

65th Concert Season

Season 2020|2021

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**Filharmonie
Brno Philharmonic**





A word from the Filharmonie Brno Managing Director

Dear music lovers

You are holding in your hands our brand new catalogue for the 2020/2021 season: this time, it is not just the content that is new – the format is, too. We've aimed to make the navigation easier, and to highlight the unique characteristics of our subscription concerts – each of them offers a singular experience, worthy of individual presentation. I trust you'll enjoy reading about our enticing new season and choose those offerings that'll best satisfy you.

With the 2020/2021 season, we return to the original form of subscription series, which you got used to until three years ago, before our orchestra's temporary refuge at the Stadion Hall. Thus there will be two series of major symphony concerts, Filharmonie at the Theatre I and II, and one series of Filharmonie at Home. You can also look forward to: a series of Special Concerts; the perennial favourite, Family Series; a chamber series by members of our Academy, Young Blood; the Jazz & World Music series; and the Concerts of Kantiléna.

In order to have all concerts start at the same hour and with the aim of offering you a more convenient time for returning home, all concerts in the new season will start at 7pm (unless otherwise indicated for special and festival concerts). I would also like to

invite you to a social gathering over a glass of wine, from 6pm before the concerts at Besední dům (Filharmonie at Home series), where you can learn plenty of interesting facts about the programme and meet the evening's artists in person.

The new season is the work of the Filharmonie Brno chief conductor and artistic director Dennis Russell Davies and the programmer Vítězslav Mikeš, but the preferences of the orchestra itself have been taken into account as well. Our Chief Conductor writes about his concerts beautifully in his own piece, and we can be certain that every one of them will be an event – as we are now used to. But I'd also like to point you to the concerts by other outstanding conductors. Our permanent guest conductor Robert Kružík has prepared an exceptional, "dramatic" programme from works by Kabeláč and Shostakovich; Dvořák's popular *Requiem*; a combination of Rejcha, Saint-Saëns, Jan Novák and Milhaud, in a French spirit; and for the New Year, a jazzy programme of Gershwin, Shostakovich, Glazunov and Harle, with the young saxophonist Jess Gillam. Alexander Liebreich has opted for a rare offering of Mansurian (whose *Requiem* made a terrific impression in Brno), Schnittke and Mendelssohn, and invited a violinist who can be described as a maximalist, Milan

Paľa. Leoš Svárovský is preparing for C. M. von Weber's celebrated *Bassoon Concerto* with the virtuoso Guillaume Santana and Roussel's *Le festin de l'araignée* – with this concert, the former chief conductor of our orchestra will celebrate an important anniversary in his life. Gerrit Prießnitz will focus on the emotional topic of Hamlet in the works of Tchaikovsky and Walton. We've also prepared a fresh look at one old piece – the Viennese musicologist Dagmar Glüxam will guide you through Vivaldi's *Spring* and *Summer* from *The Four Seasons*, performed on this occasion according to the principles of the period doctrine of the affections, or *Affektenlehre* – that is, a system for translating passions into music. If you thought that there was nothing new for you in this music, you might be in for a surprise.

This brings me to our rich offer of education of all kinds and for everyone. If you'd like to find out more, simply ask for our special education catalogue *More Music!* That caters to parents and carers with toddlers, maternity and primary schools, parents with children, children without parents and parents without children alike. Our outstanding tutors and empathetic musicians will make music accessible – nobody needs to be afraid of it – and in a form that you will find congenial. We can even bring music to

you! I am very happy that we enter the new season with the support of our exceptional volunteers for the second time now, who help us with concerts and education – thank you, everyone!

I am writing these words at a time when we are all paralysed by the coronavirus pandemic and are not yet sure what the ultimate consequences will be for our lives, including our cultural lives. Despite this, we continue to work and are preparing everything in the form you are used to. Beyond our new season, we are preparing four festivals: the Exposition of New Music in November, the Easter Festival of Sacred Music, the talent festival Mozart's Children and the summer Špilberk festival.

We are looking forward to interesting and prestigious guest appearances and tours, but, above all, to seeing you, our dear audience. Nothing can replace a live concert – perhaps that is the precious takeaway message from these present quiet days.

Marie Kučerová



A word from the Mayor of Brno

Dear listeners

In the increasingly globalised world of the 21st century, music is emerging as a universal means of communication among people, because it works even without words. It can easily transcend the boundaries of space and time, and span age, and cultural and social differences. One of the few demands music places on its fans is openness and perspicacity. Only then can it exert its beneficial influence in full.

I trust that the Filharmonie Brno has prepared for its open and perspicacious audiences a season that will appeal to them, enrich them, link them with composers and performers and invite them into their world. The season presents works by past titans, such as Ludwig van Beethoven and Dmitri Shostakovich, as well as more recent 20th-century figures, such as Arvo Pärt and Miloslav Kabeláč. It will also feature lesser-known composers, such as Erich Wolfgang Korngold, an Academy Award winner for film music and a native of Brno. The season searches for links among the various poles of the musical planet, such as those bringing together classical music and jazz.

The Filharmonie Brno ranks among the institutions without which I could not imagine our city and its cultural life. I am glad you cannot imagine your lives without music either.

Markéta Vaňková



A word from the Filharmonie Brno Chief Conductor

Music lovers throughout Europe have been for years learning about the vibrant cultural scene in Brno through radio broadcasts featuring the Filharmonie Brno. This season, audiences in Seoul, Graz, Salzburg, Bayreuth, Cologne, London, Cardiff, Birmingham, and Edinburgh, among several others, will experience in person the vibrant music making that is the hallmark of our musicians.

We continue our special Beethoven celebration by presenting at our first subscription concert in Besední dům this great composer's three overtures to his opera Leonore as a framework to special works by Dvořák and Arvo Pärt. Our season Opener, this year in the magnificent Cathedral of St. Peter & St. Paul, will also feature Pärt in celebration of his 85th birthday, together with Bruckner's mighty 5th Symphony.

I am delighted to be able to conduct this season in Brno Czech premiers of symphonies by two very close friends who happen to be among the very most successful and prominent living composers, Thomas Larcher from Austria, and the American Philip Glass. Orchestras world wide are performing works by these unusual musicians who also happen to be great mutual colleagues and friends. I am also excited to continue in Brno my collaborations with the

wonderful French violinist Renaud Capuçon and the inspired German tenor Christoph Prégardien.

On a personal note I am looking forward as pianist to two chamber music evenings together with the Filharmonie Brno's fine wind soloists, as well as a special evening with my wife and piano-duo partner Maki Namekawa in a special program with works by Mozart and Shostakovich.

This promises to be a great season and I look very much forward to welcoming our very special Brno audience to our concerts.

Dennis Russell Davies

Dennis Russell Davies

Artistic Director and Chief Conductor

Dennis Russell Davies' activities as opera and orchestral conductor, and as pianist and chamber musician, are characterized by an extensive repertoire stretching from pre-Baroque to the latest music of our time. Widely considered to be one of the most innovative and adventurous conductors/programmers in the classical music world, Davies has successfully challenged and inspired audiences on both sides of the Atlantic as well as in Japan. He is noted for exciting, well structured concerts and for his close working relationships with such varied composers as Luciano Berio, William Bolcom, John Cage, Philip Glass, Heinz Winbeck, Aaron Copland, Lou Harrison, Laurie Anderson, Arvo Pärt, Hans Werner Henze, Kurt Schwertsik, Thomas Larcher, Balduin Sulzer, and Manfred Trojahn.

After first appointments as Music Director of the Saint Paul Chamber Orchestra and Chief Conductor of the American Composers Orchestra, which he led for 25 years, Davies moved to Europe as General Music Director of the Staatsoper Stuttgart, then Opera Bonn and the Beethovenhalle Orchestra. He subsequently led the Vienna Radio Symphony Orchestra, the Stuttgart Chamber Orchestra, and the Symphony Orchestra Basel. In 2013, during his long and successful tenure in Linz as Chief Conductor of the Linz Opera and Bruckner Orchester, Davies inaugurated the new Linzer Musiktheater conducting the World Premiere of Philip Glass'/Peter Handke's "Spuren der Verirrten" and Strauss' "Der Rosenkavalier."

Since 2018 Dennis Russell Davies is Artistic Director and Chief Conductor of the Filharmonie Brno. In Autumn 2020 he assumes the position Chief Conductor of the MDR-Sinfonieorchester Leipzig. As guest conductor in the USA, he has appeared with the orchestras of Chicago, Philadelphia, San Francisco, Boston, New York and Cleveland. In Europe he has worked regularly with the Gewandhausorchester Leipzig and the Concertgebouw orkest Amsterdam and has conducted the Berlin Philharmonic, Orchestra Filharmonica della Scala, the St. Petersburg Philharmonic, Orchestra del Maggio Musicale Firenze, as well as the Hamburg and Munich Philharmonic Orchestras.

Recent opera engagements include a new production of Peter Eötvös' "Tri Sestry" in Frankfurt and multiple performances of "Salome" and "Wozzeck" at the Vienna State Opera. He has conducted new productions at the Bayreuth and Salzburg Festivals, the Metropolitan Opera New York, the Hamburg and Bavarian State Operas, the Opera National de Paris, the Lyric Opera of Chicago, and Teatro Real Madrid - a total of more than 140 new productions by many of the theater world's most important stage directors.

Dennis Russell Davies' rich discography includes complete recordings of the symphonies of Bruckner and Philip Glass (Bruckner Orchester Linz), Haydn (Stuttgarter Kammerorchester) and Arthur Honegger (Sinfonieorchester Basel). With his wife and duo partner Maki Namekawa he has recorded extensively, including

works by Mozart, Beethoven, Shostakovich, Philip Glass, and Stravinsky (original four-hand versions of "Le Sacre de Printemps", "Firebird", and "Petrouchka").

Born in Toledo, Ohio in 1944, Davies studied piano and conducting at the Juilliard School in New York. From 1997-2012 he was professor for orchestral conducting at the University Mozarteum Salzburg; beginning in September 2020 he will be guest professor at the Janáček Academy of Music and Performing Arts in Brno.

Dennis Russell Davies is a Fellow of the American Academy of Arts and Sciences, and has been awarded the German Bundesverdienstkreuz, the Austrian Ehrenkreuz für Wissenschaft und Kunst, as well as the title "Commandeur des Arts et Lettres" bestowed by the French Government.

Serving as Artistic Advisor to Dennis Russell Davies is

Dr Heribert Schröder, the Artistic Director of the Bruckner Orchester Linz for many years and since March 2019 the General Secretary of the Oberösterreichische Theater und Orchester GmbH.

