E major, Op. 6

**Sergei Rachmaninoff**

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

**Antonín Dvořák**

Slavonic Rhapsodies, Op. 45

**Kirill Gerstein** *piano*

**Tomáš Netopil** *conductor*

16 Jun. 2023 Smetana's Litomyšl  
National Festival, Litomyšl Castle

**Antonín Dvořák**

Stabat Mater, cantata for soloists,  
choir and orchestra, Op. 58

**Simona Šaturová** *soprano*

**Václava Krejčí Housková** *alto*

**Richard Samek** *tenor*

**Jozef Benci** *bass*

**Prague Philharmonic Choir**

**Lukáš Vasilek** *choirmaster*

**Tomáš Netopil** *conductor*

## GERMANY

7 Jul. 2023 Kissinger Sommer,  
Regentenbau, Max-Littmann-Saal,  
Bad Kissingen, Germany

8 Jul. 2023 Kissinger Sommer,  
Regentenbau, Max-Littmann-Saal,  
Bad Kissingen, Germany

**Programmes and soloists TBA**

**Semyon Bychkov** *conductor*

## BROADCASTS AND RECORDINGS

Making recordings is one of the key activities of the Czech Philharmonic. This will be no different in the 2022|2023 season, for which the leading Czech orchestra has prepared an important new feature: the launch of long-term collaboration with the renowned Dutch recording label Pentatone, which specialises in audio recordings of the highest quality known as high-end records. Pentatone was awarded Label of the Year in 2019 by Gramophone Magazine and in 2020 by the International Classical Music Awards (ICMA). By taking this step, the Czech Philharmonic is following up on its previous long-term cooperation with the British label Decca.

Over the next several years, the plan is for Pentatone to release successively the complete Mahler symphonies with the orchestra's Chief Conductor and Music Director Semyon Bychkov, who will later be adding a Dvořák cycle. The Principal Guest Conductor Jakub Hrůša is preparing a cycle of the symphonic works of Josef Suk. The first album that the Czech Philharmonic released under the Pentatone label in the spring of 2022 is Mahler's Fourth Symphony with Semyon Bychkov and the soprano Chen Reiss. In the 2022|2023 season, Pentatone should be releasing two more Mahler symphonies with Semyon Bychkov, and more recordings should also be forthcoming. There will be Gustav Mahler's Sixth Symphony and Seventh

Symphony under the baton of the orchestra's Chief Conductor Semyon Bychkov, Suk's Asrael Symphony led by the Principal Guest Conductor Jakub Hrůša, and the ongoing cycle of song recordings with Magdalena Kožená and Sir Simon Rattle.

For its 127th season, the Czech Philharmonic is also planning to offer its listeners video recordings of selected concerts made by its own Studio Rudolfinum under the brand Czech Phil Media. Already in recent years, the orchestra has been taking full advantage of the potential of this fully equipped television studio. Especially in the months negatively impacted by the pandemic, the fans of the Czech Philharmonic in the Czech Republic and abroad appreciated the possibility of watching top-quality video of our concerts on their television screens, computers, and mobile devices. Thanks to Studio Rudolfinum, the Czech Philharmonic also appears regularly in the offerings of the most prestigious broadcasters of classical music, whether on Czech Television, foreign television broadcasters Mezzo, Arte, and NHK, or streaming platforms medici.tv, Takt1, and DG Stage.

Czech Television and Czech Radio are continuing as our traditional partners and broadcasters in the Czech Republic. The Czech Philharmonic has been working with them for many years.

## EDUCATION PROGRAMMES

# E



Dear friends and participants in our education programmes,

Introductions are always written well in advance, so I am writing these words at the very beginning of the year 2022. Despite all the adversity caused by the pandemic, I almost have the feeling that things are returning to normal. After a break of nearly two years, pre-schoolers, school pupils, secondary school students, and their teachers as well as adult audience members are pouring into the Rudolfinum for education programmes. And based on their reactions, we realise – perhaps more than ever before – what a special meaning music can have for our minds and spirits.

“It’s a live encounter, an emotional experience, and an aesthetic message. All of that is an offer for a young person to live out the role of a culturally educated individual whose behaviour and tastes have attained a certain level,” writes a teacher from a Prague grammar school who has been guiding her students patiently and gently to the Czech Philharmonic for 15 years now. We wish to continue in the spirit described above for another season (and beyond). The Czech Philharmonic Youth Orchestra and the conductor Marko Ivanović are again preparing concerts for students called Steps to the New World, at which the programmes will feature music of the 20th century – from Stravinsky and Honegger to Gershwin and Bernstein, then on to Ligeti and Schnittke.

For the first time, our young musicians will also get the opportunity to introduce themselves at subscription concerts alongside the Czech

Philharmonic with the conductors Semyon Bychkov and Giovanni Antonini. Another youth ensemble – the Joint Orchestra of Music School Pupils and the Czech Philharmonic Musicians – will perform a programme with the conductor Petr Altrichter including selections from Tchaikovsky’s *Swan Lake*.

Again, we are including several Dvořák programmes that present the music and life story of a founding father of the Czech music. These will include among others the escape room game “Dvořákulum”, the workshops “A Little Train Ride with Dvořák”, and the premiere of the programme “The Joys and Sorrows of Mr. Dvořák”. Of course, there will also be workshops with players of the philharmonic, “The Little Rudolfinum” for the youngest (and encounters with preschool teachers as part of the project Music for Schools), intergenerational musical encounters led by Ondřej Tichý, collaboration with Ida Kelarová and the Čhavorenge children’s choir, concerts prepared by Alice Nellis and Martha Issová, Pre-concert talks before concerts, and introductions by Czech Philharmonic players at public dress rehearsals...

Under the auspices of the newly established “Ivan Moravec Academy”, the legendary pianist Alfred Brendel will be coming to join us again to lead masterclasses (this time about Beethoven) and to teach all of us not only what beauty music can bring, but also what care and attention it demands of us. We look forward to seeing you!

**Petr Kadlec**

*Head of the Department of Education Programmes*



## THE CZECH PHILHARMONIC YOUTH ORCHESTRA

“You can put anything in front of them and they will play it!” That is how Sir Simon Rattle characterised the Czech Philharmonic Youth Orchestra, which he conducted in June 2020. “I think the Czech Philharmonic Youth Orchestra still has room to grow, and I will happily continue to help with that process,” added Marko Ivanović, their chief conductor and a supporter of the young musicians since 2006. That is when the student ensemble’s history began under the protective wing of the Czech Philharmonic with Steps to the New World, a cycle of concerts with commentary for students.

What is the idea of the Czech Philharmonic Youth Orchestra? We want to give the rising generation of musicians – mostly students at music schools – the opportunity to regularly rehearse and perform great works of the worldwide symphonic, concerto, and vocal-instrumental repertoire. We are trying to turn the musicians into a permanent orchestra, where long-term relationships and understanding can arise among the players; we want to support them in the perfecting of the art of ensemble playing. The players of the Czech Philharmonic Youth Orchestra also serve as beacons in relation to their peers, showing them that young people can love classical music and pass it on to others with enthusiasm.

In February 2021 the Czech Philharmonic Youth Orchestra appeared with Marko Ivanović and

Semyon Bychkov on a special televised concert titled “And Yet the Education Goes On!” What did our musicians have to say after several weeks of preparations? “I think that for a person to feel comfortable in any collective (and especially a professional one) does not come naturally. Unfortunately, I feel like with music, in a group one often encounters constant comparisons, showing off one’s importance, and growing pressure. I’m awfully glad I never felt anything like that in the Czech Philharmonic Youth Orchestra. Instead, I have the feeling of belonging and being supported.” – “It reminded me again that playing in an orchestra isn’t just getting things lined up in record time in order to get on with yet another concert with a different programme. Maybe the situation at the moment has even helped us all devote ourselves fully just to this beautiful project.”

Maybe the biggest challenge for the Czech Philharmonic Youth Orchestra in the 2022|2023 season will be their involvement in subscription concerts of the Czech Philharmonic, when the first half will belong to students and the second half to the philharmonic players. Under the baton of Semyon Bychkov, they will play Beethoven’s Fifth Symphony on 30 November and 1 and 2 December 2022. And under the guidance of Giovanni Antonini they will perform Mozart’s Symphony No. 40 in G minor, K 550 on 8, 9, and 10 February 2023.

## MUSIC FOR SCHOOLS

The project Music for Schools is like a journey. In 2017 we set out together with teachers of music classes at all levels of education. We made it our goal to support teachers and music instruction at schools. From the beginning, the journey has been very inspiring – a journey of love of music, full of beautiful moments of calm and of difficult situations and conflicts from which we are trying to learn.

At the meetings that were held at first at the Rudolfinum but were later moved to eight cities around the country, an open forum was created, where teachers can share their experiences from schools and from teaching without being afraid. They try out for themselves the ways to make music with children in music classes, how to play together with them, how to perceive and listen to music, and how to let it into our lives outside of music classes.

Gradually, we were faced with more and more questions in the groups discussions: How can music support learning in general? If music were to be heard in schools more than just in music classes, what role might it play in education? What meaning does it have for us in our personal lives, and what role does it play in shaping and cultivating society?

At times when it was not possible to meet in person, the activities were gradually moved to

an online environment. Such contact became widespread among not only teachers, but also instructors, students, and musicians of the Czech Philharmonic Youth Orchestra, parents, children – people began to connect with each other naturally in a new context and concerning more topics. Although this was not being done in person, it was a very important experience for us and an inspiration for the future orientation of the project. We felt all the more the need to connect the “school world” with real life, and we believe that through music such a connection can be natural.

We are going farther down the path enthusiastically, and we shall see where the next season leads us. The original project concept focusing on general music teachers has now become more of an initiative with the goal of supporting and interconnecting those who are deeply interested in music regardless of their profession. In their work and in their lives, they see music as a point of departure. They rely on music, and they want to develop further their relationship with music and their interest in it and to learn from and inspire each other.

As part of the project, the new website Inspiratorium was created. Thanks to Jan Kyjovský’s great enthusiasm, it is there for anyone looking for inspiration for music classes.



## ROMANO DROM 2022

“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 ninth year is the cooperation between the Czech Philharmonic, Ida Kellarová, and the children’s choir Čhavorenge in support of Romani children and young people on a journey of musical discovery and much more.

In all, there have been 90 concerts in the Czech Republic and Slovakia, including an appearance at the Open-Air Concert of the Czech Philharmonic at Hradčany Square under the baton of Jiří Bělohlávek, and hundreds of workshops. Above all, it has effected on the lives of dozens of Romani children and young people who find a relationship to their own culture, experience the feeling of true confidence, and discover life’s journeys that differ from those that

are often laid before them by negative external circumstances.

It is important to say that Romano Drom is not and absolutely should not be one sided. It is supposed to lead to mutual understanding on both sides, including everyone who encounters the Romani children, accompanies them, or does workshops with them, which lets them learn to understand the nature of the specific obstacles caused by social exclusion and rejection.

We have presented the project Romano Drom at concerts and workshops in Belfast, Northern Ireland, and we have gone on tour with them to London. On 8 April, we also celebrate the International Romani Day together.

“The Čhavorenge children are my stars. They are a great hope for all other children that they can reach so high. At first it was a way out of the slums. Now, it’s a way out into the world. And it’s amazing to see, like when Dominik – a little boy from a shack in a Romani settlement – gets up and sings a solo in London in front of a big crowd. And you see before your eyes that shack where he lives, where they don’t even have a toilet or running water. That’s powerful.”

*Ida Kellarová*

# THE ANIMALS AND THE ROBBERS MADE OF BRASS

*A fairy-tale concert*

Do you know that some instruments are made of wood, while others are made of metal? And that the metal ones are called the brass instruments? And what happens if people who play these instruments lose their front teeth? So how about coming to explore some brass instruments? And what would it be like to look at pictures from the fairy tale The Animals and the Robbers with the lively accompaniment of some brass players? Just come and see! The Czech Philharmonic Low Brass Ensemble has prepared a true musical treat for you.

**26 Feb. 2023 Sunday**

**10:30 a.m. and 2:00 p.m. Suk Hall**

**Veronika Lucassen** *instructor*  
**Czech Philharmonic Low Brass**  
**Karel Malimánek**  
**Lukáš Motka**  
**Jan Perný**  
**Karel Kučera**  
**Robert Kozánek**  
**Lukáš Besuch**

**Ages 4–7, max. capacity 50 participants**  
**60 minutes (without interval)**  
**Tickets: children 100 CZK, adults 150 CZK**

# THE EMPEROR’S NIGHTINGALE – A VISIT TO THE COURT OF THE EMPEROR OF CHINA

*An interactive fairytale concert*

Once upon a time there was a Chinese emperor who loved toys, technical novelties, machines of all kinds, and mechanical puppets. Then one day he received an unusual gift: a mechanical 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 the composer Václav Trojan. The members of the Trojan Trio will provide non-traditional accompaniment. The script is by Eva Kočerová.

**14 May 2023 Sunday**

**10:30 a.m. and 2:00 p.m. Suk Hall**

**Trojan Trio**  
**Viktor Mazáček** *violin*  
**Jaroslav Novák** *guitar*  
**Ladislav Horák** *accordion*  
**Dominika Prokopová** *narrator*  
**Eva Kočerová** *author*

**Ages 7+**  
**60 minutes (without interval)**  
**Tickets: children 100 CZK, adults 150 CZK**

# 100 MINUTES AMONG THE NOTES

*Intergenerational musical encounter*

Welcome to a 100-minute journey of discovery about what music teaches us in the silence between the notes.

“We often teach children what something looks like, how to pronounce or spell something, or how a certain note is played. But then we have very little time left to establish deeper contact with them, to develop a sense of community, and to foster the courage to overcome obstacles. And this might involve more than just children,” says Ondřej Tichý, who is the heart and soul of these non-traditional musical encounters at the Rudolfinum.

They are taking place for a fourth year with the participation of anyone who wants music to speak to them. Age does not matter; to the contrary, every gathering of different generations is beautiful, powerful, and unique. Just like the harmonious world of music that they all create together. Musicians of the Czech Philharmonic and their musical friends from all around will give a helping hand – and above all a helping note – to the collective efforts. Come take part in making the music heard or

just to listen quietly and experience deeply the present moment.

**12 Nov. 2022 Saturday**

**10:30 a.m. and 3:30 p.m. Suk Hall**

**7 Jan. 2023 Saturday**

**3:30 p.m. Suk Hall**

**25 Mar. 2023 Saturday**

**10:30 a.m. and 3:30 p.m. Suk Hall**

**Ondřej Tichý and guests**

**Ages 7–100, max. capacity 100 participants**  
**100 minutes (with interval)**  
**Tickets: children CZK 100, adults CZK 150**

# MUSICAL HOLIDAY AMONG THE NOTES

*Special concert of 100 Minutes among the Notes*

The April concert is, in a sense, the outcome of the previous three gatherings, but even a total “beginner” can participate. At that concert, we will discover the musical “genius loci” of the Dvořák Hall together.

**22 Apr. 2023 Saturday**

**10:30 a.m. Dvořák Hall**

**Ondřej Tichý and guests**

**Ages 7–100**  
**70 minutes (without interval)**  
**Tickets from CZK 260 to 300**

# STEPS TO THE NEW WORLD THE 20TH CENTURY

*A series of concerts with commentary*

On our journeys into the world of the classics, we usually discover music of the Romantic era: big symphonies and concertos like Beethoven's Fifth Symphony, Tchaikovsky's Pathétique Symphony, or Dvořák's New World Symphony, Cello Concerto, or his symphonic poem The Water Goblin. We only look at 20th-century music occasionally, like Reich's Eight Lines, Kabeláč's Mystery of Time, Shostakovich's Fifth Symphony, or Janáček's Jenůfa.

We have decided to devote the entire 2022|2023 season to music of the 20th century. The first concert will be a varied selection of modern music of all kinds. The second concert is an encounter with America's most famous composer, George Gershwin, with not only his Rhapsody in Blue, but also his Cuban Overture. The last concert will feature a work that in a way symbolises music of the 20th century – Stravinsky's Rite of Spring. It was first heard under tempestuous circumstances in Paris 110 years ago on 29 May 1913.

## FROM THE PACIFIC TO WEST SIDE STORY

With Honegger's Pacific 231 we shall set off down the tracks of 20th century music, and we shall conclude with selections from Bernstein's West Side Story. In between will be samples of music by György Ligeti, Alfred Schnittke, and Leroy Anderson.

**20 Oct. 2022 Thursday**

**7:30 p.m. Dvořák Hall**

**Czech Philharmonic Youth  
Orchestra**  
**Marko Ivanović** *conductor*  
**Petr Kadlec** *guide*



GEORGE GERSHWIN NOT ONLY IN BLUE

“It was on the train, with its steely rhythms, its rattle-ty bang, that is so often so stimulating to a composer – I frequently hear music in the very heart of the noise. ... And there I suddenly heard, and even saw on paper – the complete construction of the rhapsody, from beginning to end. No new themes came to me, but I worked on the thematic material already in my mind and tried to conceive the composition as a whole. I heard it as a sort of musical kaleidoscope of America, of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had a definite plot of the piece.”

*George Gershwin about the train journey from New York to Boston, when he began writing down the first ideas for Rhapsody in Blue – just 39 days before the première.*

6 Jan. 2023 Friday

7:30 p.m. Dvořák Hall

Czech Philharmonic Youth Orchestra  
Marko Ivanović conductor  
Petr Kadlec guide

STRAVINSKY’S RITE OF SPRING

“Throughout the performance, it really was not possible to hear the music. We were constantly disturbed by a fellow waving his cane in the adjacent loge, and he ended up fighting with an enthusiast in the loge next to him. His cane landed on the top hat that the other man had put on beforehand defiantly.”

“From the first note of the extremely high bassoon solos, snickering could be heard – is that still music, or a spring storm, or hellish noise? (...) Drumming all over the place, at the front on stage are naked dancers making ecstatic movements (...) Once the Parisians realise that this is meant seriously, they start shouting. On the other hand, the adherents of modernism are applauding from the cheap seats, the music rages on, the dancers get lost, being unable to hear the music over all the fuss, and from somewhere Maurice Ravel keeps shouting ‘Genius!’ over and over.”

*Author Gertrude Stein and playboy Harry Kessler about the première of The Rite of Spring*

30 Mar. 2023 Thursday

7:30 p.m. Dvořák Hall

Czech Philharmonic Youth Orchestra  
Marko Ivanović conductor  
Petr Kadlec guide

Ages 12+  
120 minutes (with interval)  
Single tickets from CZK 230 to 550  
Subscription from CZK 450 to 1,100

# CHAMBER STEPS TO THE NEW WORLD WITH ANTONÍN DVOŘÁK

*Series of concerts with commentary*

To our educational concerts with commentary, we are adding a new series of programmes in Rudolfinum's Suk Hall, which are more intimate counterparts to the orchestral Steps to the New World in the Dvořák Hall. At these three subscription concerts, Dvořák's songs and chamber works are at the centre of our attention, including the famous Moravian Duets, the Gypsy Melodies, and the "American" String Quartet.

## MÁ PÍSEŇ ZAS MI LÁSKOU ZNÍ (MY SONG OF LOVE RINGS THROUGH THE DUSK)

Antonín Dvořák composed songs almost his entire life, but they are overshadowed by his large-scale symphonic works and chamber music. In terms of the number of opuses, they constitute a remarkably large body of work. In songs, Dvořák applied his extraordinary ability to give fitting expression to the content of a text or to capturing the subtle tremors of the human soul – passion, sorrow, emptiness, despair, dreaming, rapture, love... Dvořák's songs

stand out for their beautiful melodies and their depth of emotional power. This is the case, for example, with the Four Songs to Texts by Gustav Pfleger-Moravský containing revisions of numbers from the composer's very first song cycle Cypresses, about which he wrote years later: "Think about a young man in love – that is their content." We will also have a look at the cycles In Folk Tone and Love Songs, and we will not forget the popular Gypsy Melodies. And together, we will be asking why Dvořák's songs still have such a strong, direct effect.

**29 Jan. 2023 Sunday**

**7:00 p.m. Suk Hall**

**30 Jan. 2023 Monday**

**7:00 p.m. Suk Hall**

**Markéta Cukrová** *mezzo-soprano*

**Miroslav Sekera** *piano*

**Veronika Lucassen** *guide*



DVOŘÁK AT TURKEY RIVER

“One day in the American town Spillville where we spent the summer of 1893, my dad said after lunch: ‘Ota, bring your friend, get the fishing poles, and let’s go to Turkey River. I’ll lie down in the grass and listen to the birds, and you can go fishing.’ So we went. We got there, dad lay down in the grass, and we got the bait ready that some fish would go for. It took a while to do all of that, naturally. Then we cast our lines into the water, and just a moment later dad came and said: ‘Boys, pack it all up. We’re going home.’ And I answered: ‘Why, dad? We just got here, and you already want to leave?’ And dad answered tersely, you know, very tersely, the way he talked sometimes: ‘My cuff is already full of notes, so there’s nowhere for me to write.’ That meant that he had sketched out so much of the Quartet in F major, which he was writing at the time, that the cuffs of his white shirt were covered with music, and he had nowhere left to write.”

*From the memoirs of composer’s son Otakar*

12 Apr. 2023 Wednesday

7:00 p.m. Suk Hall

13 Apr. 2023 Thursday

7:00 p.m. Suk Hall

Antonín Dvořák

String Quartet in F major, Op. 96, “American”

String Quintet in E flat major, Op. 97 (selection)

Members of the Czech Philharmonic Youth Orchestra and guests  
Magdaléna Mašlaňová  
artistic leader

ABOUT THE MORAVIAN DUETS

Not all national treasures are made of gold. Take Antonín Dvořák’s Moravian Duets for female voices as an example!

These duets hold a place of special importance in the composer’s oeuvre. Johannes Brahms enthusiastically recommended the lovely song collection to his Berlin publisher, and thanks to that, the Prague composer Antonín Dvořák first drew worldwide attention. And quite spectacularly!

About the Moravian Duets (and Slavonic Dances), the German music critic Louis Ehlert wrote: “To put it briefly, here at last is a full-fledged and quite natural talent. A divine naturalness flows through this music because it is entirely ‘of the people’. There is no trace of anything affected or forced. As is always the case with great talents, there is plenty of humour in Dvořák’s music. How lovely it would be if a musician were once again to arrive on the scene, about whom we would need to quarrel as little as over the arrival of spring.”

Come listen to a selection of these musical treasures, thanks to which Antonín Dvořák won the hearts of listeners, as he still does again and again. To the divine naturalness, melodic inventiveness, and musical imagination of the Moravian Duets, we will add readings of period texts and excerpts from letters. And we promise that we will quarrel as little as over the arrival of spring...

4 June 2023 Sunday

7:00 p.m. Suk Hall

6 June 2023 Tuesday

7:00 p.m. Suk Hall

Jan Deyl Conservatory Women’s Chamber Choir  
Roman Malý piano accompaniment  
Jan Kyjovský choirmaster and guide

Ages 12+  
90 minutes (with interval)  
Single tickets CZK 250  
Subscription CZK 500

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

*Concluding concert of the project*

In this project, pupils from elementary schools of the arts all around the Czech Republic encounter their experienced colleagues from the Czech Philharmonic. After half a year of intense preparations and the widely varied challenges of the lives of musicians, the project culminates with joint rehearsals for a gala concert where the orchestra plays under the baton of Petr Altrichter.

The joint orchestra was created through cooperation between the Czech Philharmonic and the Association of Elementary Schools of the Arts (AZUŠ ČR) back in 2014. It regularly consists of nearly 60 pupils from elementary schools of the arts and 30 Czech Philharmonic players. From January to June, they meet for preparatory rehearsals (including sectional rehearsals). Under the conductors Ladislav Cigler, Robert Kružík, and Petr Altrichter, the young musicians familiarise themselves with the challenges of the individual parts, and they also experience the thrill of ensemble playing, gaining inspiration and experience from the Czech Philharmonic players, and learning to play as a group even in their free time outside of rehearsals.

Teachers from elementary schools of the arts also bring the sharing of experiences and new stimuli to the project. They provide needed support for all of the young musicians.

What did participants have to say about their experiences in the two-year project, extended because of the pandemic from 2019 until 2021?

“Life is like a bench at a crossroads. You can sit quietly and watch people pass by... There is no risk to sitting on the bench, but it brings few experiences. But when someone decides to get up and set out on a path, they risk getting lost if they don’t trust their own feet, but plenty of surprises definitely await them... I think this orchestra is one of the loveliest journeys I have had the honour of taking. In particular, the supporting comments of the conductor and philharmonic players helped me several times emotionally with experiencing everything down to the tiniest details. That helped me get my bearings both in music and in life. Being a part of something big is what gives people perspective and opens their hearts to life.”

“What did I get from it? I realised that even the best players are just people – they are understanding and empathetic even though they are role models. I played something that I never believed I would be able to play. I understood that music isn’t just about the right notes, but also about feelings, technique, the tilt of the bow... about putting yourself into the piece. I was also very impressed by what the conductor said at a forum: ‘If people do not have inner peace, meaning they have not come to terms with themselves, they can hardly expect to find that in music.’”

## concert

24 June 2023 Saturday

5:00 p.m. Dvořák Hall

## public dress rehearsal

24 June 2023 Saturday

11:00 a.m. Dvořák Hall

**Carl Maria von Weber**  
Oberon, overture to the opera

**Antonín Dvořák**  
The Devil and Kate, overture to Act 3 of the opera

**Pyotr Ilyich Tchaikovsky**  
The Swan Lake, Op. 20 (selection)

**Joint Orchestra of Music School Pupils and Czech Philharmonic Musicians**  
**Petr Altrichter** *conductor*

Ages 12+  
Concert  
60 minutes (without interval)  
Tickets from CZK 150 to 350

Public dress rehearsal  
Tickets CZK 150

# THE IVAN MORAVEC ACADEMY

The Ivan Moravec Academy was founded to honour the great Czech pianist and teacher Prof. Ivan Moravec (1930–2015). The academy’s founders and organisers, the pianist Jan Bartoš and the Czech Philharmonic, have set themselves the goals of not only commemorating an exceptional Czech musician, but also continuing to promote a cause that Ivan Moravec believed in all his life: the future of young musicians, whom he constantly supported and taught. The academy is continuing the tradition of his famed masterclasses, lectures, and listening seminars, which influenced many generations of professional musicians as well as the music-loving public. The theme this year will be Beethoven’s piano music and chamber works, and the guests will be two superb pianists: the legend of 20th-century piano playing Alfred Brendel, and the outstanding Russian-Israeli pianist Boris Giltburg.