→ For more: www.rbartists.at
and www.dennisrusselldavies.com

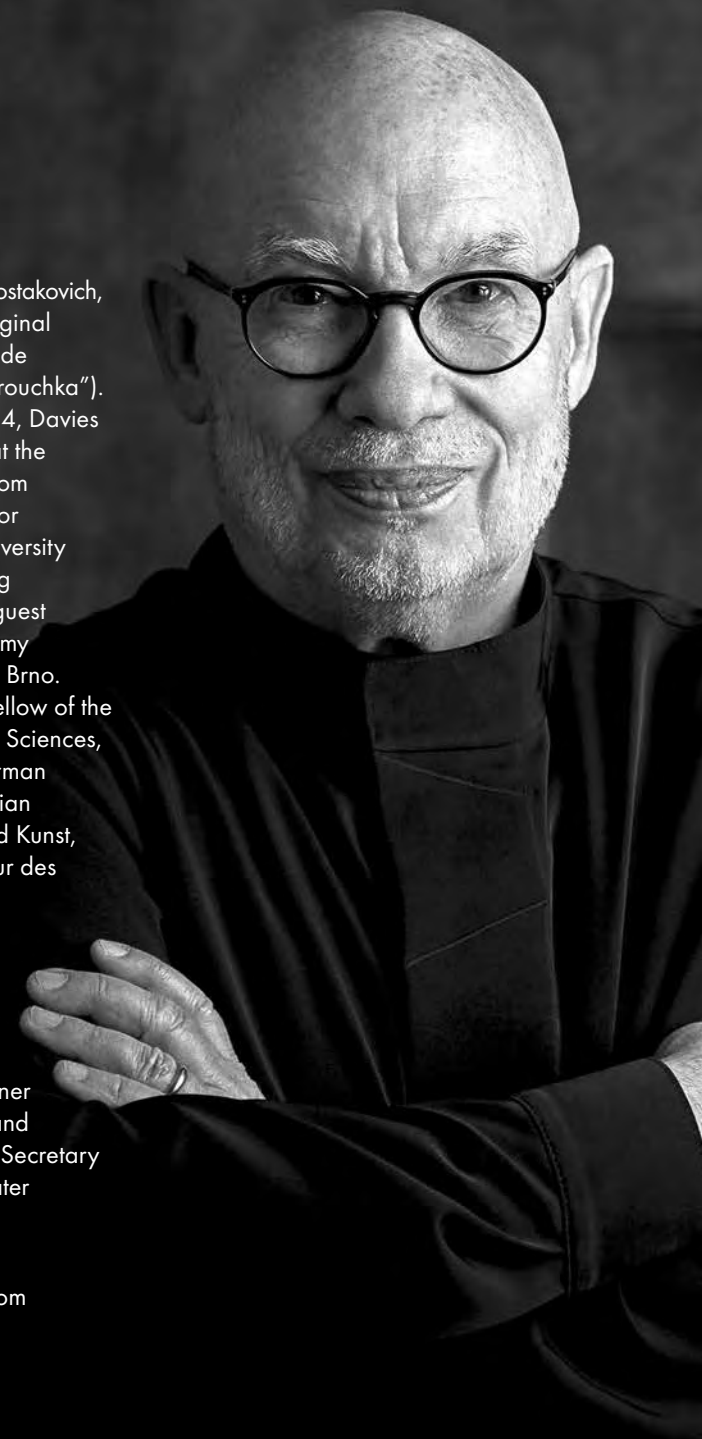


photo © Andreas H. Bitesnich

Robert Kružík

Permanent Guest Conductor

Robert Kružík (born 1990) is a member of the youngest generation of Czech conductors. He has been a permanent conductor at the Brno National Theatre's Janáček Opera House for five years, and for three seasons conducted the Moravia-Silesia National Theatre in Ostrava. He has been the permanent guest conductor at the Filharmonie Brno since the 2018/2019 season, and beginning with the 2021/2022 season will become the chief conductor of the Bohuslav Martinů Philharmonic in Zlín.

At the Brno National Theatre he has conducted Rossini's *Le comte Ory*, Tchaikovsky's *The Queen of Spades* and Smetana's *Libuše*, which was performed to mark the centenary of the founding of the Czechoslovak Republic. In the 2019/2020 season he has conducted new stagings of Richard Strauss's *Der Rosenkavalier* and the ballet *The Lady of the Camellias*. His repertoire is broad and includes operas by Mozart, Smetana, Dvořák, Martinů, Janáček, Donizetti, Rossini, Tchaikovsky, Bizet, Verdi, Puccini and Prokofiev.

Beyond the opera stage he works with many orchestras such as Filharmonie Brno, Prague Philharmonia, Bohuslav Martinů Philharmonic Zlín, Slovak Philharmonic, Košice State Philharmonic, Janáček Philharmonic Ostrava, Prague Chamber Orchestra, Moravian Philharmonic Olomouc, South Bohemian Chamber Philharmonic, Czech Virtuosi and Ensemble Opera Diver-

sa. He has performed with leading soloists, such as the violinists Esther Yoo and Václav Hudeček, the cellists Tomáš Jamník and Raphael Wallfisch, and the singers Roman Janál, Jiří Sulženko and the legendary Soňa Červená. As a conductor he has appeared at major venues, theatres and festivals, including Young Prague and the Saint Wenceslaus Music Festival in Ostrava.

A native of Brno, Robert Kružík started out as a cellist. He graduated in cello (Miroslav Zicha's class) and conducting (Stanislav Kummer) from the Brno Conservatory. He continued his studies at Prague's Academy of Performing Arts, where his teachers included Leoš Svárovský, Charles Olivieri-Munroe and Lubomír Mátl (conducting) and Miroslav Petráš (cello). He spent the 2012/2013 academic year on a stipend at the Zürcher Hochschule der Künste in Switzerland, where he worked on both conducting and the cello. Robert Kružík has achieved success at many cello competitions, such as Prague Spring, the Bohuslav Martinů Foundation Competition and the International Leoš Janáček Competition in Brno. He has widened his knowledge and experience by taking masterclasses from Jiří Barta, Michaela Fukačová and Raphael Wallfisch (cello) as well as from Norbert Baxa, Johannes Schlaefli and David Zinman (conducting).



photo © Marek Olbrzymek

Filharmonie Brno

The roots of the Filharmonie Brno go back to the 1870s, when the young Leoš Janáček endeavoured to establish a Czech symphony orchestra in Brno. The works of the famous 20th century composer constitute the core of the orchestra's repertoire, and to this day the Filharmonie Brno considers itself to be the authentic performer of his oeuvre.

The present orchestra was created in 1956 by merging the Brno-based Radio and Regional orchestras, and since then has been among the leading Czech orchestras in terms of both size and importance. On its tours abroad, it has performed about a thousand concerts throughout Europe, the United States of America, Latin America, and both the Middle and Far East. The Filharmonie Brno is a regular guest at festivals in the Czech Republic and abroad, frequently joining forces for these appearances with the excedent Czech Philharmonic Choir Brno.

The orchestra regularly records for the Czech Radio, Czech Television and a number of music labels (Supraphon, Sony Music, IMG Records, BMG, Channel 4), and is also receiving a growing number of commissions from global clientele through the agency Czech Orchestra Recordings.

Throughout its history, the orchestra has had a number of Czech and international conductors, including Břetislav Bakala, František Jílek, Petr Altrichter, Jiří Bělohlá-

vek, Sir Charles Mackerras, Jakub Hrůša and Tomáš Netopil. Maestro Dennis Russell Davies has been appointed the orchestra's new chief conductor and artistic director beginning with the 2018/2019 season.

Since 2000 the Filharmonie Brno has been organising the open-air summer festival at the Špilberk castle in Brno, and in 2012 has become the organiser of the renowned traditional festivals Moravian Autumn, Easter Festival of Sacred Music and Exposition of New Music. The orchestra sponsors the internationally lauded children's choir Kantiléna, has been involved since 2010 in the young musicians' festival Mozart's Children, and in 2014 founded the Filharmonie Brno Orchestra Academy.

Today Filharmonie Brno is not only a strong player in the field of symphonic music at home and abroad, but also the primary organiser of the musical season in the second largest Czech city, an active instigator of festivals and a creative leader in orchestral programming.

Its home is the beautiful Besední dům, the Brno counterpart to Vienna's Musikverein, built in 1873 according to a design by Theophil Hansen, though the orchestra is now looking forward to its new modern concert hall, which is being designed by a team consisting of Tomasz Konior, Petr Hrůša and the acoustician Yasuhisa Toyota.



Orchestra Members

First violins

Pavel Wallinger, concertmaster
Marie Petříková, concertmaster
Leoš Zavadilík
Marie Pšenická
Dana Suková
Irena Hůrková
Vladimír Lžičar
Jiří Kopecký
Mária Fil'ová
Olga Drápelová
Jaromír Graffe
Jan Vašta
Barbora Gajdošová
Pavel Oračko
Renata Staňková
Hiroaki Goto
Tatsuya Shiro
Terezie Vargová
Kristýna Jungová

Second violins

Bohumír Strnad
Radoslav Havlát
Dorothea Kellerová
Josef Ondrůj
Lenka Zichová
Antonín Formáček
Jakub Výborný
Jana Horáková
Filip Kostecký
Ludmila Netolická
Jan Rybka
Alena Pavlušová
Alžbeta Stračinová
Zdeněk Svozil

Violas

Petr Pšenica
Julián Veverica
Karel Plocek
Emil Machain
Tomáš Kulík
Jan Kuchař
Zbyněk Volf
Martin Heller
Otakar Salajka
David Šlechta
Klára Hegnerová
Aneta Habšudová
Pavčina Malíková

Cellos

Pavel Šabacký, concertmaster
Michal Greco
Eva Kovalová
Pavla Vydrová
Michal Hreňo
Radan Vach
Rudolf Mrazík
Iveta Vacková
Pavčina Jelínková
Katarína Madariová
Lukáš Svoboda

Double basses

Marek Švestka
Martin Šranko
Martin Sedlák
Vojtěch Velíšek
Miloslav Raisigl
Alfons Jelínek
Jaromír Gardoň
Barbora Opršálová
Jan Hajný
Anežka Moravčíková

Flutes

Martina Venc Matušinská
Petr Pomkla
Kristina Vaculová
Karolína Korcová
František Kantor

Oboes

Marcela Tománková
Barbora Trnčíková
Anikó Kovarikné Hegedűs
Catherine Zatloukalová
Zdeněk Nádeníček