**BORIS GILTBURG**  
Beethoven’s Piano Sonatas –  
a lecture with demonstrations at  
the piano

30 Sept. 2022 Friday

6 p.m. Suk Hall

120–150 minutes (with interval)

**IVAN MORAVEC**  
a documentary film by Jan Mudra  
(2003)\*

30 Sept. 2022 Friday

9 p.m. Suk Hall

90 minutes (without interval)

**BORIS GILTBURG**  
a masterclass for pianists

1 Oct. 2022 Saturday

10:30 a.m. Suk Hall

150–180 minutes (with interval)

**IVAN MORAVEC ACADEMY**  
the famous pianist’s recorded  
commentary on and comparisons  
of musical performances\*

1 Oct. 2022 Saturday

4 p.m. Suk Hall

45 minutes

**ALFRED BRENDEL**  
masterclass for chamber  
ensembles

1 Oct. 2022 Saturday

5 p.m. Suk Hall

150–180 minutes (with interval)

**BORIS GILTBURG**  
masterclass for pianists

2 Oct. 2022 Sunday

10:30 a.m. Suk Hall

150–180 minutes (with interval)

**ALFRED BRENDEL**  
masterclass for chamber ensembles

2 Oct. 2022 Sunday

5 p.m. Suk Hall

150–180 minutes (with interval)

Ages 12+  
The masterclasses and lectures are in English.

Tickets to individual events: CZK 200  
Subscription to the entire weekend CZK 600  
There are discounts for students and seniors.

Admission to events marked with the symbol \*  
is free of charge.

# MY UNCLE VANISHED. WHERE DID HE GO, MR. PRESIDENT?

*A programme combining acting and music*

This educational programme combining acting and music is based on the fate of Josef Toufar, who was tortured to death by agents of the secret police in 1950.

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

*Reactions from a school in Trmice*

The programme is intended for the general public. With the musicians and actors, the audience is immersed in the drama of the story of a man’s life, the fateful events of 1949–1950, and the last days of Josef Toufar (including the subsequent investigation). The production uses music by Slavomír Hořinka and a script by Jana Franková based on Miloš Doležal’s books *As If We Should Die Today* and *A Step into the Dark Night*.

After the staged reading with the display of period photographs, there will be a discussion forum with Miloš Doležal, an author and Josef Toufar’s biographer, and with Tomáš Petráček, a historian and priest and the postulator for the process of beatification of Father Toufar.

**1 Nov. 2022 Tuesday**

**7:00 p.m. Suk Hall**

**Ages 14+**  
**90 minutes (without interval)**  
**Tickets CZK 150**

**Slavomír Hořinka** *music*  
**Jana Franková†** *author and director*

**Members of the Czech Philharmonic and the Orchestral Academy**

**Members of the Disman Radio Children’s Ensemble**

**Hana Franková or Anna Doležalová**

**Jan Hnilička or Slavomír Hořinka**

**Dominika Prokopová** *instructor*

**Jan Hnilička** *instructor*



## MUSICA LUDUS OR MUSIC BY PLAY

*Workshops for the elderly*

Since the beginnings of human civilisation, music has been a world that brings together ceremony and dance, invocation and listening. With music, we can be entirely by ourselves or in a crowd of a hundred thousand, and it follows us from the cradle to the grave. We associate music with grand symphonies and simple children's songs. We find in it the triumphs and failures of professional artists, and also the joy of playing together felt in many amateur ensembles.

To its programmes for children and young adults from various social groups, the Czech Philharmonic is adding music workshops for the elderly. The emphasis is on the group experience while working with simple musical instruments, listening, and moving; there is room for everyone regardless of musical ability and experience.

The workshops are primarily for participants over age 60, but they are also meant to inspire caregivers, volunteers, and social workers. Above all, it is about the joy of new social contacts, the experience of listening to music, discovering the connections between rhythm,

tempo, movement, instrumental colours, and the silence between the notes.

**6 Oct. 2022 Thursday**

**2:00 p.m. Suk Hall**

**7 Oct. 2022 Friday**

**9:00 a.m. Suk Hall**

**Rafaela Drgáčová,  
Hana Novotná, Ondřej Tichý**  
*instructors*

**Ages 60+  
Max. capacity 30 participants  
150 minutes (with intervals)  
Tickets CZK 150**

# CZECH CHAMBER MUSIC SOCIETY

128th SEASON  
2022 | 2023

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Czech Chamber  
Music Society

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## A WORD FROM THE DIRECTOR OF PROGRAMMING

Dear subscribers, Ladies and Gentlemen,

You can now peruse the programmes for the 128th season of the Czech Chamber Music Society. By the merger of this catalogue with the programmes of the Czech Philharmonic, younger than our society by a year, we offer comprehensive information about the most prestigious concert series in Prague or anywhere in the Czech Republic, I am proud to say.

After the culturally arid 2020|2021 season, a year arrived when we as listeners slowly began to get used to attending concerts, the theatre, and exhibitions held with restrictions. We take the duty of wearing masks and of checks for testing and vaccinations when entering the halls as a necessary evil. Still, the vast majority of us did not let these inconveniences stop us, and we feel the need to sooth our souls and absorb the arts into every fibre of our being. Believe me, this goes both ways. Despite today's technical streaming possibilities, there is no better feeling for musicians than sitting on stage before a packed hall, enjoying the positive vibrations between the public and the artists, and being rewarded with applause for a job well done.

Last season, with a few minor exceptions, we succeeded in holding all of our concerts as originally planned. Let us hope that the coming season will again allow us to present our concerts

in all of their glory. There are 28 concerts awaiting us in five series, with which you will be familiar from previous years. Series I and II have six concerts each in the Dvořák Hall, there are six Matinee Concerts at the Martinů Hall of the Academy of Performing Arts, six Early Evening Concerts in the Suk Hall, and four exclusive recitals at Rudolfinum's Dvořák Hall.

As an ensemble, the string quartet has been and shall remain a phenomenon that must be approached with the greatest care when preparing a season's programming. And that is not just because the Czech Chamber Music Society was created, as is widely known, at the initiative and for the benefit of the Bohemian Quartet. Important quartets cannot be overlooked. Listeners will not be cheated in any of the series mentioned above. In Series I and II the Emerson Quartet (USA) will be making an appearance on its last tour of Europe, and the Wihan Quartet will be celebrating its 35th year of existence, while the young Calidore Quartet will be giving its première, and with the Pavel Haas Quartet we will be commemorating the 20th anniversary of its founding. Making its first appearance in some time in another series will be the Škampa Quartet, and Graff Quartet will be visiting from Brno. We will also give trios room on our programmes, with both classic piano trios (Trio Martinů) and groupings of various instruments. We will hear a wind group called the Prague Radio

Trio and the Brahms Trio of Prague in interesting programmes of mostly Czech music. There will be several concerts with chamber literature for winds. The outstanding Afflatus Quintet augmented by piano and bass clarinet will present a varied programme, and Ondřej Vrabec will lead the Czech Philharmonic Winds in their traditional performance, for which the forces will be expanded to the size of a band. Last year's percussion concert got an enthusiastic response, so we have something again this year for lovers of percussion instruments to enjoy: an appearance by the Percussion Ensemble of the Academy of Performing Arts. There is also something for listeners who are interested mainly in the piano. The long-awaited recital by the leading Czech Chopin specialist Ivan Klánský, postponed in 2020|2021, will now take place. There will be more than just Chopin on the programme. Among the special treats planned for the season are Bach's Goldberg Variations played by Jaroslav Tůma and a concert devoted to the music of Niccolò Paganini played by the violinist Jiří Vodička and the guitarist Pavel Steidl. And we have not overlooked vocal music either. Besides the Martinů Voices, you will hear the mezzo-soprano Jana Hrochová and the soprano Barbora Řeřichová.

This year, Series II is deserving of special attention. Its curator is a Czech artist with Slovak roots and a founder and member of one of today's most important chamber ensembles, the Pavel Haas Quartet, cellist Peter Jarůšek. For three concerts, he has invited his closest collaborators from the Czech Republic and Europe. Besides the members of his own quartet, his partners on stage will be the violist Pavel

Nikl, the cellist Michaela Fukačová, the violinist Dalibor Karvay, and the marvellous Israeli pianist Boris Giltburg.

Last but not least, I have to mention our exclusive Recital Series. It has become, one might say, a tradition that the greatest stars of the Czech and international music world present themselves in Prague four times a year. One of the concerts that was cancelled because of the pandemic and has now been rescheduled is the appearance by the tenor Ian Bostridge, whose performance of Schubert's Winterreise promises to be an unforgettable experience. The pianist Lukáš Vondráček is certainly one of the most prominent young Czech artists in the world. And the violinist Leonidas Kavakos will shine like the true star he unquestionably is.

Each year, we try to prepare the most varied offerings possible, from which we firmly hope you will be able to choose your favourite ensemble or work. We just might also bring you something new, thereby expanding your horizons. In any case, we are proud that for you, the members of the most prestigious Czech "club" for chamber music, we can present the best that today's Czech and worldwide music scene has to offer.

Above all, we hope that you, our dear, esteemed friends, will be in good health, and we look forward to seeing you at the concerts of the Czech Chamber Music Society.

**Radek Křižanovský**, *Director of Programming of the Czech Chamber Music Society*

## SERIES

# I

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Ivan Klánský, after a rather long absence, has accepted an invitation to the most prestigious chamber music series. His recital will include Fryderyk Chopin, of course, besides other composers. The programming of the series will be enlivened by the confrontation of international artists with Czech performers. For example, the young Calidore Quartet (USA) will appear with the well-known Czech pianist Ivo Kahánek to pay joint respects to César Franck, celebrating his 200th birthday with his Piano Quintet. The Dvořák Piano Quartet is devoting its programme to the music of Robert Schumann, and the concert will also feature the world première of a work by Jiří Těmle. Concertmaster Jan Fišer has chosen works by Mozart and Schubert for a Czech Philharmonic Chamber Orchestra concert including Mozart's Haffner Serenade and Schubert's Fifth Symphony. Bringing the series to its conclusion is the Afflatus Quintet, perhaps today's best-known Czech wind ensemble.

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## I1

**October 2022****17 Oct. 2022 Monday****7:30 p.m. Dvořák Hall****Johann Sebastian Bach**Chromatic Fantasy and Fugue in D minor,  
BWV 903**Robert Schumann**

Fantasietücke, Op. 12

**Wolfgang Amadeus Mozart**Fantasy in D minor, K 395  
Fantasy in C minor, K 475**Ludwig van Beethoven**Sonata quasi una fantasia in C sharp  
minor, Op. 27, No. 2, “Moonlight”**Fryderyk Chopin**

Fantasy in F minor, Op. 49

**Ivan Klánský** *piano*

The concerts of Subscription  
Series I always take place  
on Mondays at 7:30 p.m. in  
Rudolfinum's Dvořák Hall.

Individual tickets: CZK 100 to 350  
Subscriptions: CZK 460 to 1,620

Individual tickets and subscriptions  
are sold at the Czech Philharmonic  
Ticket Office in the Rudolfinum and  
online at [czechphilharmonic.cz](http://czechphilharmonic.cz).  
For reservations and information,  
please contact Czech Philharmonic  
Customer Service.

## I2

**November 2022****21 Nov. 2022 Monday****7:30 p.m. Dvořák Hall****Wynton Marsalis**

At the Octoroon Balls

**Bedřich Smetana**String Quartet No. 1 in E minor,  
“From My Life”**César Franck**

Piano Quintet in F minor, Op. 14

**Calidore Quartet****Jeffrey Myers** *violin I***Ryan Meehan** *violin II***Jeremy Berry** *viola***Estelle Choi** *cello***Ivo Kahánek** *piano*

## I3

**December 2022****12 Dec. 2022 Monday****7:30 p.m. Dvořák Hall****Robert Schumann**

Piano Quartet in C minor, WoO 32

**Jiří Teml**Theatre Music for Piano Quartet  
(world première)**Robert Schumann**

Piano Quartet in E flat major, Op. 47

**Dvořák Piano Quartet****Jaroslava Vernerová Pěchočová** *piano***Štěpán Pražák** *violin***Petr Verner** *viola***Jan Žďánský** *cello*

## I4

**January 2023****9 Jan. 2023 Monday****7:30 p.m. Dvořák Hall****Wolfgang Amadeus Mozart**Serenade No. 7 in D major, K 250,  
“Haffner”**Franz Schubert**

Symphony No. 5 in B flat major, D 485

**Czech Philharmonic Chamber Orchestra****Jan Fišer** *violin, artistic director*

## I5

**February 2023****20 Feb. 2023 Monday****7:30 p.m. Dvořák Hall****Ludwig van Beethoven**

String Quartet in F minor, Op. 95

**Giuseppe Verdi**

String Quartet in E minor

**Maurice Ravel**

String Quartet in F major

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

## I6

**March 2023****6 Mar. 2023 Monday****7:30 p.m. Dvořák Hall****Franz Danzi**

Quintet in B flat major, Op. 56

**Leoš Janáček**

Youth, wind sextet

**Henri Tomasi**

Printemps, sextet for wind quintet and alto saxophone

**Francis Poulenc**

Sextet for piano and wind quintet

**Afflatus Quintet****Roman Novotný** *flute***Jana Brožková** *oboe***Vojtěch Nýdl** *clarinet***Ondřej Roskovec** *bassoon***Radek Baborák** *French horn***Miroslav Sekera** *piano***Petr Valášek** *bass clarinet, alto saxophone*

## SERIES

# II

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During the last two seasons, we have become accustomed to a prominent figure serving as the artistic face of one series. That will be the case again this year, when the cellist of the Pavel Haas Quartet Peter Jarůšek takes part in planning the programme for Series II. He has invited a number of renowned Czech and foreign artists to collaborate with him – the pianist Boris Giltburg, the violinist Dalibor Karvay, the violist Nils Mönkenmayer, and members of the Pavel Haas Quartet – and they will be appearing with him at three concerts. Their names are truly attractive for concertgoers. Also worthy of note are plans for the last concert in Europe to be given by the Emerson Quartet before disbanding. This year, the Czech Philharmonic Winds with the conductor Ondřej Vrabec will be preparing an unusual programme for the Dvořák Hall with music for the large forces of a concert band.