Clarinets

Emil Drápela
Lukáš Daňhel
Stanislav Pavlíček
Jiří Sedláček
Petr Kavalír

Bassoons

Jozef Makarovič
Dušan Drápela
Petr Hlavatý
Jana Košnářová
Jiří Jakubec

French horns

Karel Hofmann
Martin Novák
Milan Mrazík
Igor Michalík
Petr Chomoucký
Miloš Kovařík
David Ryšánek

Trumpets

Jan Broda
Ondřej Jurčeka
Josef Pavlíček
Vojtěch Novotný
Petr Hojač

Trombones

Jiří Vydra
Jaroslav Zouhar
Jakub Pavluš
Pavel Šuráň
Pavel Debeř

Tuba

Petr Jiráček

Percussion

Lukáš Krejčí
Radek Tomášek
Petr Hladík
Tomoe Sonoda
Maximilian Jopp

Harps

Ivana Švestková
Dominika Svozilová

Schedule 2020 | 2021

Filharmonie at the Theatre I
 Filharmonie at the Theatre II
 Filharmonie at Home
 Special Concerts

Family Series
 Young Blood or Music from Nearby
 Jazz & World Music
 Concerts of Kantiléna

August 2020

11–21 Aug	Špilberk	ŠPILBERK INTERNATIONAL MUSIC FESTIVAL 2020	page 16
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September 2020

11 Sep	Cathedral	LAUNCHING THE SEASON AT THE CATHEDRAL / Davies	18
17 Sep	Besední dům	LUDWIG 250 & ARVO 85 / Davies	20
18 Sep	Besední dům	LUDWIG 250 & ARVO 85 / Davies	20

October 2020

8 Oct	Besední dům	ANGELS OF SORROW / Davies	22
9 Oct	Besední dům	ANGELS OF SORROW / Davies	22
19 Oct	Besední dům	OMER KLEIN TRIO: RADIO MEDITERAN	73
24 Oct	Besední dům	FAMILY SERIES: OPENING THE FIRST / Iwasaki	69

November 2020

8 Nov	Besední dům	KANTILÉNA'S AUTUMN CONCERT / Jančík, Novosádová	75
10–15 Nov		EXPOSITION OF NEW MUSIC 2020	24
19 Nov	Janáček Theatre	DVOŘÁK'S REQUIEM / Kružík	26
20 Nov	Janáček Theatre	DVOŘÁK'S REQUIEM / Kružík	26
25 Nov	Besední dům	MAREK NOVOTNÝ & EPOQUE QUARTET: FRESCO	73
26 Nov	Janáček Theatre	CAPUÇON PLAYS KORNGOLD / Davies	28
27 Nov	Janáček Theatre	CAPUÇON PLAYS KORNGOLD / Davies	28

December 2020

2 Dec	Besední dům	YOUNG BLOOD or MUSIC FROM UP CLOSE I	71
5 Dec	Besední dům	FAMILY SERIES: OPENING THE SECOND / Kružík	69
10 Dec	Janáček Theatre	HAMLET / Prießnitz	30
11 Dec	Janáček Theatre	HAMLET / Prießnitz	30
18 Dec	Besední dům	ADVENT CONCERT / Spurný	32
20 Dec	Besední dům	KANTILÉNA'S CHRISTMAS MATINEE / Jančík, Novosádová	75
25 Dec	Cathedral	KANTILÉNA'S CHRISTMAS CONCERT / Jančík, Novosádová	75

January 2021

1 Jan	Janáček Theatre	NEW YEAR'S CONCERT / Kružík	34
7 Jan	Besední dům	AIRELLE BESSON & LIONEL SUAREZ	73
14 Jan	Janáček Theatre	THE RING WITHOUT WORDS / Davies	36

15 Jan	Janáček Theatre	THE RING WITHOUT WORDS / Davies	36
23 Jan	Besední dům	THE MOZART EFFECT / Habart	38
28 Jan	Besední dům	PALA PLAYS SCHNITTKE / Liebreich	40
29 Jan	Besední dům	PALA PLAYS SCHNITTKE / Liebreich	40

February 2021

11 Feb	Besední dům	THE REAL VIVALDI	42
13 Feb	Besední dům	FAMILY SERIES: OPENING THE THIRD / Kružík	69
16 Feb	Besední dům	YONATHAN AVISHAI TRIO: JOYS & SOLITUDES	73
17 Feb	Besední dům	YOUNG BLOOD or MUSIC FROM UP CLOSE II	71
18 Feb	Besední dům	BETWEEN CLASSICAL MUSIC AND JAZZ / Kružík	44
19 Feb	Besední dům	BETWEEN CLASSICAL MUSIC AND JAZZ / Kružík	44

March 2021

4 Mar	Besední dům	FILHARMONIE'S WIND SOLOISTS AND DAVIES I	46
6 Mar	Besední dům	FAMILY SERIES: OPENING THE FOURTH / Iwasaki	69
10 Mar	Besední dům	YOUNG BLOOD or MUSIC FROM UP CLOSE III	71
12 Mar	Janáček Theatre	BRAHMS & GLASS: #2 / Davies	48
13 Mar	Janáček Theatre	BRAHMS & GLASS: #2 / Davies	48
18 Mar	Besední dům	THE SPIDER'S FEAST / Svárovský	50
19 Mar	Besední dům	THE SPIDER'S FEAST / Svárovský	50
23 Mar	Besední dům	EDMAR CASTANEDA & GRÉGOIRE MARET: HARP VS. HARP	73
28 Mar–11 Apr		EASTER FESTIVAL OF SACRED MUSIC 2021	52

April 2021

14 Apr	Besední dům	DANIEL CASARES TRIO: GUITARRÍSIMO	73
18 Apr	Besední dům	KANTILÉNA'S SPRING CONCERT / Jančík, Novosádová	75
22 Apr	Janáček Theatre	DVOŘÁK, JANÁČEK, RACHMANINOFF / Davies	54
23 Apr	Janáček Theatre	DVOŘÁK, JANÁČEK, RACHMANINOFF / Davies	54
24 Apr	Besední dům	FAMILY SERIES: OPENING THE LAST	69
27 Apr	Besední dům	FILHARMONIE'S WIND SOLOISTS AND DAVIES II	56
30 Apr	Janáček Theatre	THE TIME OF LOVE / Davies	58

May 2021

1 May	Janáček Theatre	THE TIME OF LOVE / Davies	58
12 May	Besední dům	YOUNG BLOOD or MUSIC FROM UP CLOSE IV	71
13 May	Janáček Theatre	KABELÁČ & SHOSTAKOVICH: #5 / Kružík	60
14 May	Janáček Theatre	KABELÁČ & SHOSTAKOVICH: #5 / Kružík	60
20 May	Besední dům	PULCINELLA / Davies	62
21 May	Besední dům	PULCINELLA / Davies	62
22 May	Besední dům	SHOSTAKOVICH: AUDACIOUS AND HUMOROUS	64

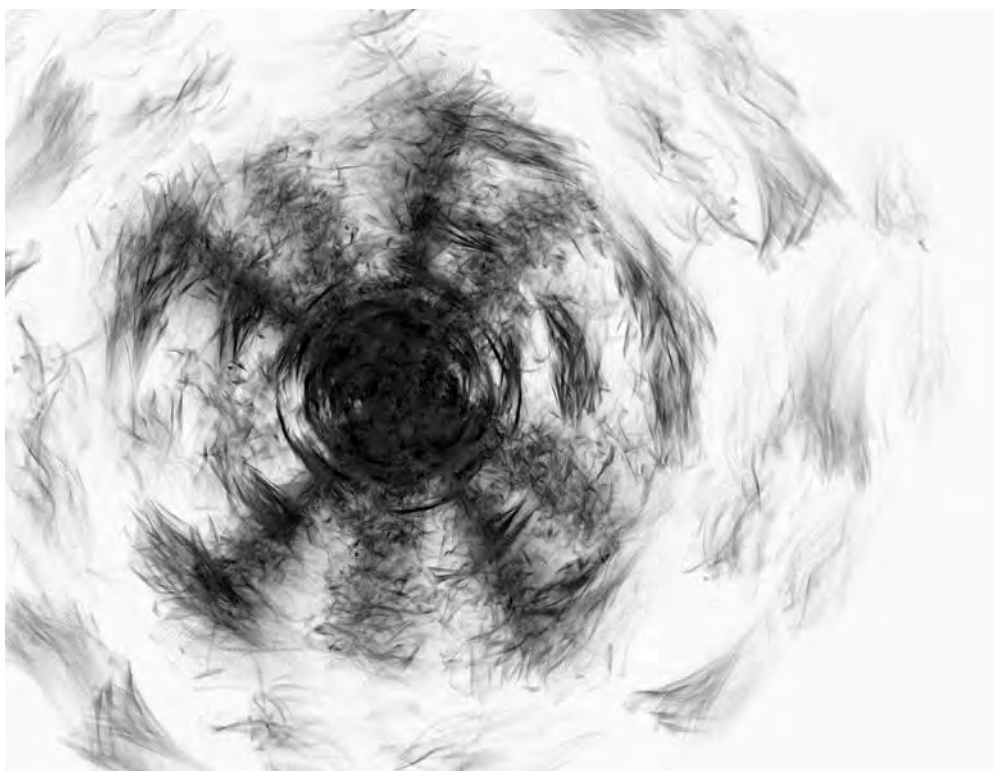
June 2021

15–20 Jun		MOZART'S CHILDREN 2021	66
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ŠPILBERK INTERNATIONAL MUSIC FESTIVAL 2020

21st year, Tue **11** to Fri **21 August 2020**

The Špilberk Castle Courtyard



Tickets go on sale at least a month before the beginning of the festival.
Follow the Filharmonie Brno website: www.filharmonie-brno.cz

1 Tue **11 Aug 2020**, 8:00pm

CARMINA BURANA

LUDWIG van BEETHOVEN
Wellington's Victory, Op. 91
PYOTR ILYICH TCHAIKOVSKY
1812 Overture, Op. 49
CARL ORFF
Carmina Burana

soloists TBC
Czech Philharmonic Choir Brno
choir director Petr Fiala
Filharmonie Brno
conductor Leoš Svárovský

2 Wed **12 Aug 2020**, 8:30pm

CINEMA CONCERT I: BEETHOVEN'S HAIR

Beethoven's Hair
A Canadian-Czech documentary, 2004,
directed by Larry Weinstein
The thrilling story of how a lock
of Beethoven's hair uncovered the cause
of his illness and death, and unlocked
the secret of his oeuvre.
The film won a 2005 Gemini Award
and other prizes.

3 Fri **14 Aug 2020**, 8:30pm

CINEMA CONCERT II: LE CONCERT DE PARIS 2019

Le Concert de Paris 2019
BERLIOZ, BIZET, OFFENBACH,
RAVEL, DVOŘÁK, RACHMANINOFF,
BEETHOVEN

soloists Khatia Buniatishvili,
Roberto Alagna, René Pape,
Gautier Capuçon, Gaëlle Arquez,
Jakub Orliński, Aleksandra Kurzak,
Xuefei Yang
Radio France Chorus
Orchestre National de France
conductor Alain Altinoglu

4 Sun **16 Aug 2020**, 8:00pm

ONDRÁŠ – STEP BY STEP

The story of *kRok za kRokem* is a symbolic picture of a person's life, accompanied by Jiří Slavík's music with folk inflections. Despite the unusual mix of inspiration from various music and dance styles, the project is firmly anchored in traditional folklore, as is the custom with Ondráš.

Ondráš Military Art Ensemble

5 Tue **18 Aug 2020**, 8:00pm

THE PLANETS

JOHN WILLIAMS, JAMES HORNER,
HOWARD SHORE: film music
GUSTAV HOLST
The Planets, arranged for brass orchestra
Lenka Polášková Choir
Moravia Brass Band
conductor Chuhei Iwasaki

6 Wed **19 Aug 2020**, 8:00pm

PICTURES AT AN EXHIBITION

MODEST MUSORGSKIJ / arr. Ravel
Pictures at an Exhibition
BOHUSLAV MARTINŮ
Frescoes of Piero della Francesca, H 352
PAUL HINDEMITH
Mathis der Maler, symphony
Filharmonie Brno
conductor Dennis Russell Davies
visualisation Cori O'Lan (Ars Electronica)

7 Fri **21 Aug 2020**, 8:00pm

PRAŽSKÝ VÝBĚR SYMPHONY

The legendary Czech rock band Pražský výběr and its hits in a symphonic arrangement
Pražský výběr, Jan Hasenöhrl trumpet,
Czech National Symphony Orchestra
conductor Steven Mercurio

LAUNCHING THE SEASON AT THE CATHEDRAL

Fri 11 Sep 2020
Cathedral of Saint Peter
and Saint Paul, Petrov, 7:00pm

ARVO PÄRT
Cantus in memoriam
Benjamin Britten
ANTON BRUCKNER
Symphony No. 5 in B-flat major
Filharmonie Brno
conductor **Dennis Russell Davies**



Special Concert 1
(tickets priced in CZK in two bands)

Launching the Season at the Cathedral	490	340
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Characteristically, Dennis Russell Davies enters his third season as Filharmonie Brno's chief conductor and artistic director with the music by Arvo Pärt (born 1936) and Anton Bruckner (1824–1896). With the former, he is linked by a friendship of many years and a number of performances, including premieres; with the latter, by having the composer as a focal point whilst heading the Bruckner Orchester Linz.

Arvo Pärt is 85

We will hear the canon entitled *Cantus in memoriam Benjamin Britten*, written for string orchestra and bells in 1977, on the day of Arvo Pärt's 85th birthday. He is a celebrated Estonian composer, and ranks among the most influential music-makers of today. The *Cantus* is one of the first compositions in which Pärt signalled his final departure from the musical

avant-garde to his new style based on simplicity, diatonicism, stasis and inspiration from mediaeval music. Pärt called his new idiom *tintinnabuli* (from the Latin word *tintinnabulum*, meaning a little bell) and described it as an "escape to voluntary poverty" – his melodies progress in neighbouring tones, and the triadic voices of the *tintinnabuli* evoke an impression of sound dying

away. The *Cantus* was premiered by the Estonian National Symphony Orchestra under Eri Klas's baton on 7 April 1977 in Tallinn.

Bruckner the maverick

Of essential importance for Anton Bruckner's (1824–1896) career as a composer was his encounter with the oeuvre of Richard Wagner – first, *Tannhäuser* in 1863 and then, in particular, *Tristan und Isolde*, at a performance of which the two met in person. In his efforts to translate Wagner's compositional style, which had grown out of musical drama, into purely symphonic music, Bruckner was a maverick in the context of the Neo-Romantic programmatic music of his time; he had to wait until the 1880s to be recognised, when the performance of his *Seventh Symphony* was a triumph.

Bruckner completed his *Fifth Symphony* in 1878, at a time when he moved from Linz to Vienna for good; he taught at the city's conservatory and university. Yet he never heard the orchestral version of his work. In 1887, his devotee, Franz Schalk, planned a performance of his own arrangement for two pianos; Bruckner, however, disagreed with his edits, and allegedly threatened Schalk that he would call the police (the concert did ultimately take place, but not to much acclaim). The orchestral version was ultimately performed on 9 April 1894 in Graz, under the baton of the self-same Schalk (and again with some insensitive edits), but without the composer's presence – he was not in a position to travel from Vienna, due to illness.

LUDWIG 250 & ARVO 85

Thu **17** and Fri **18 Sep 2020**

Besední dům, 7:00pm

LUDWIG van BEETHOVEN

Leonore Overture No. 1, Op. 138

ANTONÍN DVOŘÁK

Symphonic Variations, Op. 78

LUDWIG van BEETHOVEN

Leonore Overture No. 2, Op. 72a

ARVO PÄRT

Lamentate (Homage to Anish Kapoor and his sculpture "Marsyas") for piano and orchestra

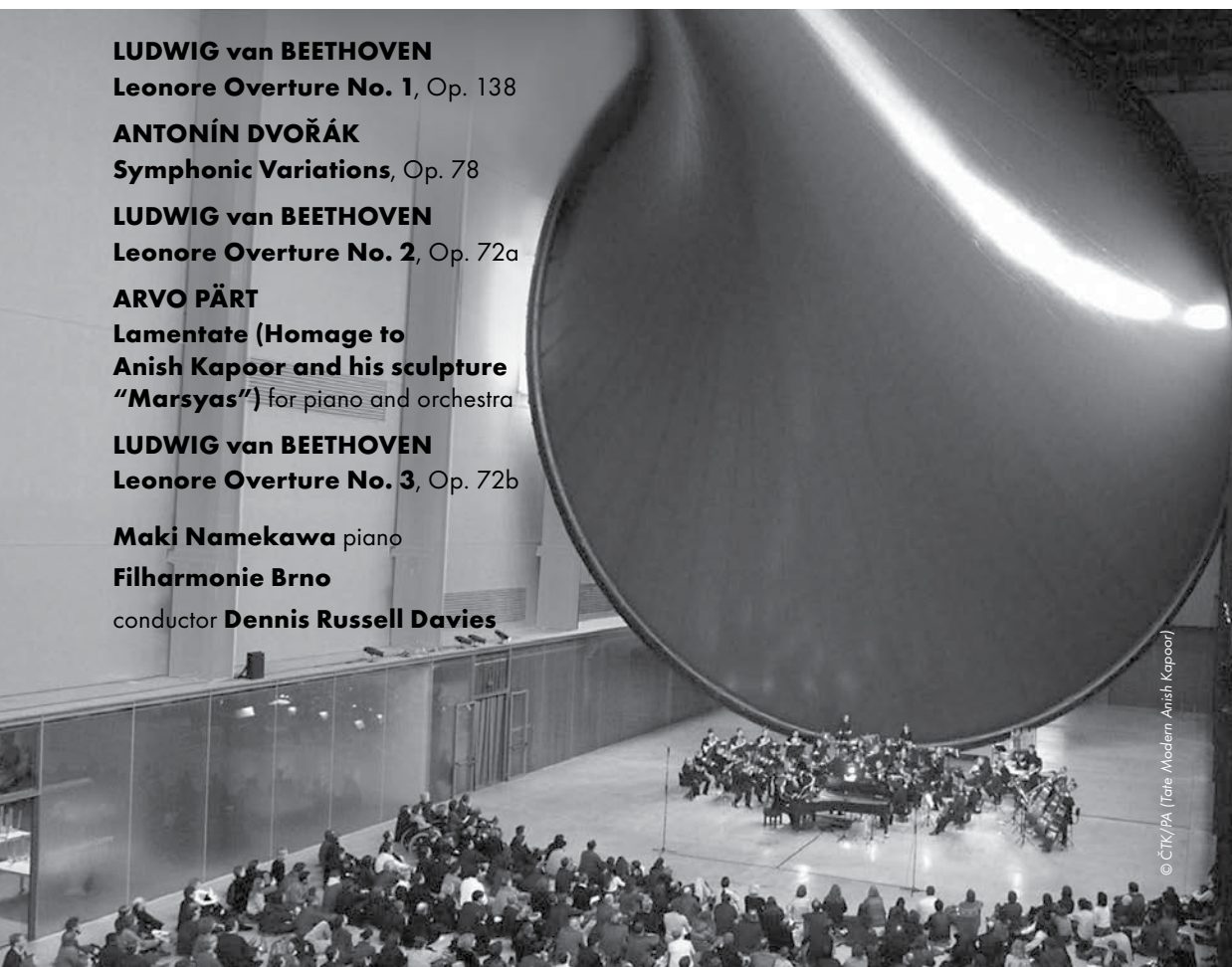
LUDWIG van BEETHOVEN

Leonore Overture No. 3, Op. 72b

Maki Namekawa piano

Filharmonie Brno

conductor **Dennis Russell Davies**



© ČTK/PA (Tate Modern Anish Kapoor)

Filharmonie at Home 1

(tickets priced in CZK in three bands)

Ludwig 250 & Arvo 85	400	350	300
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Beethoven 250

Another of Filharmonie Brno's original contributions to this year's celebrations for Ludwig van Beethoven's 250th birthday: a complete performance of three overtures, all called *Leonore*, which Beethoven (1770–1827) successively wrote for his only opera, *Fidelio* (originally called *Leonore-Fidelio*), only to reject them all, as he was not happy with them (he ultimately wrote a fourth, which continues to be played before *Fidelio* to this day). The first overture sets out the context of the story, the second creates a symphonic picture of the dramatic knot and the third – most extensive, best known and most often performed in concert, and, since Gustav Mahler's time, traditionally included in the opera itself, before the finale – captures the overall dramatic gradation of the opera.