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## III

**October 2022**

**12 Oct. 2022 Wednesday**

**7:30 p.m. Dvořák Hall**

**Sergei Rachmaninoff**

Trio élégiaque No. 1 in G minor

**Maurice Ravel**

Piano Trio in A minor

**Franz Schubert**

Piano Trio No. 1 in B flat major, D 898

**Veronika Jarůšková** *violin*

**Peter Jarůšek** *cello*

**Boris Giltburg** *piano*

The concerts of Subscription Series II always take place on Wednesdays at 7:30 p.m. in Rudolfinum's Dvořák Hall.

Individual tickets: CZK 100 to 350  
Subscriptions: CZK 460 to 1,620

Individual tickets and subscriptions are sold at the Czech Philharmonic Ticket Office in the Rudolfinum and online at [czechphilharmonic.cz](http://czechphilharmonic.cz). For reservations and information, please contact Czech Philharmonic Customer Service.

## II2

## November 2022

9 Nov. 2022 Wednesday

7:30 p.m. Dvořák Hall

## Aaron Copland

Fanfare for The Common Man

## Igor Stravinsky

Concerto for piano and wind instruments

## Toru Takemitsu

Signals from Heaven – I. Day Signal

## Paul Hindemith | arr. for wind band

## G. Drucker

Mathis der Maler

## Toru Takemitsu

Signals from Heaven – II. Night Signal

## Czech Philharmonic Wind Harmony

Ondřej Vrabec *conductor*Kristýna Stepasjuk *piano*

## II3

*This concert is presented in cooperation with the festival Bohuslav Martinů Days*

## January 2023

4 Jan. 2023 Wednesday

7:30 p.m. Dvořák Hall

## Gustav Mahler

Piano Quartet in A minor

## Bohuslav Martinů

String Sextet for two violins, two violas,  
and two cellos, H 224

## Olivier Messiaen

Quatuor pour la fin du Temps for violin,  
clarinet, cello, and pianoMartin Kasík *piano*Irvin Venyš *clarinet*Josef Špaček *violin*Roman Patočka *violin*Jiří Pinkas *viola*Karel Untermüller *viola*Petr Nouzovský *cello*Mikael Ericsson *cello*

The concert is being held with  
the financial support of the  
Bohuslav Martinů Foundation.

## II4

**February 2023**

**22 Feb. 2023 Wednesday**

**7:30 p.m. Dvořák Hall**

**Béla Bartók**

String Quartet No. 4, Sz 91

**Pavel Haas**

String Quartet No. 2, Op. 7, "From the  
Monkey Mountains"

**Antonín Dvořák**

String Quintet in E flat major, Op. 97

**Pavel Haas Quartet**

**Veronika Jarůšková** *violin I*

**Marek Zwiebel** *violin II*

**Luosha Fang** *viola*

**Peter Jarůšek** *cello*

**Pavel Nikl** *viola*

**Martin Opršál** *percussion*

## II5

**March 2023****15 Mar. 2023 Wednesday****7:30 p.m. Dvořák Hall****Felix Mendelssohn-Bartholdy**

String Quartet in E flat major, Op. 12

**Johannes Brahms**

String Quartet in B flat major, Op. 67

**Antonín Dvořák**

String Quartet in A flat major, Op. 105

**Emerson String Quartet****Eugene Drucker** *violin I***Philip Setzer** *violin II***Lawrence Dutton** *viola***Paul Watkins** *cello*

## II6

**April 2023****12 Apr. 2023 Wednesday****7:30 p.m. Dvořák Hall****Olli Mustonen**

Nonet No. 1 for Strings

**Dmitri Shostakovich**

Two Pieces for String Octet, Op. 11

**Olli Mustonen**

Nonet No. 2 for Strings

**Pyotr Ilyich Tchaikovsky**String Sextet in D minor, Op. 70,  
“Souvenir de Florence”**Dalibor Karvay** *violin***Fedor Rudin** *violin***Veronika Jarůšková** *violin***Marek Zwiebel** *violin***Pavel Nikl** *viola***Nils Moenkemeyer** *viola***Peter Jarůšek** *cello***Michaela Fukačová** *cello***Petr Ries** *double bass*

## EARLY EVENING CONCERTS

# HP

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Again in the cycle of Early Evening Concerts, there will be one programme that was originally postponed because of the pandemic. In it, the Graff Quartet will join with mezzo-soprano Jana Hrochová in a programme including Respighi's *Il tramonto*. Those who prefer concerts by wind ensembles will certainly enjoy the Prague Radio Trio with its mostly Czech repertoire. A special feature of their programme will be a composition with recitation, with the actor Svatopluk Schuller joining the trio. During our last season, the concert devoted to percussion instruments was a success. For the first time in its history, the Czech Chamber Music Society is presenting the Academy of Performing Arts Percussion Ensemble led by Daniel Mikolášek. The series also presents piano trios. Besides Trio Martinů, there will be an appearance by the Brahms Trio of Prague, which will give the world première of a composition for French horn, cello, and piano by Miloš Orson Štědroň. One early evening programme is devoted to young artists who have won competitions both local and international.



## HP1

**October 2022**

**25 Oct. 2022 Tuesday**

**5:30 p.m. Suk Hall**

Early Evening Concerts take place on Tuesdays at 5:30 p.m. in Rudolfinum's Suk Hall.

Individual tickets: CZK 200 to 240  
Subscriptions: CZK 920 to 1,080

Individual tickets and subscriptions are sold at the Czech Philharmonic Ticket Office in the Rudolfinum and online at [czechphilharmonic.cz](https://czechphilharmonic.cz). For reservations and information, please contact Czech Philharmonic Customer Service.

**Ludwig van Beethoven**

Trio in C major for oboe, clarinet, and bassoon, Op. 87

**Jacques Ibert**

Five Pieces for Wind Trio

**Darius Milhaud**

Suite d'après Corrette for oboe, clarinet, and bassoon

**Leoš Janáček | arr. Tomáš Ille**

On an Overgrown Path (selections)

**Tomáš Ille**

The Proverbs of Solomon, a melodrama for oboe, clarinet, bassoon, and recitation

**Czech Radio Trio**

**Lukáš Pavlíček** *oboe*

**Lukáš Dittrich** *clarinet*

**Libor Soukal** *bassoon*

**Svatopluk Schuller** *recitation*

## HP2

## November 2022

22 Nov. 2022 Tuesday

5:30 p.m. Suk Hall

## Gene Koshinski

Swerve

## Ivan Trevino

Baila

## Casey Cangelosi

Glamour

## Isaac Schankler

Blindnesses

## Steve Reich

Quartet

## Matthew Lorick

Odessa

## Antonín Procházka | Matěj Diviš

Murume mudiki

## Eckhard Kopetzki

Night of Moon Dances

Academy of Performing Arts Percussion  
EnsembleDaniel Mikolášek *artistic director*

## HP3

## December 2022

6 Dec. 2022 Tuesday

5:30 p.m. Suk Hall

## Ludwig van Beethoven

Piano Trio in G major, Op. 121a,  
“Kakadu Variations”

## Bohuslav Martinů

Piano Trio No. 2 in D minor, H 327

## Bedřich Smetana

Piano Trio in G minor, Op. 15

## Trio Martinů

Petr Jiříkovský *piano*Pavel Šafařík *violin*Jaroslav Matějka *cello*

# HP4

*Competition Winners' Concert*

**January 2023**

**Performers and programme TBA**

**10 Jan. 2023 Tuesday**

**5:30 p.m. Suk Hall**

# HP5

**February 2023**

**14 Feb. 2023 Tuesday**

**5:30 p.m. Suk Hall**

**Aleš Pavlorek**

Hommage to Prokofiev

**Miloš Orson Štědroň**

Instincts for French horn, cello, and piano  
(world première)

**Johannes Brahms**

Trio in E flat major, Op. 40

**Brahms Trio of Prague**

**Ondřej Vrabec** *French horn*

**Ksenia Dohnalová** *violin*

**Daniel Wiesner** *piano*

**Ivan Vokáč** *cello*

## HP6

**March 2023**

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**21 Mar. 2023 Tuesday**

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**5:30 p.m. Suk Hall**

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**Anton Webern**

Langsamer Satz for string quartet

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**Ottorino Respighi**

Il tramonto

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**Leoš Janáček**

String Quartet No. 2 “Intimate Letters”

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**Graff Quartet**

**Štěpán Graffe** *violin I*

**Lukáš Bednařík** *violin II*

**Leoš Černý** *viola*

**Michal Hreňo** *cello*

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**Jana Hrochová** *mezzo-soprano*

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## MORNING CONCERTS

# DK

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With respect to programming and instrumentation, the Saturday Matinee Series in the Martinů Hall will probably be the most varied. Two concerts will be devoted to great composers. Jaroslav Tůma will play Bach's complete Goldberg Variations, and we will present Niccolò Paganini as a composer not only of violin music, but also of guitar repertoire with a joint appearance by the violinist Jiří Vodička and the guitarist Pavel Steidl. A lovely Christmas programme by the Martinů Voices will serve as the vocal component. The Czech Philharmonic Low Brass and some guests will present a concert carried over from the cancelled 2020|2021 season. We can look forward to hearing the Škampa Quartet and the pianist Lukáš Klánský in Korngold's Piano Quintet, and also worth mentioning is the matinee with the Czech Philharmonic Chamber Orchestra and Suk's Serenade.

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## DK1

## October 2022

22 Oct. 2022 Saturday

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

## Alexander Borodin

String Quartet No. 2 in D major

## Erich Wolfgang Korngold

Piano Quintet in E major, Op. 15

Škampa Quartet

Helena Jiříková *violin I*Adéla Štajnochrová *violin II*Martin Stupka *viola*Lukáš Polák *cello*Lukáš Klánský *piano*

Subscriptions concerts of the  
matinee series take place on  
Saturdays at 10:30 a.m. at the  
Liechtenstein Palace.

Individual tickets: CZK 230 to 260  
Subscriptions: CZK 1,000 to 1,140

Individual tickets and subscriptions  
are sold at the Czech Philharmonic  
Ticket Office in the Rudolfinum and  
online at [czechphilharmonic.cz](http://czechphilharmonic.cz).  
For reservations and information,  
please contact Czech Philharmonic  
Customer Service.

## DK2

## November 2022

12 Nov. 2022 Saturday

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

## Johann Sebastian Bach

Goldberg Variations, BWV 988

Jaroslav Tůma *harpsichord*



## DK3

**December 2022**

**17 Dec. 2022 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** *artistic director*

**Kateřina Englichová** *harp*  
**Daniel Havel** *flute*  
**Daniela Valtová Kosinová** *organ*

## DK4

January 2023

14 Jan. 2023 Saturday

10:30 a.m. Martinů Hall,  
Academy of Performing Arts**Claudio Monteverdi | arr. B. Kotrba**

Adoramus te Christe

**William Boyce**

Sonata

**Edward Elgar | arr. R. Kozánek**

Where the Corals Lie

**Vilém Zelenka**

Mosaique du Phénix (première)

**Franz Lehár | arr. R. Kozánek**

Meine Lippen, sie küssen so heiß

**Bohuslav Lédl**

Lunch Special Menu

**Jan Kučera | arr. B. Kotrba**

Beer Soup Recipe

Once Upon a Time at Christmas  
(melodies of the Karel Vlach Orchestra)**Thomas Jahn**

Bossa Nova (première)

**Josef Vejvoda**

Looking Back

**Jaroslav Ježek | arr. J. Kučera**

Suite

**Mojmír Bártek | arr. R. Kozánek**

Best Not to Paint

**Czech Philharmonic Low Brass Ensemble****Robert Kozánek** *trombone***Lukáš Mořka** *trombone***Jan Perný** *trombone***Lukáš Besuch** *trombone***Karel Kučera** *bass trombone***Karel Malimánek** *tuba***Barbora Řeřichová** *soprano***Jan Kučera** *piano, conductor*

## DK5

## February 2023

18 Feb. 2023 Saturday

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

## Carl Ditters von Dittersdorf

Sinfonia concertante for viola, double bass,  
and orchestra

## Wolfgang Amadeus Mozart

Divertimento in B flat major, K 137

## Josef Suk

Serenade for Strings in E flat major, Op. 6

## Philharmonic Chamber Orchestra

Vlastimil Koblík *artistic director*Pavel Hořejší *viola*Jiří Vopálka *double bass*

## DK6

## March 2023

25 Mar. 2023 Saturday

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

## Niccolò Paganini

Centone di Sonate, Op. 64, MS 112, Vol. 1  
Sonata No. 1 in A minorCentone di Sonate, Op. 64, MS 112, Vol. 3  
Sonata No. 13 in E major  
Sonata No. 14 in G major

Sonatas for guitar solo, MS 84

Sonata No. 12 in A major

Sonata No. 33 in C minor

Sonata No. 24 in G major

Minuetto dedicato alla Signora Dida

Nel cor piu non mi sento

Terzetto in D major, Op. 66, MS 69, for  
violin, cello, and guitarPavel Steidl *guitar*Jiří Vodička *violin*Pavel Jonáš Krejčí *cello*

## RECITAL SERIES

# R

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Recital Series has been in existence for just two seasons, but it is already an essential part of the programming of the Czech Chamber Music Society, and it continues to attract a new audience. Again this year it offers four concerts given by the world's greatest artists who are definitely worthy of our attention. The tenor Ian Bostridge will appear in the role of our guide for Schubert's Winterreise. Listeners will certainly appreciate piano virtuosity at the highest level as demonstrated by the Czech pianist Lukáš Vondráček. Unquestionably, another great artist gracing this year's recital series will be the violinist Leonidas Kavakos.