Lamentate

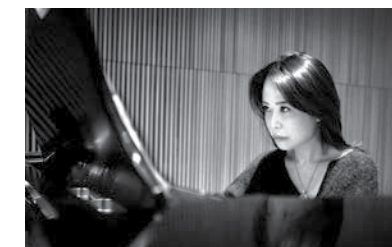
The Estonian composer Arvo Pärt (born 1935) wrote *Lamentate* in 2002, inspired by the monumental sculpture *Marsyas* by the British artist of Indian origin, Anish Kapoor, exhibited at the Tate Modern gallery in London. The solo piano appears here in the role of the individual, who attracts our attention by his mightiness (in analogy with Kapoor's sculpture). The music itself is strongly influenced by the structural properties (including the number of syllables, accents and punctuation of Old Church Slavonic sacred text – troparion – from the ancient monastic rite of singing twelve psalms. *Lamentate* was premiered on 7 February 2003 at Tate Modern in front of the sculpture by the pianist Hélène Grimaud and the London Sinfonietta conducted by Alexander Briger.

Marsyas

The Satyr or Silenus from Phrygia, the unfortunate challenger of the god Apollo to a flute-playing contest, who literally "lost his skin" as he was flayed alive. The tears of his companions became the source of a river in Phrygia, which was given the name Marsyas.

The composer inspired by a sculpture

"Death and suffering are the themes that concern every person born into this world. The way in which the individual comes to terms with these issues (or fails to do so) determines his attitude towards life – whether consciously or unconsciously. With its great size, Anish Kapoor's sculpture shatters not only concepts of space, but also – in my view – concepts of time. The boundary between time and timelessness no longer seems so important. I have written a lament – not for the dead, but for the living... A lament for us, who don't have it easy dealing with the pain and hopelessness of this world." – Arvo Pärt



Maki Namekawa

The life and artistic partner of the chief conductor Dennis Russell Davies focuses on contemporary music by the world's leading composers, though she is equally "at home" in the Classical repertoire. She has premiered works by Philip Glass, Heinz Winbeck and others, and recorded a number of CDs (including Glass's complete piano etudes and his *Mishima*).

ANGELS OF SORROW

Thu 8 and Fri 9 Oct 2020, Besední dům, 7:00pm



Under the auspices of Her Excellence Mariam Rakviashvili,
the ambassador of Georgia to the Czech Republic

JOSEPH HAYDN

Symphony No. 49 in F minor "La passione", Hob. I:49

GIYA KANCHELI

Angels of Sorrow

for violin, cello, children's choir and chamber orchestra

KURT SCHWERTSIK

Schrumpf-Symphonie (Shrunken Symphony), Op. 80, first Czech performance

Herr K. entdeckt Amerika (Mr K. Discovers America),
suite Op. 101b, first Czech performance

Kantiléna children's choir

choir director **Michal Jančík**

Filharmonie Brno

conductor **Dennis Russell Davies**



Filharmonie at Home 2

(tickets priced in CZK in three bands)

Angels of Sorrow	400	350	300
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Remembering Giya Kancheli

On 2 October last year, the Georgian composer of world renown, Giya Kancheli (1935–2019) died. The Filharmonie Brno responded immediately by adding a special concert featuring his work, *Amao omi* (Senseless War), to the programme of its Moravian Autumn festival, then ongoing. Dennis Russell Davies, Kancheli's friend of many years and an important advocate of his music, wrote at the time: "We have all lost a great man, artist, and friend. We take solace from the knowledge that his great work will live on in the hearts of us musicians who loved him and will continue to perform his wonderful music." Let us add that the Filharmonie Brno had earlier, in 2015, performed Kancheli's *Valse Boston* for piano and string orchestra – incidentally, a work dedicated to the orchestra's current chief conductor – at the Besední dům.

Angels of Sorrow

Almost a year after the composer's death, the chief conductor, the Kantiléna children's choir and the Filharmonie Brno will perform the work *Angels of Sorrow* (2013). Kancheli was inspired by images of war's destruction, in which soldiers broke the wings off the statues of angels: "Contrary to my desire, events taking place in the world subconsciously influence the creative process. I cannot remain indifferent to the endless manifestations of ruthlessness and violence, which is perhaps why sadness and sorrow prevail in my music. Within my abilities, I tried to use the innocent voices of children and the simplest melodic structures to express my attitude to the strength of the human spirit – the unbending strength of spirit that elevates it above an immoral regime."

Kurt Schwertsik is 85

Kurt Schwertsik (born 1935), who celebrates his 85th birthday this year, is a noted Austrian composer and yet another figure who has been linked

with Dennis Russell Davies by the bonds of art and friendship for many years. He is an incredibly prolific composer, has collaborated with the important choreographer Johann Kresnik on four ballets, composed concertos for noted soloists (including the trumpeter Håkan Hardenberger, the violinist Christian Altenberg and the percussionist Colin Currie) and, in 2009 together with the choreographer Jochen Ulrich, created a feature-length ballet *Kafka Amerika*, after Kafka's unfinished novel. A year earlier, he took inspiration from the same source for his "sonatina for orchestra" *Mr K. Discovers America*, commissioned and premiered by Mozarteumorchester Salzburg as part of a project stimulating



the emergence of new repertoire for youth orchestras, supported by professional ensembles. The "shrunkenness" of the *Schrumpf-Symphonie* (1999) had pragmatic reasons (it was the budget that shrank), but this gave rise to a playfully serious contribution to the discussion about the direction of the symphony as a genre and a form today.

EXPOSITION OF NEW MUSIC 2020

"New in old – old in new"

33rd year, Tue **10** to Sun **15 Nov 2020**



The up-to-date programme of the festival will be published on the Filharmonie Brno website: www.filharmonie-brno.cz.

Tickets go on sale at least a month before the beginning of the festival.

Founded in 1987, the **Exposition of New Music** is a six-day festival of contemporary experimental works, which sees the "exposition" of its title not solely as a presentation, but also as interaction, participation and lively communication with people and the public space.

Since 2012, when the Filharmonie Brno became the festival's organiser, our programming has followed various threads, based on the spatial arrangements of the city of Brno, and responding to a need to reflect the rich gamut of trends

present in contemporary musical productions. Thus, the Exposition has focused on sound installations, noise music and musical interventions into the public space, as well as traditional concert performances. Since 2020, the festival has a new programmer, who proposes an entirely new – his own – perspective on contemporary music.

The concept of the 2020 programme is a dialogue between "new and old" and "old and new", both in the creation of music and other arts,

and in creative performance. Over recent decades, there has been in Western culture an evident tendency to "look back at the past", but not in the same ways as in the first half of the

20th century, when artists – seeking a perspective for their works – explored the paradigms present in the artistic concepts and forms of the past, and adopted various "neo-" styles. Towards the close of the 20th century, artists started to work with "the past" (in many senses of the word) as with "a material", which they often transformed in ways that had little in common with the past artistic ideals and paradigms. This tendency continues to be felt today. Certainly, the development of new media has been a major factor in this: they make "the past" (captured in various analogue and digital forms) easily accessible and processable.

In 2020, we want to investigate this dialogue that we are witnessing in the art of today. We would like to stimulate the emergence of new projects, as well as present existing ones, which take historical material as their point of departure, recycling it, reinterpreting it or pitting it against new material. We also want to provide options to performers and ensembles that focus on historically informed practice (another distinct phenomenon in the music-making of recent decades) as well as those who play contemporary music on period instruments.

We would also like to present projects that go beyond music itself or link music with other media new or old, be that in the form of installations, screenings, exhibitions, in situ performances or other.

Daniel Matej,
Exposition of New Music
programmer

DVOŘÁK'S REQUIEM

Thu **19** and Fri **20 Nov 2020**

Janáček Theatre, 7:00pm



ANTONÍN DVOŘÁK

Requiem, Op. 89

Jana Šrejma Kačírková soprano

Václava Krejčí Hausková alto

Richard Samek tenor

Peter Mikuláš bass

Czech Philharmonic Choir Brno

choir director **Petr Fiala**

Filharmonie Brno

conductor **Robert Kružík**

Filharmonie at the Theatre II 1

(tickets priced in CZK in three bands)

Dvořák's Requiem	550	510	470
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A work of "first importance"

Antonín Dvořák (1841 – 1904) wrote his *Requiem* on a commission from the Birmingham Festival, who asked him to compose a work of "first importance", i.e. not specifically a requiem. It was premiered in the city on 9 October 1891 conducted by the composer; soon, audiences in Manchester and Liverpool were able to acquaint themselves with the work too. The first Czech performance, again under Dvořák's baton, took place on 12 March 1892 in Olomouc, and in Prague the *Requiem* was first heard on 25 April at the National Theatre, with Adolf Čech conducting.

Coursing throughout the work as a leitmotif is a theme revealed at the very beginning by strings in unison; it is characterised by a syncopated circling of the upper and lower minor second around the fundamental tone; a theme freely floating in the harmonic space. In the course of the composition, this theme appears in various forms: sometimes as first heard; at other times in a secondary voice as a hint or a supplement of the melodic phrase, or as an accompanying figure; but always acting as a memento marking all that is happening in the music with its presence. The leitmotif in Dvořák's *Requiem* has become a symbol, permeating subsequent Czech musical tradition – Suk's *Asrael*, Janáček's *First String Quartet*, Bohuslav Martinů's *Symphonic Fantasias*, and music by Miloslav Kabeláč and Jan Novák.



Robert Kružík

The contemporary responses

"The *Requiem* exceeded even our most audacious expectations. We can only use superlatives to describe a product of this calibre. [...] Only he whom music has permitted to glimpse the innermost meanders of the human heart, he who, instinctively or unconsciously, is guided by his inspiration to create something beautiful and precious – only he can speak the language of music with such conviction." – Dalibor magazine after the first performance in Prague

"...there are places that make you want to cry out in pain and joy..." – the conductor and major advocate of Dvořák's music, Hans Richter

"Dvořák's music is an earthly child with red cheeks, it enjoys life and moves us; it has its moments of melancholy, but it does not have days of repentance and retribution. Dvořák's sacred works speak of his art; his secular music, of his character. Like all major modern composers, Dvořák in composing his requiem was thinking more of a concert hall than a church. That is not a reproach, but a contemporary tendency. In church, we are practising Christians and we like the music. At the concert hall, we are musicians and reconcile ourselves with piety." – Eduard Hanslick after the first performance in Vienna in 1901

CAPUÇON PLAYS KORNGOLD

Thu **26** and Fri **27 Nov 2020**
Janáček Theatre, 7:00pm

BEDŘICH SMETANA

Šárka

symphonic poem from My Country

ERICH WOLFGANG KORNGOLD

Violin Concerto in D major, Op. 35

THOMAS LARCHER

Symphony No. 3 "A Line Above the Sky"

first Czech performance

Renaud Capuçon violin

Filharmonie Brno

conductor **Dennis Russell Davies**

Filharmonie at the Theatre I 1

(tickets priced in CZK in three bands)

Capuçon Plays Korngold	550	510	470
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Renaud Capuçon © Mat Hemeš

A prestigious commission

The Austrian composer Thomas Larcher (born 1963) ranks among the best renowned in the world today. His *Third Symphony*, completed this spring, is a joint commission from the Royal Concertgebouw Amsterdam (Netherlands), City of Birmingham Symphony Orchestra (United Kingdom), Filharmonie Brno (Czech Republic), Swedish Radio (Sweden), Symphonieorchester Vorarlberg (Austria) and Orquesta Sinfónica de Castilla y León (Spain).