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## R1

**October 2022****9 Oct. 2022 Sunday****5:30 p.m. Dvořák Hall**

Subscription concerts of  
the Recital Series take place  
on Sundays at 5:30 p.m. in  
Rudolfinum's Dvořák Hall.

Individual tickets: CZK 200 to 850  
Subscriptions: CZK 650 to 2,200

Individual tickets and subscriptions  
are sold at the Czech Philharmonic  
Ticket Office in the Rudolfinum and  
online at [czechphilharmonic.cz](http://czechphilharmonic.cz).  
For reservations and information,  
please contact Czech Philharmonic  
Customer Service.

**Hector Berlioz**

La damnation de Faust, Faust's arioso

**Ludwig van Beethoven**Fidelio, overture to the opera, piano  
transcription by Ignaz Moscheles**Ludwig van Beethoven**Fidelio, Florestan's aria "Gott, welch  
dunkel hier"**Carl Maria von Weber**Momento capriccioso for piano, Op. 12,  
J. 56**Carl Maria von Weber**Der Freischütz, Max's aria "Nein, länger  
trag' ich nicht die Quälen"**Alexander Sergeyevich Dargomyzhsky**

Rusalka, the Prince's cavatina

**Antonín Dvořák**

Rusalka, aria of the Prince

**Antonín Dvořák**

Furiant in F major, Op. 42, No. 2 for piano

**Pyotr Ilyich Tchaikovsky**

The Queen of Spades, Herman's romance

**Zdeněk Fibich**

Šárka, Ctirad's aria "I fear not death"

**Richard Wagner**

Rienzi, Rienzi's aria

**Bedřich Smetana**The Lancer for piano, Czech Dances for  
piano, book II**Bedřich Smetana**Dalibor, Dalibor's aria "It is the third  
night"**Pavel Černoch** *tenor***David Švec** *piano*



## R2

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**December 2022**

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**11 Dec. 2022 Sunday**

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**5:30 p.m. Dvořák Hall**

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Programme TBA

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**Leonidas Kavakos** *violin*

**Enrico Pace** *piano*

## R3

**February 2023****12 Feb. 2023 Sunday****5:30 p.m. Dvořák Hall****Franz Schubert**

Piano Sonata in A major, D 959

**Johann Sebastian Bach**

Partita No. 2 in C minor, BWV 826

**Robert Schumann**

Piano Sonata No. 2 in G minor, Op. 22

**Lukáš Vondráček** *piano*

## R4

**April 2023****23 Apr. 2023 Sunday****5:30 p.m. Dvořák Hall****Franz Schubert**Winterreise, a song cycle for male voice  
and piano to poetry by Wilhelm Müller,  
Op. 89, D 911**Ian Bostridge** *tenor***Vadym Kholodenko** *piano*

# CZECH CHAMBER MUSIC SOCIETY COMMITTEE

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Marek Vrabec

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Lucia Maloveská

# TICKET INFORMATION

## CUSTOMER SERVICE AND TICKET OFFICES

Czech Philharmonic Customer Service  
phone: +420 227 059 227  
e-mail: [info@czechphilharmonic.cz](mailto: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 other 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.)

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 other concert organisers.

The Ticket Office is inside the Rudolfinum.

Please use the entrance from the 17. listopadu street (step-free access).

At the Ticket Office, you can pay in cash or by 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.)

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

## SUBSCRIPTION TICKETS TO CZECH PHILHARMONIC 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 and 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 offer your subscription to someone else.
- You can receive a partial refund for subscription concerts you are unable to attend by contacting the 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 Season Guide for the following season.

**Sale of Subscriptions**

The sale of subscriptions to the 2022|2023 season begins on Tuesday, 19 April 2022 at 10 a.m. The sale of subscriptions ends on the day of the first concert of the chosen subscription series. Thereafter, only single tickets will be sold.

**You can purchase subscriptions:**

- At the Czech Philharmonic Ticket Office in the Rudolfinum
- Online at [czechphilharmonic.cz](http://czechphilharmonic.cz) in the section Concerts | Concert Series

**Subscription reservations:**

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

**Seat Reservations for Current Subscribers**

The seats of subscribers from previous concert seasons are reserved for the new season until 8 p.m. on 31 May 2022.

**BONUS PROGRAMME**

With 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.
- **Rudolfinum Gallery, 10 %** discount on catalogs and other items at the sales point in Rudolfinum's Ceremony Hall; [galerierudolfinum.cz/en](http://galerierudolfinum.cz/en)
- **CD, LP with Czech Philharmonic recordings, 10 %** discount at all sales points in the Rudolfinum (labels Pentatone, 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 free parking spaces)

- **National Theatre, 30 %** discount for performances of 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 2022|2023 season, valid at the cinemas Aero, Světozor, and Bio Oko in Prague (buy up to two discounted tickets for one performance; the number of performances is not limited; see the performance schedule at [metopera.cz](http://metopera.cz))
- **e-Harmonie,** with each purchased subscription, get a free access code for a quarterly subscription to the Czech music journal e-Harmonie

**SINGLE TICKETS**

Ticket sales for special, Advent, and non-subscription education concerts for the 2022|2023 season begin on Tuesday, 19 April 2022 at 10 a.m.

Sales of single tickets to concerts from 2022|2023 subscription series begin on Monday, 6 June 2022 at 10 a.m.

**Tickets can be purchased:**

- At the Czech Philharmonic Ticket Office in the Rudolfinum
- Online at [czechphilharmonic.cz](http://czechphilharmonic.cz) in the section Concerts | Programme

**Ticket reservations can be made:**

- Online at [czechphilharmonic.cz](http://czechphilharmonic.cz) in the section Concerts | Programme
- Through the Czech Philharmonic Customer Service

Please contact the Customer Service for group orders.

Orders for education concerts for school groups are handled by the education department (phone: +420 227 059 222, [edu@czechphilharmonic.cz](mailto:edu@czechphilharmonic.cz)).

Wheelchair places are also available online, but these are only spaces for a wheelchair, not seats.

**EXCHANGING AND RETURNING TICKETS**

Purchased tickets cannot be refunded. You can exchange tickets for tickets of equal or greater value, gift certificates, or coupons with a value equal to the price of the purchased tickets, but no later than seven days before the concert takes place. An e-ticket purchased online can be exchanged only for a coupon of equal value.

We offer full refund for all cancelled Czech Philharmonic and Czech Chamber Society concerts if they are not rescheduled.

More information is available in the General Terms and Conditions at the Czech Philharmonic Ticket Office in the Rudolfinum or online at [czechphilharmonic.cz](http://czechphilharmonic.cz).

### GIFT VOUCHERS

Would you like to give someone a ticket to a Czech Philharmonic concert, but you can't decide which one to choose? Give them a gift voucher worth CZK 500 or 1,000 that is valid until 30 September 2023.

Gift vouchers can be purchased at the Czech Philharmonic Ticket Office in the Rudolfinum, or ordered through the Czech Philharmonic Customer Service and paid by bank transfer. No discounts apply 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 difference) than the value of the gift voucher either at the Czech Philharmonic Ticket Office or online at [czechphilharmonic.cz](http://czechphilharmonic.cz).

**Gift vouchers are not valid for merchandise and the following Czech Philharmonic concerts: New Year's Afternoon Concert and New Year's Gala Concert.**

### DISCOUNTS

#### Czech Philharmonic subscribers

- **20 %** discount on individual tickets to Czech Philharmonic and Czech Chamber Music Society concerts.

#### Disabled with ZTP or ZTP|P IDs

- **50 %** discount on individual and subscription tickets to Czech Philharmonic and Czech Chamber Music Society concerts and **20 %** discount on the New Year's Gala Concert. 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 individual tickets to concerts of the Czech Philharmonic and the Czech Chamber Music Society. Only **20 %** discount applies to the New Year's Gala Concert. The student discount does not apply to the education concert except from the Steps to the New World and concert on 24th June 2023. The discount does not apply to standing tickets at any concert.

#### Elderly 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. 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 24th June 2023. Only **20 %** discount applies to the New Year's Gala Concert. The discount does not apply to standing tickets or choir seats.

#### ČEZ

**10 %** discount on single tickets for ČEZ Group clients and employees (upon using a unique code), and online only.

#### Česká spořitelna

**5 %** discount on single tickets for Česká spořitelna clients and employees (upon presenting a ČS payment card or employee ID).

ČEZ and Česká spořitelna discounts do not apply to New Year's concerts.

#### Exceptions

- Discounts cannot be combined.
- You will be asked to show a valid proof of entitlement to the given discount.
- Discounts do not apply to selected special concerts and concerts presented by other organisers.
- Discounts do not apply to gift voucher purchases.
- Discounts do not apply to programmes for schools.

For a complete, up-to-date overview of discounts and conditions for the 2022|2023 season, contact the Czech Philharmonic Customer Service or visit the orchestra's website at [czechphilharmonic.cz](http://czechphilharmonic.cz).

**Programmes and performers are subject to change without notice.**

# STUDENT PROGRAMME

*Last Minute ticket to selected Czech Philharmonic concerts for CZK 100*

Dear pupils and students with valid ISIC cards,

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

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 buy 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 CZK 100, 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.

Online ticket sales end 90 minutes before the beginning of the event. A ticket can also be purchased at the Czech Philharmonic Ticket Office, but no earlier than 90 minutes before the beginning of the event. For purchases at the Ticket Office, just bring a valid ISIC Card; you do not need to register online.

An overview of concerts included in the student programme can be found on our website at [ceskafilharmonie.cz](http://ceskafilharmonie.cz).

**This ticket does not guarantee a specific seat.** After entering the Rudolfinum, please go to a member of **our staff**, who will then show you to a free seat in the auditorium (this may include 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. We look forward to seeing you.

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](mailto:info@czechphilharmonic.cz).

# GETTING TO THE RUDOLFINUM

Metro: line A, station: Staroměstská  
Tram: nos. 2, 17, 18, stop: Staroměstská  
Bus: nos. 207, 194, stop: Staroměstská  
Car: parking is available in underground garages on the Jan Palach 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 Pre-concert talks to evening subscription concerts at 6 p.m.

## STEP-FREE AND ACCESS FOR THE VISUALLY IMPAIRED

Wheelchair area is available at the ends of the first row of the parterre in the Dvořák Hall and at the ends of the fifth row in 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 Pre-concert talks to evening subscription concerts at 6 p.m. An indoor staircase with a rail also leads from the area of the Ticket Office. You can also access the elevator from the underground garage. For step-free access to the Suk Hall, use the personnel entrance from the street Alšovo nábřeží (next to the entrance to the Rudolfinum Gallery).

The visually impaired can 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.

## PARTNERS OF THE CZECH PHILHARMONIC

We are entering the new season with the hope that we will be able to realise fully our plans for concerts and tours without limitations and complications. We are very encouraged by the fact that in these difficult, turbulent times, not only our faithful listeners have remained with us, but also our partners.

After this period of hardship, we all need some new energy. We draw our energy from the music that is played, from the support of our guarantor the Ministry of Culture of the Czech Republic, and also directly from the “power source”: we are honoured that the Czech Philharmonic has succeeded at establishing cooperation with the ČEZ Group, an energy company that has expanded our philharmonic family and will serve as a patron for the work of the leading Czech orchestra as its General Partner.

Our two traditional partners provide us with stable support. The ties of the bank Česká spořitelna to the Rudolfinum date back to the very beginning of the building’s history, which also left a creative mark on the bank’s recent acclaimed image campaign. Škoda Auto

is holding course towards an electric-powered future, clear proof of which is the updating of the Czech Philharmonic’s vehicular fleet. And not only the orchestra, but also the building itself, the “temple of the arts”, is under the expert supervision of partners from the companies Arcona Capital and Finep, thanks to which the unique roof terrace will be transformed and revitalised.

The PPF Group plays an important role as a partner in the acquiring of instruments made by master craftsmen, and we also appreciate the noble generosity of the Fidula Foundation, which loans rare string instruments to our leading musicians. Playing along harmoniously with those two organisations is J&T Bank, which helps with supplying instruments and supports a whole range of chamber music programmes while taking a lively interest in the new possibilities for audiovisual broadcasts. The music-loving art experts from Arthouse Hejtmánek have taken the welcome step of expanding their long-term support by helping talented young musicians in the Orchestral Academy. Likewise our colleagues from the watchmakers at

Hodinářství Bechyně will be reinforcing the connection between first-class music and first-class craftsmanship by supporting the woodwind section. The series of premières of works by contemporary Czech composers also continues successfully under the patronage of the Bohemian Heritage Fund.

For music to sound right, the parameters of the space are of fundamental importance. In addition to suitable acoustics of concert halls, media space is of no lesser importance for us. Along these lines, we owe a great debt of thanks to Czech Television and other companies that “spread the word”, with Czech Radio and the media group Mafra at the forefront.

Our marketing communications can rely on backing from several directions: we feel the support and valuable feedback from members of the Dynamic Club, the Partnerships and Donor Care Department has firmly established its place in the administrative structure, and thanks to the anchoring of our strategic plan, we know what our main goals are. Most of all, we aim to stabilise the position of the Czech Philharmonic

among the world’s top orchestras by the year 2030. We believe that we are on the right path, and we are optimistic about our 127th season. We hope all of our audience members and visitors to the Rudolfinum will enjoy the experience and will discover the joy of coming together to hear both new and familiar music.

**Michal Medek**  
*Business Development Director*



Dear friends of the Czech Philharmonic and fans of beautiful music,

The past two years have not been easy for any aspect of human life and especially for culture. The situation demanded new approaches, imaginative solutions, and last but not least, going outside of our comfort zone. And we achieved this successfully. Today we are back to gathering for cultural events, and I hope we will gradually return to enjoying and experiencing culture in the way to which we were accustomed just a few years ago. It was not until our cultural life was brought to a complete standstill that we discovered what an integral part of our lives culture is, how much we missed it, and how important it is to have live contact between artists and the public in concert halls and theatres.

I thank everyone for their patience and determination and for seeking out new ways to present culture even at times when we have been separated by too great a distance.

I look forward to seeing you and to the experiences directly conveyed by the best musicians. And I look forward to us once again experiencing culture together.

I hope the 127th season will be a success!

**Martin Baxa**

*Minister of Culture of the Czech Republic*



I am therefore pleased that we can support it in doing so. Especially in today's uncertain times, when live concerts are threatened by the epidemic.

Although this is the first year for the ČEZ Group in the role of General Partner, we have been in long-term cooperation with the Czech Philharmonic. To help the musicians focus all of their energy on perfect performances, we took over energy management at the Rudolfinum back in 2015. The beautiful Neo-Renaissance building now has the most modern, economical, and efficient technology for heating and air conditioning (including the use of heat from the water of the Vltava). It monitors the temperature, the humidity, and the concentration of CO<sub>2</sub> in the air, and depending on the size of the audience, it regulates the system to keep everyone feel comfortable.

The connection between modern energy services and a historic building where cultural events of the highest quality are held is a perfect illustration of the possibilities available to us when we consider matters with a bit of imagination. And as we know, music awakens the imagination. So we have something to look forward to.

**Daniel Beneš**

*ČEZ Group, Chairman of the Board of Directors and CEO*

Dear lovers of classical music and fans of the Czech Philharmonic,

We are living at an amazing time when we can surround ourselves with high-quality music just by pressing a single button whether we are at home, at work, on a trip, or in the wilderness. But in spite of all of our technological progress, the most intense experience of music is still attending a live performance. A concert, after all, is a complex interplay of perceptions that complement and enhance each other: the atmosphere of tense anticipation and curiosity, the energy and coordinated efforts of the performers, the reactions of the audience, the impressions from the interior of the concert hall. Every detail matters.

While there are those who have predicted the decline of classical music many times, melodies even several centuries old are still able to speak to us, and they provoke our emotions and imaginations. The Czech Philharmonic not only holds on to its core supporters, but is also succeeding through various programmes at addressing new generations of listeners.



Dear fans of music and of the Czech Philharmonic,

I am very pleased that alongside the leading Czech orchestra, I can again welcome you to a new concert season.

I am overjoyed to see the great ambitions and enthusiasm with which the orchestra is entering this season. Despite the difficult conditions in recent years, the Czech Philharmonic has exhibited enormous inventiveness and determination, thanks to which it is constantly moving forward. It premieres works by composers of worldwide renown, invites top guest artists, and represents Czech culture on international tours. I am very proud that, among other things, the Czech Philharmonic is heading into its new season with the goal of renovating the Rudolfinum terrace. Once opened, it will offer visitors a thrilling view of the centre of Prague. I hope you will enjoy many moments filled with beautiful music.

**Tomáš Salomon**  
*Česká spořitelna, Chairman of the Board of Directors*



Dear friends of the Czech Philharmonic,

Music cannot be touched – but it can be enjoyed and felt with our senses. Music is a mental balm that stimulates our brain while producing happiness hormones. What is most important: music has the ability to connect and unite human souls across cultural, national and geographical borders.

It has been a great honour for ŠKODA AUTO to stand by the extraordinary Czech Philharmonic since 1993. I am proud that we enter the new 2022|2023 season together once again.

The Czech Philharmonic is an excellent representative of Czech culture all over the world. On behalf of ŠKODA AUTO, I wish the Czech Philharmonic every success and many top-class performances, as well as many beautiful artistic experiences to all listeners and concert goers in the coming season.

**Maren Gräf**  
*ŠKODA AUTO, Board Member for People & Culture*

# PARTNERS

General Partner



Traditional Partners



Partners



Czech Chamber Music Society Partners



Project Partnerships

Partners of Master Instruments



Partner of the Czech Philharmonic Orchestral Academy



Partner of the Czech Philharmonic Woodwind Section



Contemporary Czech Music Partner



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# CLEAN ENERGY OF TOMORROW....

We want the future of our cultural heritage to develop, be secure and successful. That is why we are a proud partner and stand beside our best orchestra, the Czech Philharmonic.

CEZ Group

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



## You filled the Rudolfinum with beauty

Our ties to the Czech Philharmonic date back to 1875, when we donated the Rudolfinum to the people on the 50<sup>th</sup> anniversary of the savings bank's establishment. And to this day, you still fill it with real beauty. Together, we are raising the cultural spirit of the nation and making our country #stronger.

**ČESKÁ**   
spořitelna

# We support the cleanest tones

CLEAN  
ENERGY OF  
TOMORROW.....



## AN UNDISTURBED EXPERIENCE

THE FULLY ELECTRIC ŠKODA ENYAQ iV




**ŠKODA**  
SIMPLY CLEVER



ŠKODA AUTO – a traditional partner of the Czech Philharmonic

[skoda-auto.cz](https://skoda-auto.cz)

 ŠKODA ENYAQ iV – CO<sub>2</sub> emissions: 0 g/km;  
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Partner of the  
Czech Philharmonic

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**FINEP**

We support those who dedicate their talent and efforts to Czech society. Those who are not afraid to forge their own path and, in doing so, help to create opportunities for others. Those who have the ambition and ability to succeed in the world, motivating others to follow their example.

PPF

J&T BANKA

Czech Philharmonic



Marcel Kozánek  
Second violin  
1825—1830  
Valenzano violin

Václav Petr  
Concertmaster,  
Cello Section Leader  
1844 Vuillaume cello

Magdaléna Mašlaňová  
Second Deputy  
Concertmaster  
First violin  
1902 Cavani violin

Jaroslav Pondělíček  
Third Deputy Violist  
1927 Soffritti viola

Czech Philharmonic

PPF Group has supported the Czech Philharmonic and its distinctive sound by acquiring instruments, crafted by master instrument makers, for the orchestra's string section.



Masterful concordance

ARTHOUSE  
HEJTMANEK



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[WWW.ARTHOUSEHEJTMANEK.CZ](http://WWW.ARTHOUSEHEJTMANEK.CZ)

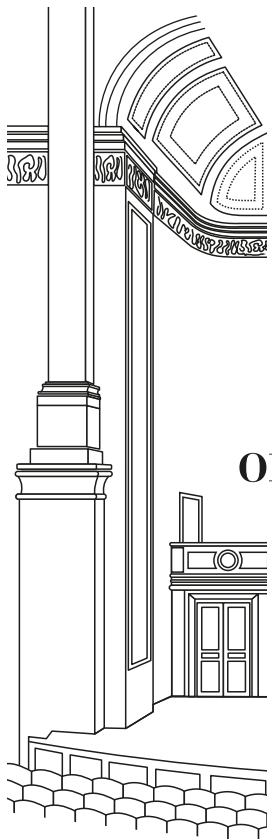
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# Mastery takes time

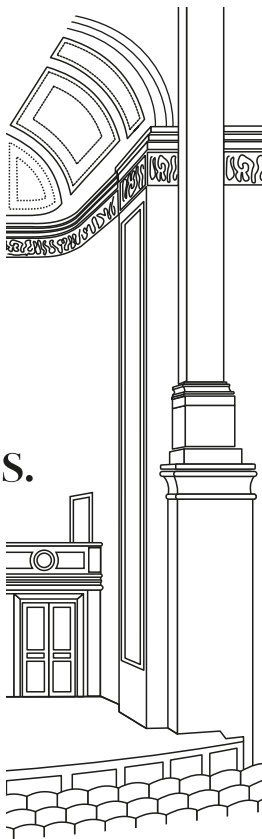


**BECHYNĚ**  
HODINÁŘSTVÍ

Bohemian  
Heritage  
Fund



Join us,  
in experiencing  
the joy of privilege  
of supporting the arts.



„It is not only in difficult times that culture needs to be supported.  
That is why we are a proud partner of the Czech Philharmonic.”

JUDr. Pavel Smutný  
president of Bohemian Heritage Fund

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



# We are online

Keep in touch with the Czech Phil.

Follow us on social media.

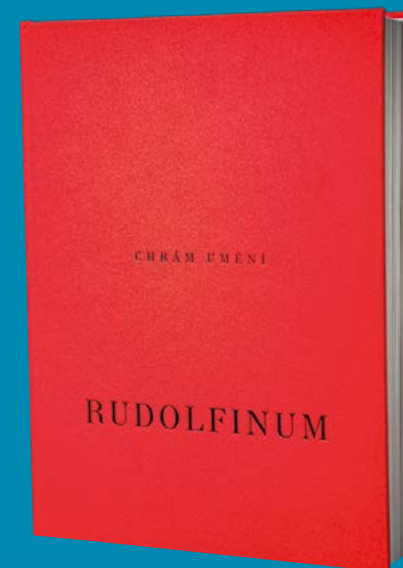


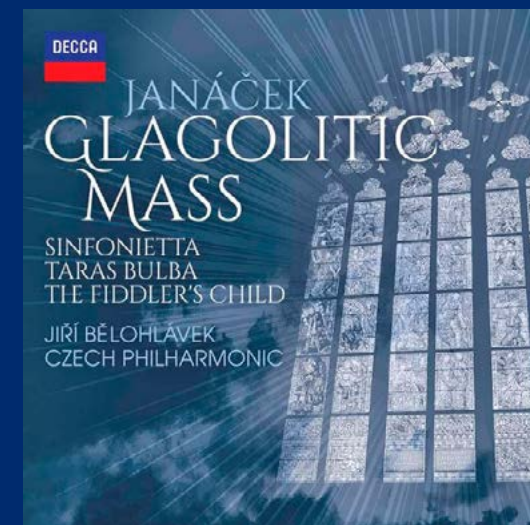


# CZECH PHILHARMONIC E-SHOP

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Czech Philharmonic

Czech Philharmonic



Dvořák Hall



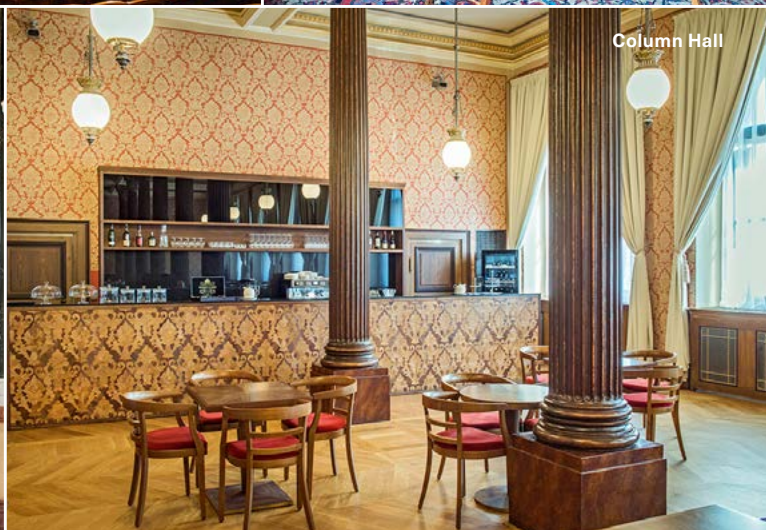
Presidential lounge



Dvorana



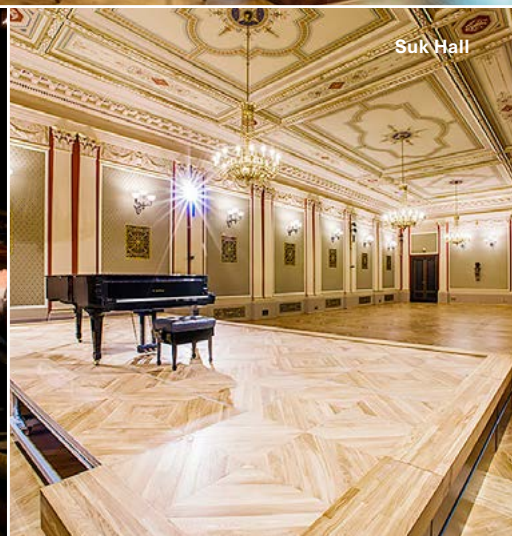
Foyer



Column Hall



Recording studio



Suk Hall

# RUDOLFINUM

Would you like to rent part of the Rudolfinum to organise a private event or a concert?