The title, *A Line Above the Sky* refers to a dry-tooling climbing route, marked out in a cave close to Marmolada in the Dolomites by Tom Ballard in 2015. It was graded as D15, which was the highest level of difficulty at the time. Tom Ballard, one of the best alpinists of his generation, died in February 2019 attempting to climb Nanga Parbat. "For all you can sense about a person you don't know, he was an ingenious, empathic and modest man," says Larcher. "To name a route *A Line Above the Sky* speaks of a dream to live a life in the light, embracing the mountains. I have been close to the mountains for many years and through them have been inspired, enlightened and consoled. I also feel close to Ballard and his passion, but I have always failed to find an answer for how one can put oneself deliberately at such extreme risk. Thinking about this leads to the question of what life is, and how much it is worth to a person (and what one's life might be worth to others). This symphony became a testimony to the intensity of life in the first movement, and a 'Trauermusik' in the second."

The world premiere of Larcher's *Symphony No. 3* was planned for May 2020 as part of the Mahler Festival at the Concertgebouw, Amsterdam. The concert was delayed because of the coronavirus pandemic.

Korngold to Alma Mahler

If you walk down Brno's Koliště street you can see on building no. 1 a plaque reminding passers-by that Erich Wolfgang Korngold (1897–1957) was born there. The composer, who would later become famous in Hollywood for his film music, moved with his family to Vienna at an early age. Despite this, he did not lose contact with Brno for some time, as shown by the Brno performances of several of his works



over the following years. Korngold wrote his *Violin Concerto in D major* during World War II and, typically for him, used material from his film music in the piece. He dedicated the work to Alma Mahler, a friend of his of many years. The premiere, on 15 February in 1947 in St Louis, was entrusted to Jascha Heifetz.

Renaud Capuçon

One of the most celebrated violinists of our time, Renaud Capuçon will be a crown jewel of our Philharmonic season. As a soloist, he is invited to appear on prestigious concert stages alongside the world's most important ensembles (including Berliner and Wiener Philharmoniker, Boston Symphony Orchestra, New York Philharmonic, London Symphony Orchestra and Orchestre de Paris) and works with the very best conductors (Barenboim, Bychkov, Dudamel, Eschenbach, Gergiev, Haitink, Harding, Paavo Järvi, Nelsons, Nézet-Seguin, van Zweden and others). The names of his artistic partners for chamber music performances are also telling – Argerich, Barenboim, Bashmet, Bronfman, Buniatishvili, Grimaud, Yo-Yo Ma, Pires and Trifonov – and he likewise makes music with his brother Gautier the cellist. Renaud Capuçon has recorded an extensive discography for the Erato/Warner Classics label. He plays a Guarneri del Gesù "Panette" violin (1737), which belonged to Isaac Stern. He was decorated by the French government, becoming "Chevalier dans l'Ordre National du Mérite" in 2011 and "Chevalier de la Légion d'honneur" in 2017. He is the artistic director of the Easter Festival in Aix-en-Provence and the Sommets Musicaux de Gstaad.

→ For more: www.renaudcapucon.com

HAMLET

Thu **10** and Fri **11 Dec 2020**

Janáček Theatre, 7:00pm

PYOTR ILYICH TCHAIKOVSKY

Hamlet, incidental music, Op. 67a

WILLIAM WALTON /

arr. Christopher Palmer

Hamlet: A Shakespeare Scenario

Brian Caspe narrator

Filharmonie Brno

conductor **Gerrit Prießnitz**



Filharmonie at the Theatre II 2

(tickets priced in CZK in three bands)

Hamlet	550	510	470
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*To be, or not to be:
that is the question... /
that is the question...*

...or two different musical approaches to Shakespeare's tragedy about the Danish prince, from the positions of composers of the 19th and 20th centuries – the essential Romantic, Tchaikovsky, and the essential post-Romantic, Walton. The music of both is impressive enough to stand up to concert performance.

Tchaikovsky's *Hamlet*

After Pyotr Ilyich Tchaikovsky (1840–1893) created his famous overture-fantasia *Hamlet*, Op. 67, in 1888, he was asked by his friend, the French actor Lucien Guitry, to compose incidental music for his benefit performance at the Mikhaylovsky Theatre in St Petersburg. Tchaikovsky demurred, but ultimately promised to write the music, making good on his promise in January 1891. He composed new, original material, but also used (and adapted) the earlier overture-fantasia of the same name, the second movement of his *Third Symphony*, the incidental music for *The Snow Maiden*, and the *Elegy for Strings*.

William Walton's (and Laurence Olivier's) *Hamlet*

Laurence Olivier, considered an authority on Shakespearean roles in the theatre and film worlds, brought to the film *Hamlet* (1948) his distinctive acting and directing skills; alongside *Henry V* (1944) and *Richard III* (1955), the film constitutes a trilogy of Shakespearean film adaptations on which Olivier collaborated with the British composer William Walton (1902–1983). *Hamlet* was the first non-American movie to win an Academy Award for Best Picture (Olivier also won the Best Actor Oscar). Walton's forceful music was arranged by Christopher Palmer for concert performance. The narrator's part, including two Hamlet monologues, will be heard in English with Czech surtitles.



Brian Caspe

The American actor Brian Caspe, settled in Prague, has appeared in the films *Hellboy*, *The Illusionist*, *Running Scared*, *Wanted*, *Mission: Impossible – Ghost Protocol*, *Gangster Ka*, *Anthropoid*, *Milada and Emperor*, the series *Private Traps* and *Missing* and the English versions of Czech plays featuring the fictional Czech polymath, Jára Cimrman: *The Stand In*, *The Conquest of the North Pole* and *Pub in the Glade*. With Filharmonie Brno, Brian Caspe has appeared in recent seasons as narrator in Bohuslav Martinů's *The Epic of Gilgamesh*, Aaron Copland's *Lincoln Portrait* and Leonard Bernstein's *Symphony No. 3 "Kaddish"*.



Gerrit Prießnitz

A native of Bonn and graduate of Dennis Russell Davies's orchestral conducting class at the Universität Mozarteum Salzburg, Gerrit Prießnitz is the permanent guest conductor at Vienna's Volksoper; he also collaborates with other major European opera houses (Vienna and Hamburg state operas and the Landestheater Linz) and symphony orchestras including the Bamberger Symphoniker and the Munich Radio Orchestra.

ADVENT CONCERT

Fri **18 Dec 2020**, Besední dům, 7:00pm

JOHANN CHRISTOPH FRIEDRICH BACH

Die Kindheit Jesu (The Childhood of Jesus) W. XIV/2, B. D5, oratorio

JAKUB JAN RYBA

Missa pastoralis bohémica (Czech Christmas Mass "Hej, mistře!")



Pavla Radostová soprano, **Daniela Čermáková** alto

Tomáš Lajtkep tenor, **Jaromír Nosek** bass

Choir TBC

Filharmonie Brno

conductor **Vojtěch Spurný** harpsichord

Special Concert 2

(tickets priced in CZK in three bands)

Advent Concert	490	440	390
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The Childhood of Jesus

Johann Christoph Friedrich Bach (1732–1795), known as the "Bückeburg Bach", was the ninth son of Johann Sebastian and the third of the four who dedicated themselves to music. Following his father's death (in 1750), aged 18 he entered the service of Wilhelm, Count of Schaumburg-Lippe in Bückeburg, whose court was among the smaller ones, but was musically important. Johann Christoph served there faithfully until his death on 26 January 1795. He wrote his oratorio *Die Kindheit Jesu* in 1773 after a libretto by the German theologian, philosopher and pre-Romantic aesthete, Johann Gottfried Herder, who joined the court in 1771 and wrote the lyrics for several of Bach's choral and dramatic works, including the cantatas *Michaels Sieg* (Michael's Victory), *Himmelfahrts-Musik* (Ascension Music) and oratorios *Die Auferweckung Lazarus* (The Raising of Lazarus) and *Der Fremdling auf Golgotha* (The Stranger on Golgotha).

Czech Christmas Mass

Jakub Jan Ryba (1765–1815) is certainly the most important figure among the Czech cantors composing music in the late 18th century. He was born in Přestice in western Bohemia. After a childhood spent in the company of spiritually inspired musicians, he went to study at the Piarist grammar school in Prague. From 1788, he linked his life permanently with the office of the cantor in Rožmitál pod Třemšínem. Due to enormous mental strain, existential difficulties and depression, in the end he decided to leave this world voluntarily. He wrote about 1,500 works, of which the most famous is entitled (originally in Latin) *A Festive Mass Dedicated to the Celebration of the Birth of Our Lord Jesus Christ, Set to Music in the Czech Language*, or the *Czech Christmas Mass* in short. Paradoxically, Ryba never ascribed much importance to this composition; he does not mention it anywhere in his writings, so we do not know the circumstances of its inception. He composed it in 1796 on his own text after the Gospel of Luke. Our performance uses the critical edition by Vojtěch Spurný, based on the earliest preserved copy that was stored in an autograph envelope, and represents an effort to approximate as closely as possible the authentic version of the work.

Vojtěch Spurný...

Currently the chief conductor of the opera at the Silesian Theatre in Opava and the permanent guest conductor at the South Bohemian Philharmonic, Vojtěch Spurný has worked as opera conductor with the Baroque theatre at Drottningholm Palace, Göteborg Opera, Oslo Opera House, Staatstheater Hannover and Prague's National Theatre. In 1999–2004 he was the permanent conductor at the Prague State Opera, where he served as artistic director in the 2002–2003 season. In 2015–2018, he worked as the chief



conductor at Bohuslav Martinů Philharmonic Zlín. He conducted Filharmonie Brno most recently for a concert of works by Schreier, Linek and J. S. Bach at Besední dům in December 2018. He is also an editor and performer on historic keyboard instruments.