## Concerts

The world-famous Dvořák Hall and intimate Suk Hall

## Social events

Number of elegant Rudolfinum halls and rooms suitable for conferences, dinner parties and other social events

## Recording studio

4K TV studio  
Most up-to-date recording equipment  
Recording, editing, mixing and mastering

[RUDOLFINUM.CZ](http://RUDOLFINUM.CZ)



*Not Without Joy* (20 Nov 2021 – 20 Feb 2022)  
Frida Orupabo, *Untitled*, 2020, installation view  
© Galerie Rudolfinum, photo by Martin Polák.

An exhibition space for the presentation of contemporary visual art, Galerie Rudolfinum launched its 2022 season with the exhibition *Not Without Joy* with the central theme of Blackness. The exhibition's accompanying programme included a series of unique concerts of works by the African American composer Julius Eastman organised together with the Czech Philharmonic, signifying that the Rudolfinum also successfully fulfilled its original mission as a venue for bringing together the fine and musical arts. For the next exhibition – the site-specific project *VOID – Jiří Příhoda* will use his sculptural objects to transform and interconnect the rooms of the gallery to create an “imaginative space”. His biggest exhibition to date, it will highlight the essential traits of the artistic practice of this US-resident Czech artist – the investigation of space, volume, mass and emptiness. The season will conclude with the group exhibition *Fragilité*, a reaction to vulnerability and fragility as key concepts of the contemporary world. The event is a continuation of previous major exhibitions representing radical responses by artists to crucial contemporary issues, including those by New York artist Taryn Simon and the German painter Eberhard Havekost. For the fourth year running, admission to Galerie Rudolfinum's exhibitions is free of charge.

**Join Galerie Rudolfinum as we explore the world of contemporary art.**

**Galerie Rudolfinum**

Alšovo nábřeží 12  
110 00 Praha 1

**Admission Free**

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

**Opening Hours**

Tue–Wed, Fri–Sun: 10am–6pm  
Thu: 10am–8pm



[galerie.rudolfinum](https://www.facebook.com/galerie.rudolfinum)



[galerierudolfinum](https://www.instagram.com/galerierudolfinum)



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# RUDOLFINUM GUIDED TOURS

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# DYNAMIC CLUB OF THE CZECH PHILHARMONIC

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## CALENDAR

20 Aug. 2022	<b>Antonín Dvořák, Bohuslav Martinů, Leoš Janáček</b> Katia and Marielle Labeque <i>pianos</i> , Evelina Dobračeva <i>soprano</i> , Lucie Hilscherová <i>alto</i> , Aleš Briscein <i>tenor</i> , Jan Martiník <i>bass</i> Edinburgh Festival Chorus Aidan Oliver <i>choirmaster</i> , Semyon Bychkov <i>conductor</i>	Edinburgh, UK
21 Aug. 2022	<b>Gustav Mahler</b> Semyon Bychkov <i>conductor</i>	Edinburgh, UK
25 Aug. 2022	<b>Antonín Dvořák, Bohuslav Martinů, Leoš Janáček</b> Katia and Marielle Labeque <i>pianos</i> , Evelina Dobračeva <i>soprano</i> , Lucie Hilscherová <i>alto</i> , Aleš Briscein <i>tenor</i> , Jan Martiník <i>bass</i> Edinburgh Festival Chorus Aidan Oliver <i>choirmaster</i> , Semyon Bychkov <i>conductor</i>	Saint-Jean-de-Luz, FR
26 Aug. 2022	<b>Antonín Dvořák, Bohuslav Martinů, Leoš Janáček</b> Katia and Marielle Labeque <i>pianos</i> , Evelina Dobračeva <i>soprano</i> , Lucie Hilscherová <i>alto</i> , Aleš Briscein <i>tenor</i> , Jan Martiník <i>bass</i> Edinburgh Festival Chorus Aidan Oliver <i>choirmaster</i> , Semyon Bychkov <i>conductor</i>	San Sebastián, ES
27 Aug. 2022	<b>Gustav Mahler</b> Semyon Bychkov <i>conductor</i>	San Sebastián, ES
28 Aug. 2022	<b>Gustav Mahler</b> Semyon Bychkov <i>conductor</i>	Santander, ES
28 Sept. 2022	<b>OPENING CONCERTS OF THE SEASON</b>	Prague, CZ
29 Sept. 2022	<b>Ludwig van Beethoven, Richard Strauss</b> Lisa Batiashvili <i>violin</i> , Semyon Bychkov <i>conductor</i>	
30 Sept. 2022	<b>Ludwig van Beethoven, Richard Strauss</b> Lisa Batiashvili <i>violin</i> , Semyon Bychkov <i>conductor</i>	Bratislava, SK
30 Sept. 2022 1 Oct. 2022 2 Oct. 2022	<b>The Ivan Moravec Academy</b>	Prague, CZ
5 Oct. 2022 6 Oct. 2022 7 Oct. 2022	<b>Sergei Rachmaninoff, Dmitri Shostakovich</b> Behzod Abduraimov <i>piano</i> Semyon Bychkov <i>conductor</i>	Prague, CZ

CZECH PHILHARMONIC		
<b>6 Oct. 2022</b>	<b>Musica ludus or Music by Play</b>	Prague, CZ
<b>7 Oct. 2022</b>	Rafaela Drgáčová, Hana Novotná, Ondřej Tichý <i>instructors</i>	
<b>9 Oct. 2022</b>	<b>Hector Berlioz, Ludwig van Beethoven, Carl Maria von Weber, Alexander Sergeyevich Dargomyzhsky, Antonín Dvořák, Pyotr Ilyich Tchaikovsky, Zdeněk Fibich, Richard Wagner, Bedřich Smetana</b> Pavel Černoch <i>tenor</i> , David Švec <i>piano</i>	Prague, CZ
<b>12 Oct. 2022</b>	<b>Sergei Rachmaninoff, Maurice Ravel, Franz Schubert</b> Veronika Jarůšková <i>violin</i> , Boris Giltburg <i>piano</i> , Peter Jarůšek <i>cello</i>	Prague, CZ
<b>17 Oct. 2022</b>	<b>Johann Sebastian Bach, Robert Schumann, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Fryderyk Chopin</b> Ivan Klánský <i>piano</i>	Prague, CZ
<b>17 Oct. 2022</b>	<b>Joseph Haydn, Dmitri Shostakovich</b> Gautier Capuçon <i>cello</i> , Semyon Bychkov <i>conductor</i>	Paris, FR
<b>18 Oct. 2022</b>	<b>Gustav Mahler</b> Semyon Bychkov <i>conductor</i>	Paris, FR
<b>19 Oct. 2022</b>	<b>Gustav Mahler</b> Semyon Bychkov <i>conductor</i>	Luxembourg, LU
<b>20 Oct. 2022</b>	<b>Steps to the New World. The 20th Century From Pacific to West Side Story</b> Czech Philharmonic Youth Orchestra Marko Ivanović <i>conductor</i> , Petr Kadlec <i>instructor</i>	Prague, CZ
<b>21 Oct. 2022</b>	<b>Joseph Haydn, Dmitri Shostakovich</b> Gautier Capuçon <i>cello</i> , Semyon Bychkov <i>conductor</i>	Brussels, BE
<b>22 Oct. 2022</b>	<b>Alexander Borodin, Erich Wolfgang Korngold</b> Škampa Quartet Lukáš Klánský <i>piano</i>	Prague, CZ
<b>23 Oct. 2022</b>	<b>Robert Schumann, Dmitri Shostakovich</b> Vikingur Ólafsson <i>piano</i> , Semyon Bychkov <i>conductor</i>	Hamburg, DE
<b>24 Oct. 2022</b>	<b>Robert Schumann, Dmitri Shostakovich</b> Vikingur Ólafsson <i>piano</i> , Semyon Bychkov <i>conductor</i>	Cologne, DE
<b>25 Oct. 2022</b>	<b>Robert Schumann, Dmitri Shostakovich</b> Vikingur Ólafsson <i>piano</i> , Semyon Bychkov <i>conductor</i>	Gasteig, DE
<b>25 Oct. 2022</b>	<b>Ludwig van Beethoven, Jacques Ibert, Darius Milhaud, Leoš Janáček, Tomáš Ille</b> Czech Radio Trio Svatopluk Šuler <i>recitation</i>	Prague, CZ

CZECH PHILHARMONIC		
<b>26 Oct. 2022</b>	<b>Robert Schumann, Dmitri Shostakovich</b> Vikingur Ólafsson <i>piano</i> , Semyon Bychkov <i>conductor</i>	Essen, DE
<b>1 Nov. 2022</b>	<b>My Uncle Vanished. Where Did He Go, Mr. President?</b> Members of the Czech Philharmonic and the Orchestral Academy Members of the Disman Radio Children's Ensemble Hana Franková or Anna Doležalová. Jan Hnilička or Slavomír Hořinka Dominika Prokopová <i>instructor</i> , Jan Hnilička <i>instructor</i>	Prague, CZ
<b>2 Nov. 2022</b>	<b>Gustav Mahler</b>	Prague, CZ
<b>3 Nov. 2022</b>	Semyon Bychkov <i>conductor</i>	
<b>4 Nov. 2022</b>		
<b>9 Nov. 2022</b>	<b>Aaron Copland, Igor Stravinsky, Toru Takemitsu, Paul Hindemith</b> Czech Philharmonic Wind Harmony Ondřej Vrabec <i>conductor</i> , Kristýna Stepasjuk <i>piano</i>	Prague, CZ
<b>12 Nov. 2022</b>	<b>Johann Sebastian Bach</b> Jaroslav Tůma <i>harpsichord</i>	Prague, CZ
<b>16 Nov. 2022</b>	<b>VELVET REVOLUTION CONCERTS</b>	Prague, CZ
<b>17 Nov. 2022</b>	<b>Maurice Ravel, Béla Bartók, Gustav Mahler</b> Magdalena Kožená <i>mezzo-soprano</i> , Simon Rattle <i>conductor</i>	
<b>12 Nov. 2022</b>	<b>100 Minutes among the Notes</b> Ondřej Tichý and guests	Prague, CZ
<b>21 Nov. 2022</b>	<b>Wynton Marsalis, Bedřich Smetana, César Franck</b> Calidore Quartet Ivo Kahánek <i>piano</i>	Prague, CZ
<b>22 Nov. 2022</b>	<b>Gene Koshinski, Ivan Trevino, Casey Cangelosi, Isaac Schankler, Steve Reich, Matthew Lorick, Antonín Procházka, Matěj Diviš, Eckhard Kopetzki</b> Academy of Performing Arts Percussion Ensemble Daniel Mikolášek <i>artistic leader</i>	Prague, CZ
<b>23 Nov. 2022</b>	<b>Antonín Dvořák, Hans Krása, Gideon Klein, Leoš Janáček</b>	Prague, CZ
<b>24 Nov. 2022</b>	Magdalena Kožená <i>mezzo-soprano</i>	
<b>25 Nov. 2022</b>	Simon Rattle <i>conductor</i>	
<b>30 Nov. 2022</b>	<b>Ludwig van Beethoven, Dmitri Shostakovich</b>	Prague, CZ
<b>1 Dec. 2022</b>	Czech Philharmonic Youth Orchestra	
<b>2 Dec. 2022</b>	Semyon Bychkov <i>conductor</i>	
<b>6 Dec. 2022</b>	<b>Ludwig van Beethoven, Bohuslav Martinů, Bedřich Smetana</b> Trio Martinů	Prague, CZ