NEW YEAR'S CONCERT

Fri 1 Jan 2021
Janáček Theatre, 8:00pm

GEORGE GERSHWIN
An American in Paris

JOHN HARLE
Briggflatts
for soprano saxophone and orchestra

ALEXANDER GLAZUNOV
Concerto for Alto Saxophone and String Orchestra in E-flat major, Op. 109

DMITRI SHOSTAKOVICH
Suite for Variety Orchestra

Jess Gillam saxophones
Filharmonie Brno
conductor **Robert Kružík**



Special Concert 3
(tickets priced in CZK in three bands)

New Year's Concert	990	890	790
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This New Year's celebration with Jess Gillam, a rising star of the saxophone, and Robert Kružík, the permanent guest conductor at the Filharmonie Brno, is all about toying with classical and popular music by British, American and Russian composers. At the New Year's concert, the Filharmonie Brno celebrates its birthday – its sixty-fifth. And we'll toast the New Year too!

An American in Paris
A legendary musical perambulation by George Gershwin through Paris, where the composer (1898–1937) spent a holiday in 1928. The composition growing out of American jazz, laced with French colour, has become one of the most famous of its kind.

Briggflatts
This is the title of Basil Bunting's 1966 autobiographic poem, and refers to the Brigflatts Meeting House in Cumbria, where the religious society of Quakers held meetings in which Bunting participated. The poem inspired the British saxophonist, composer and producer John Harle (born 1956) – a collaborator of Paul McCartney, Elvis Costello and Marc Almond, among others – to compose a saxophone concerto of the same name. Harle wrote the concerto for his pupil, Jess Gillam (hailing from Cumbria), who premiered *Briggflatts* on 16 May 2019 with the BBC Concert Orchestra conducted by Bramwell Tovey at the Queen Elizabeth Hall, London. The concerto bears all the hallmarks of Harle's experience of composing film and popular music, and of the folk music of Cumbria.

Glazunov and Shostakovich
Written in 1934, Alexander Glazunov's (1865–1936) *Concerto for Alto Saxophone* is one of the compositions we owe to Sigurd M. Raschèr, a German-American saxophonist who commissioned many works, including from Czech composers Viktor Ullmann, Alois Hába, Karel Reiner and Karel Husa. Glazunov's last work, this one-movement piece – in the spirit of his entire oeuvre – is rooted in Romanticism.



The Suite for Variety Orchestra (until recently incorrectly described as *Jazz Suite No. 2*) by Glazunov's pupil, Dmitri Shostakovich (1906–1975), was composed sometime in the mid-1950s. Outstanding among the eight impressive numbers is the charming *Waltz No. 2*, made famous globally by Stanley Kubrick's last film, *Eyes Wide Shut*.

Jess Gillam
The young British saxophonist is a major discovery of recent years. In 2018, she appeared at the prestigious Last Night of the BBC Proms festival. She was the first-ever saxophonist to be signed up by the renowned Decca Classics label, for which she recorded her debut album, *Rise*, with a varied repertoire ranging from Marcell and Shostakovich to David Bowie and Kate Bush. She is frequently invited to perform on radio and television, received a Classic BRIT Award, and was a finalist of BBC Young Musician of the Year.

THE RING WITHOUT WORDS

Thu **14** and Fri **15 Jan 2021**
Janáček Theatre, 7:00pm



FRANZ SCHUBERT /

arr. Brahms, Webern, Offenbach, Berlioz, Reger

Lieder (Greisengesang D 778, Ihr Bild, Du bist die Ruh D 776, Ständchen, Der Wegweiser, Erlkönig D 328, Nacht und Träume D 827)

RICHARD WAGNER / arr. Lorin Maazel

Der Ring ohne Worte (The Ring Without Words)

Christoph Prégardien tenor

Filharmonie Brno, conductor **Dennis Russell Davies**

Filharmonie at the Theatre II 3

(tickets priced in CZK in three bands)

The Ring Without Words	550	510	470
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Christoph Prégardien © Marco Bargreve

"There are many Schubert lieder that I really love..."

...says the German tenor, Christoph Prégardien, "but my favourites keep changing. There is, however, one song that I have been singing since my earliest classes with Professor Martin Gründler in Frankfurt, because it was extremely demanding in terms of phrasing and breathing, and thus was perfect for exercises in class. That is Nacht und Träume, after lyrics by Matthäus von Collin. I love that song, I often include it in the programmes of my recitals, and it is likewise suitable as the last encore. Of the more than 600 songs Schubert wrote, there are certainly 20 to 25 that I particularly love to sing. And, contrarily, there are few I do not want to sing anymore, because I either dislike them or do not consider them good. It is a veritable miracle how fine Schubert's songs – and his choice of lyrics – are overall, if you think how short a time was measured out for the composer to write them in." → www.takte-on-line.de

Christoph Prégardien

Considered one of the foremost lyric tenors of our time, Christoph Prégardien is particularly prized for his lieder performances, but his extensive repertoire includes works for voice and orchestra from the 17th to the 20th century. He has worked with the world's most celebrated orchestras, including the Berliner and Wiener Philharmoniker, Royal Concertgebouw Orchestra, Orchestre Philharmonique de Radio France, San Francisco Symphony and Boston Symphony Orchestra, under the batons of such conductors as Daniel Barenboim, Ingo Metzmacher and Christian Thielemann. His activities in the field of opera music are also rich. He has been a professor at the Hochschule für Musik und Tanz Köln since 2004.

We will hear a selection of Franz Schubert's (1797–1828) lieder in orchestral arrangements by the great composers and true masters of instrumentation of the 19th and 20th centuries: Johannes Brahms, Hector Berlioz, Jacques Offenbach, Anton Webern and Max Reger.

The Ring Without Words

Richard Wagner's (1813–1883) opera tetralogy *Der Ring des Nibelungen* consist of four evening-long works: *Das Rheingold*, *Die Walküre*, *Siegfried* and *Götterdämmerung* – in sum, about 15 hours of music. The premiere of the complete cycle, treating themes drawn largely from Icelandic mythology (though presented by Wagner as Germanic), took place from 13 to 17 August 1876 in Bayreuth, where Wagner had a theatre built for the purpose. Every subsequent performance of the tetralogy is a musical sensation and a tremendous experience. Can this musical colossus ever be turned into a "compressed" symphonic version without voices, to serve as a concert performance? Many conductors have attempted it, including Leopold Stokowski, yet it is the 1987 version by



Dennis Russell Davies © Andreas H. Bitesnich

the Wagnerian conductor Lorin Maazel, premiered on 11 May 1990 by him with the Pittsburgh Symphony Orchestra, that is considered the best embodiment of the idea. Wagner's *Ring* loses nothing of its essence as a musical drama here, and the chronological order of all the sections used has been faithfully preserved as well.

THE MOZART EFFECT

A concert (not only) for expectant parents

Sat **23 Jan 2021**

Besední dům, 5:00pm

Music of the Baroque and Classical eras

presenter **Michaela Kulísková**

Filharmonie Brno

conductor **Jiří Habart**



Special Concert 4

(tickets priced in CZK in three bands)

The Mozart Effect	350	300	250
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Sound, tone, tumult, melody... and the Mozart effect

Sound stimuli are all around us and literally accompany our every step. But are we aware how they influence us and our mental state? People have been asking this question since time immemorial. From the practices of shamans, medicine men and whisperers, we have moved today to music therapy as a discipline *sui generis*, which seeks to provide healing methods known from way back with a scientific underpinning and to arrange them in an effective system.



The term the *Mozart effect*, which we use as the name of this concert, dates from 1993, when Dr Frances Rauscher published in Nature her study claiming that Wolfgang Amadeus Mozart's music could enhance certain mental skills in children (including unborn ones). Her thesis was comprehensively criticised and to this day has not been pro-

ved or disproved; we use her term to describe the effect of Mozart's music on the human brain and psychology.

Generally, it is nonetheless true that making and listening to music develops cognitive abilities, has a beneficial effect on the psyche, helps in the treatment of psychosomatic diseases and, surprisingly enough, helps to suppress epileptic fits. The influence of music on our mood is perhaps the most common effect we observe in everyday life.



The Mozart Effect concert is therefore not just for children and expectant parents, but will be enjoyed by all lovers of the most classic of classics.

PAĽA PLAYS SCHNITTKE

Thu **28** and Fri **29 Jan 2021**

Besední dům, 7:00pm



TIGRAN MANSURIAN
Agnus Dei, in memoriam Oleg Kagan
*world premiere of the orchestral version
commissioned by Filharmonie Brno*

ALFRED SCHNITTKE
Violin Concerto No. 3

FELIX MENDELSSOHN BARTHOLDY
Symphony No. 5 in D major
"Reformation", Op. 107

Milan Paľa violin
Filharmonie Brno
conductor **Alexander Liebreich**

Filharmonie at Home 3

(tickets priced in CZK in three bands)

Paľa Plays Schnittke	400	350	300
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Mansurian, Schnittke, Paľa and Liebreich

The programme of this concert is an echo of two distinctive events from Filharmonie Brno's last season. The first was a memorable performance of the *Requiem* by Armenian composer Tigran Mansurian (born 1939), which was attended by the composer himself and conducted by Alexander Liebreich. Impressed by this Czech premiere of his *Requiem*, Mansurian decided to create for our upcoming season an orchestral version of his quartet *Agnus Dei*, originally written in 2006 for piano, clarinet, violin and cello. The work is dedicated to the memory of the legendary Russian violinist, Oleg Kagan.

The second event was an incredible feat by the violinist Milan Paľa, who was able at the last moment to replace a soloist who had fallen ill, learned Antonín Vranický's virtuoso *Violin Concerto in C major* in a few hours, and then performed it over three evenings, receiving a standing ovation each time. With this singular accomplishment, Milan Paľa earned an invitation to perform this season, this time presenting a work that is closer to his heart and his temperament: Alfred Schnittke's (1934–1998) *Third Violin Concerto*, written in 1978 and dedicated to Oleg Kagan.

Thus the programme offers a "meeting" of two close friends – Mansurian and Schnittke – and does so in works dedicated to Kagan.

Schnittke and Brno

Over recent years, our Brno audience has had regular opportunities to encounter Alfred Schnittke's music. Well-received performances of his major works – the *Concerto for Piano and Strings*, *Cello Concerto No. 1*, *Concerti Grossi Nos. 1 and 2*, *Concerto for Choir*, *Requiem*, *Gogol Suite* and the

"Faustian" cantata *Seid nüchtern und wachet...*, also performed by the Filharmonie at Prague Spring in 2017, the first collaboration with their current chief conductor, Dennis Russell Davies – indicate that Schnittke is perhaps more firmly established in Brno than any other world-renowned composer of his generation.