CZECH PHILHARMONIC		
<b>8 Dec. 2022</b>	<b>Jean Sibelius, Detlev Glanert</b>	Prague, CZ
<b>9 Dec. 2022</b>	Johan Dalene <i>violin</i>	
<b>10 Dec. 2022</b>	Catriona Morison <i>mezzo-soprano</i> , Christian Immler <i>bass-baritone</i> , Semyon Bychkov <i>conductor</i>	
<b>11 Dec. 2022</b>	<b>Programme TBA</b> Leonidas Kavakos <i>violin</i> , Enrico Pace <i>piano</i>	Prague, CZ
<b>12 Dec. 2022</b>	<b>Robert Schumann, Jiří Teml</b> Dvořák Piano Quartet	Prague, CZ
<b>14 Dec. 2022</b>	<b>Jaroslav Krček, Bohuslav Martinů, Leoš Janáček</b>	Prague, CZ
<b>15 Dec. 2022</b>	Leonidas Kavakos <i>violin</i> , Daniel Mikolášek <i>marimba</i>	
<b>16 Dec. 2022</b>	Band of the Castle Guards and the Police of the Czech Republic Jakub Hrůša <i>conductor</i>	
<b>17 Dec. 2022</b>	<b>Benjamin Britten, Jan Novák</b> Martinů Voices Lukáš Vasilek <i>artistic leader</i> , Kateřina Englichová <i>harp</i> , Daniel Havel <i>flute</i> , Daniela Valtová Kosinová <i>organ</i>	Prague, CZ
<b>20 Dec. 2022</b>	<b>CHRISTMAS CONCERTS</b> <b>Jakub Jan Ryba, Wolfgang Amadeus Mozart</b> Slávka Zámečnicková <i>soprano</i> , Václava Krejčí Housková <i>alto</i> , Jaroslav Březina <i>tenor</i> , Roman Hoza <i>baritone</i> , Pablo Kornfeld <i>organ</i> Collegium Vocale 1704 Václav Luks <i>conductor</i>	Prague, CZ
<b>1 Jan. 2023</b>	<b>NEW YEARS' CONCERTS</b> <b>Manuel de Falla, Joaquín Rodrigo, Joaquín Turina, Xavier Montsalvatge</b> Pablo-Sáinz Villegas <i>guitar</i> , Clara Mouriz <i>mezzo-soprano</i> , Juanjo Mena <i>conductor</i>	Prague, CZ
<b>4 Jan. 2023</b>	<b>Gustav Mahler, Bohuslav Martinů, Olivier Messiaen</b> Martin Kasík <i>piano</i> , Irvin Venyš <i>clarinet</i> , Josef Špaček <i>violin</i> , Roman Patočka <i>violin</i> , Jiří Pinkas <i>viola</i> , Karel Untermüller <i>viola</i> , Petr Nouzovský <i>cello</i> , Mikael Ericsson <i>cello</i>	Prague, CZ
<b>6 Jan. 2023</b>	<b>Steps to the New World. The 20th Century</b> <b>George Gershwin not only in Blue</b> Czech Philharmonic Youth Orchestra Marko Ivanović <i>conductor</i> , Petr Kadlec <i>instructor</i>	Prague, CZ
<b>7 Jan. 2023</b>	<b>100 minutes among the Notes</b> Ondřej Tichý and guests	Prague, CZ

CZECH PHILHARMONIC		
<b>9 Jan. 2023</b>	<b>Wolfgang Amadeus Mozart, Franz Schubert</b> Czech Philharmonic Chamber Orchestra Jan Fišer <i>violin</i>	Prague, CZ
<b>10 Jan. 2023</b>	<b>Concert of competition winners</b> Performers and programme TBA	Prague, CZ
<b>11 Jan. 2023</b>	<b>Franz Schmidt, Richard Wagner</b>	Prague, CZ
<b>12 Jan. 2023</b>	Matthias Goerne <i>bass-baritone</i>	
<b>13 Jan. 2023</b>	Manfred Honeck <i>conductor</i>	
<b>14 Jan. 2023</b>	<b>Claudio Monteverdi, William Boyce, Edward Elgar, Vilém Zelenka, Franz Lehár, Bohuslav Lédl, Jan Kučera, Thomas Jahn, Josef Vejvoda, Jaroslav Ježek, Mojmír Bártek</b> Czech Philharmonic Low Brass Ensemble Barbora Řeřichová <i>soprano</i> , Jan Kučera <i>piano, conductor</i>	Prague, CZ
<b>19 Jan. 2023</b>	<b>Leoš Janáček, Miloš Orson Štědroň, Antonín Dvořák</b>	Prague, CZ
<b>20 Jan. 2023</b>	Lukáš Motka <i>trombone</i> , Robert Kozánek <i>trombone</i> ,	
<b>21 Jan. 2023</b>	Tomáš Netopil <i>conductor</i>	
<b>29 Jan. 2023</b>	<b>Chamber Steps to the New World with Antonín Dvořák</b>	Prague, CZ
<b>30 Jan. 2023</b>	<b>Má píseň zas mi láskou zní (My Song of Love Rings through the Dusk)</b> Markéta Cukrová <i>mezzo-soprano</i> , Miroslav Sekera <i>piano</i> , Veronika Lucassen <i>instructor</i>	
<b>1 Feb. 2023</b>	<b>Leopold Koželuh, Josef Suk, Antonín Dvořák</b>	Prague, CZ
<b>2 Feb. 2023</b>	Jan Mráček <i>violin</i>	
<b>3 Feb. 2023</b>	John Eliot Gardiner <i>conductor</i>	
<b>8 Feb. 2023</b>	<b>Wolfgang Amadeus Mozart, Georg Philipp Telemann</b>	Prague, CZ
<b>9 Feb. 2023</b>	Czech Philharmonic Youth Orchestra	
<b>10 Feb. 2023</b>	Stefano Barneschi <i>violin, concertmaster</i> , Giovanni Antonini <i>conductor</i>	
<b>12 Feb. 2023</b>	<b>Franz Schubert, Johann Sebastian Bach, Robert Schumann</b> Lukáš Vondráček <i>piano</i>	Prague, CZ
<b>14 Feb. 2023</b>	<b>Aleš Pavlorek, Miloš Orson Štědroň, Johannes Brahms</b> Brahms Trio of Prague Ivan Vokáč <i>cello</i>	Prague, CZ
<b>15 Feb. 2023</b>	<b>Leoš Janáček, Bohuslav Martinů, Vítězslav Novák</b>	Prague, CZ
<b>16 Feb. 2023</b>	Josef Špaček <i>viola</i>	
<b>17 Feb. 2023</b>	Tomáš Netopil <i>conductor</i>	
<b>18 Feb. 2023</b>	<b>Carl Ditters von Dittersdorf, Wolfgang Amadeus Mozart, Josef Suk</b> Philharmonic Chamber Orchestra Vlastimil Koblíček <i>artistic leader</i> , Pavel Hořejší <i>viola</i> , Jiří Vopálka <i>contrabass</i>	Prague, CZ

CZECH PHILHARMONIC		
20 Feb. 2023	Ludwig van Beethoven, Giuseppe Verdi, Maurice Ravel Wihanovo kvarteto	Prague, CZ
22 Feb. 2023	Béla Bartók, Pavel Haas, Antonín Dvořák Pavel Haas <i>Quartet</i> Pavel Nikl <i>viola</i> , Martin Opršál <i>percussion</i>	Prague, CZ
25 Feb. 2023	SPECIAL CONCERT WITH THE SEASON'S ARTISTS-IN-RESIDENCE Bohuslav Martinů, Robert Schumann Magdalena Kožená <i>mezzo-soprano</i> , Simon Rattle <i>conductor</i>	Prague, CZ
26 Feb. 2023	The Animals and the Robbers Made of Brass Veronika Lucassen <i>guide</i> Czech Philharmonic Low Brass Ensemble	Prague, CZ
6 Mar. 2023	Franz Danzi, Leoš Janáček, Henri Tomasi, Francis Poulenc Afflatus <i>Quintet</i> Miroslav Sekera <i>piano</i> , Petr Valášek <i>bass clarinet, alto saxophone</i>	Prague, CZ
8 Mar. 2023	Felix Mendelssohn-Bartholdy, Ludwig van Beethoven,	Prague, CZ
9 Mar. 2023	Wolfgang Amadeus Mozart	
10 Mar. 2023	Tom Borrow <i>piano</i> , Maxim Emelyanychev <i>conductor</i>	
15 Mar. 2023	Felix Mendelsohn-Bartholdy, Johannes Brahms, Antonín Dvořák Emerson String Quartet	Prague, CZ
16 Mar. 2023	Béla Bartók, Thierry Escaich, Igor Stravinsky	Prague, CZ
17 Mar. 2023	Seong-Jin Cho <i>piano</i>	
18 Mar. 2023	Semyon Bychkov <i>conductor</i>	
21 Mar. 2023	Anton Webern, Ottorino Respighi, Leoš Janáček Graff Quartet Jana Hrochová <i>mezzo-soprano</i>	Prague, CZ
25 Mar. 2023	Niccolò Paganini Pavel Steidl <i>guitar</i> , Jiří Vodička <i>violin</i> , Pavel Jonáš Krejčí <i>cello</i>	Prague, CZ
25 Mar. 2023	100 Minutes among the Notes Ondřej Tichý and guests	Prague, CZ
27 Mar. 2023	Gustav Mahler Semyon Bychkov <i>conductor</i>	Graz, A
29 Mar. 2023	Gustav Mahler Semyon Bychkov <i>conductor</i>	Vienna, A

CZECH PHILHARMONIC		
30 Mar. 2023	Steps to the New World. The 20th Century Stravinsky's Rite of Spring Czech Philharmonic Youth Orchestra Marko Ivanović <i>conductor</i> , Petr Kadlec <i>instructor</i>	Prague, CZ
31 Mar. 2023	Béla Bartók, Thierry Escaich, Igor Stravinsky Seong-Jin Cho <i>piano</i> , Semyon Bychkov <i>conductor</i>	Budapest, HU
1 Apr. 2023	Béla Bartók, Thierry Escaich, Igor Stravinsky Seong-Jin Cho <i>piano</i> , Semyon Bychkov <i>conductor</i>	Zagreb, HR
3 Apr. 2023	Gustav Mahler Semyon Bychkov <i>conductor</i>	Milan, IT
4 Apr. 2023	Gustav Mahler Semyon Bychkov <i>conductor</i>	Aix-en-Provence, F
12 Apr. 2023	Olli Mustonen, Dmitri Shostakovich, Pyotr Ilyich Tchaikovsky Dalibor Karvay <i>violin</i> , Fedor Rudin <i>violin</i> , Veronika Jarůšková <i>violin</i> , Marek Zwiebel <i>violin</i> , Pavel Nikl <i>viola</i> , Nils Moenkemeyer <i>viola</i> , Peter Jarůšek <i>cello</i> , Michaela Fukačová <i>cello</i> , Petr Ries <i>contrabass</i>	Prague, CZ
12 Apr. 2023	Chamber Steps to the New World with Antonín Dvořák	Prague, CZ
13 Apr. 2023	Dvořák at Turkey river Members of the Czech Philharmonic Youth Orchestra and guests Magdaléna Mašlaňová <i>artistic director</i>	
20 Apr. 2023	Robert Schumann	Prague, CZ
21 Apr. 2023	Christiane Karg <i>soprano</i> , Andrew Staples <i>tenor</i> , other singers TBA	
22 Apr. 2023	Prague Philharmonic Choir Lukáš Vasilek <i>choirmaster</i> , Daniel Harding <i>conductor</i>	
22 Apr. 2023	Musical Holiday among the Notes Ondřej Tichý and guests	Prague, CZ
23 Apr. 2023	Franz Schubert Ian Bostridge <i>tenor</i> , Vadym Kholodenko <i>piano</i>	Prague, CZ
26 Apr. 2023	Alexander Scriabin, Josef Suk	Prague, CZ
27 Apr. 2023	Daniil Trifonov <i>piano</i>	
28 Apr. 2023	Jakub Hrůša <i>conductor</i>	
14 May 2023	The Emperor's Nightingale. A Visit to the Court of the Emperor of China Trojan Trio Viktor Mazáček <i>violin</i> , Jaroslav Novák <i>guitar</i> , Ladislav Horák <i>accordeon</i> , Dominika Prokopová <i>speaker</i> , Eva Kočerová <i>author</i>	Prague, CZ

28 May 2023	<b>Gustav Mahler</b> Semyon Bychkov <i>conductor</i>	Leipzig, DE
4 June 2023 6 June 2023	<b>Chamber Steps to the New World with Antonín Dvořák</b> <b>About the Moravian Duets</b> Carmina lucis – <i>Jan Deyl Conservatory Women's Chamber Choir</i> Roman Malý <i>piano accompaniment</i> , Jan Kyjovský <i>choirmaster a guide</i>	Prague, CZ
7 June 2023 8 June 2023 9 June 2023	<b>Gustav Mahler</b> Semyon Bychkov <i>conductor</i>	Prague, CZ
14 June 2023	<b>Antonín Dvořák</b> Simona Šaturová <i>soprano</i> , Václava Krejčí Housková <i>alto</i> , Richard Samek <i>tenor</i> , Jozef Benci <i>bass</i> Prague Philharmonic Choir Lukáš Vasilek <i>choirmaster</i> , Tomáš Netopil <i>conductor</i>	Ostrava, CZ
15 June 2023	<b>Bedřich Smetana, Sergei Rachmaninoff, Antonín Dvořák</b> Kirill Gerstein <i>piano</i> , Tomáš Netopil <i>conductor</i>	Litomyšl, CZ
16 June 2023	<b>Antonín Dvořák</b> Simona Šaturová <i>soprano</i> , Václava Krejčí Housková <i>alto</i> , Richard Samek <i>tenor</i> , Jozef Benci <i>bass</i> Prague Philharmonic Choir Lukáš Vasilek <i>choirmaster</i> , Tomáš Netopil <i>conductor</i>	Litomyšl, CZ
21 June 2023	<b>OPEN AIR CONCERT DEDICATED TO JIŘÍ BĚLOHLÁVEK</b> <b>Program TBA</b> Keith Lockhart <i>conductor</i>	Prague, CZ
24 June 2023	<b>Carl Maria von Weber, Antonín Dvořák, Pyotr Ilyich Tchaikovsky</b> Joint orchestra of music school pupils and players of the Czech Philharmonic Petr Altrichter <i>conductor</i>	Prague, CZ
7 July 2023 8 July 2023	<b>Antonín Dvořák, Pyotr Ilyich Tchaikovsky, Sergei Rachmaninoff</b> Semyon Bychkov <i>conductor</i> Soloists TBA	Bad Kissingen, DE

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