Mendelssohn's Reformation Symphony

Felix Mendelssohn Bartholdy (1809–1847) started to write his *Reformation Symphony* for the celebrations of the tercentenary of Luther's Augsburg Confession (in June 1530), but unexpected circumstances in Mendelssohn's life delayed the completion of the work until 1832. In his effort to capture the spirit of the Lutheran Reformation in music, Mendelssohn followed the musical treasures of the period (the versatile Luther was also a composer): in the introduction to the first movement, he quotes the "Dresden Amen", known from Protestant chorales; the scherzo quotes a Protestant Christmas song; and the finale is based on Luther's hymn, *A Mighty Fortress Is Our God*.

THE REAL VIVALDI

or What you've always wanted to know about this fantastic music

An educational concert
for adults and adolescents

Thu **11 Feb 2021**

Besední dům, 5:00pm

ANTONIO VIVALDI

The Four Seasons, Op. 8 (selections):

Concerto No. 1 in E major "Spring", RV 269

Concerto No. 2 in G minor "Summer", RV 315

Jan Rybka violin

Filharmonie Brno

presented by

Dagmar Glüxam

Special Concert 5

(tickets priced in CZK in three bands)

The Real Vivaldi

350

300

250

One must play from the depths of one's soul,
or the doctrine of the affections in practice

Antonio Vivaldi's (1678–1741)

cycle of four violin concertos,

Le quattro stagioni (The Four Seasons),

ranks among the most often played pieces of
music ever. But do we really know this work?

Are we aware that the composer meti-

culously followed the poetry of his time,

the themes and structures of which he

translated into music? How did he do it?

And how should the musicians go

about their job of interpreting it?

In the Baroque era, composers had

a rich array of contemporary

expressive means at their disposal,

which have since been forgotten.

The internationally recognised,

Vienna-based musicologist and

violinist of Czech origin

Dagmar Glüxam, who has

dedicated herself to this forgotten

art – the so-called doctrine of the

affections – sums up her findings in

her book "*Aus der Seele*

muss man spielen..." subtitled

On the doctrine of the affections

in the music of the 17th

and 18th centuries

and its influence

on performance (2020).

She has prepared

Spring and Summer

from Vivaldi's *Four Seasons*

for performance according

to this theory, and will guide you

through the concert. Certainly, we've

all heard this music countless times –

but this time, we invite you to witness

a rendition that will allow you to reach

the depth and essence of the music,

and experience what contemporary

audiences felt at the time

of its composition.

BETWEEN CLASSICAL MUSIC AND JAZZ

Thu **18** and Fri **19 Feb 2021**

Besední dům, 7:00pm

ANTONÍN REJCHA
Symphony in C minor

CAMILLE SAINT-SAËNS
Cello Concerto No. 1 in A minor, Op. 33

JAN NOVÁK
Capriccio for cello and orchestra

DARIUS MILHAUD
Le boeuf sur le toit, Op. 58

Ivan Vokáč cello
Filharmonie Brno
conductor **Robert Kružík**

Filharmonie at Home 4

(tickets priced in CZK in three bands)

Between Classical Music and Jazz	400	350	300
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A starring role for the number 2

Two concerts in February, the second month of the year. Two mostly 19th-century composers, two 20th-century composers. Two French, two Czech (though Rejcha, admittedly, was more of a Frenchman himself). Two works in a strictly classical spirit, two influenced by popular (jazz) music. Two centenaries – of Saint-Saëns's death and Novák's birth. Two cello concertos. Two performers who studied the cello though Robert Kružík now dedicates himself much more to conducting. But there is only one *boeuf sur le toit*...

Jan Novák's centenary

On 8 April 2021, we mark the hundredth birthday of Jan Novák (1921–1984), a native of Nová Říše, who spent much of his creative life in Brno – he studied in the city and then significantly influenced its musical culture. After the tragic events of 1968, Novák and his family decided to leave his homeland. He lived in Denmark for some time, before settling in Italy and ultimately, in 1977, in Ulm, Germany, where he died; his mortal remains were brought back to Brno only in 2011. *Capriccio* for cello and orchestra is an early work; it is playful, fresh and idiosyncratic, with strong jazz elements. It was written in 1958 and dedicated to František Kopečný, then the principal cellist of the Filharmonie Brno.

Le boeuf sur le toit

Darius Milhaud (1892–1974), a member of the famous Paris group Les Six, was during the war years of 1916–1918 a diplomatic official in Brazil. "Still haunted by my memories of Brazil," he wrote in his memoirs, "I assembled a few popular melodies, tangos, maxixes, sambas and even a Portuguese fado, and transcribed them with a rondo-like theme recurring between each successive pair. I called this fantasia *Le boeuf sur le toit*, the title of a Brazilian popular song." Jean Cocteau, the "seventh member" of Les Six, created a surrealist ballet scenario. The premiere, which created a scandal, took place at the Théâtre des Champs-Élysées in February 1920. The next year, a Paris cabaret was named after the ballet, and it continues to operate to this day.



Ivan Vokáč

Winner of a number of international competitions (Liezen 2002, Dresden 2005, Martinů competition in Prague 2008, Janáček competition in Brno 2013), Ivan Vokáč performs with leading Czech orchestras, such as the Czech Philharmonic, Prague Philharmonia and Pilsen Philharmonic, and also dedicates himself to chamber music, with artists including the Lobkowitz Trio, Daniel Hope, Paul Neubauer, Josephine Knight and Ivo Kahánek. He is a member of the Prague Cello Quartet and Escualo Quintet, playing the piano in the latter. He has been a co-principal of the cellos in the Czech Philharmonic since 2017.

FILHARMONIE'S WIND SOLOISTS AND DENNIS RUSSELL DAVIES I

Thu **4 Mar 2021**, Besední dům, 7:00pm

FRANZ DANZI

Quintet in D minor

for piano, oboe, clarinet, French horn
and bassoon, Op. 41

WILLIAM BOLCOM

Five Fold Five

for woodwind quintet and piano

DARIUS MILHAUD

La cheminée du roi René

(King René's Hearth)
for wind quintet, Op. 205

FRANCIS POULENC

Sextuor (Sextet) for piano
and wind quintet, FP 100

members of **Filharmonie Brno:**

Kristina Vaculová flute

Anikó Kovarikné Hegedűs oboe

Emil Drápela clarinet

Jozef Makarovič bassoon

Milan Mrazík French horn

Dennis Russell Davies piano



Our chief conductor, **Dennis Russell Davies**, is not just a master of the baton, but also an outstanding pianist, who enjoys cementing artistic and human relationships in the orchestra through joint chamber playing. Last February he ran a project with the orchestra's cellists, performing **Ludwig van Beethoven's complete sonatas and variations for cello and piano in two concerts in a single day**. This time he plays in collaboration with the wind section, who are experienced chamber performers themselves. The two concerts, on **4 March and 27 April 2021**, will bring a stylistically rich array of chamber pieces for wind ensemble, most of them augmented by the piano.

A contemporary of Beethoven, **Franz Danzi** (1763–1826) is paradoxically known today largely for his compositions for wind instruments, although he was originally a cellist. His music is rooted in Classicism, but in many respects makes bold strides towards Romanticism.

In his wind quintet, *King René's Hearth*, **Darius Milhaud** (1892–1974), a member of the Paris-based group of composers, *Les Six*, invites listeners to the medieval court of the ruler and troubadour, **René I of Anjou**.

William Bolcom (born 1938), Milhaud's pupil at Mills College, wrote *Five Fold Five* in 1987; it was premiered in August of the same year in New York by the *Philadelphia Woodwind Quintet* and **Dennis Russell Davies**.

The *Sextet* by **Francis Poulenc** (1899–1963), another member of *Les Six*, is celebrated for its impishness, fully confirming the music critic **Claude Rostand**'s description of Poulenc as "half-monk, half-rascal".

Special Concert 6

(tickets priced in CZK in three bands)

Filharmonie's Wind Soloists and Dennis Russell Davies I	350	300	250
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BRAHMS & GLASS: #2

Fri **12** and Sat **13 Mar 2021**
Janáček Theatre, 7:00pm

JOHANNES BRAHMS
Symphony No. 2 in D major, Op. 73
PHILIP GLASS
Symphony No. 2, first Czech performance
Filharmonie Brno
conductor **Dennis Russell Davies**

Philip Glass, New York, January 2012 © Andreas H. Bitesnich

Filharmonie at the Theatre I 2
(tickets priced in CZK in three bands)

Brahms & Glass: #2	550	510	470
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Let us not see in the combination of two *Second Symphonies* by Johannes Brahms (1833–1897) and Philip Glass (born 1937), major composers of the 19th and 20th (or, as the case may be, 21st) centuries, merely a casual attempt to exploit the identical numeral to make the programme “look good on a poster”. The coupling is informed by deeper programming insights. Neither composer plucked up the courage to write his first symphony until he was a mature artist – Brahms was 43, Glass 55 – and they both ultimately freed themselves of external influences (Beethoven in the case of Brahms, and Bowie in the case of Glass) in their second symphonies, creating something that was distinctively their own.

Brahms the symphonist
Brahms’s oeuvre – especially the four symphonies, which sum up all of his essential inclinations – perfectly embodied the understanding of music

as an autonomous, i.e. self-sufficient, art, and as such constituted a return to the idea of absolute music. Brahms’s first attempts to compose a symphony date from the mid-1850s; in 1862, he had some substantial parts of his *First Symphony in C minor* ready, but he only completed the work in 1876. The *Second Symphony in D major* was written about a year after its predecessor; it was premiered on 30 December 1877 in Vienna under the baton of Hans Richter.

The chief conductor about Glass’s #2
“Philip and I have worked together for some forty years, beginning with my years as GMD at the Stuttgart State Opera with wonderful new productions of his early operas *Satyagraha* and *Akhna-ten*, and continuing in New York where over time

I conducted premiers of his First Violin Concerto, the ‘Low Symphony’, and other orchestral and chamber works. By the time the *Second Symphony* came around, we had become close friends, both involved fathers, with a closely similar outlook to our music and life in general. The *Second Symphony* marked an important new phase in Philip’s creative life as he fully embraced the challenge implied by the symphonic tradition, but this time using entirely his own rhythmic and melodic material. (The beautiful ‘Low’ Symphony uses the-



mes from the earlier recording by David Bowie and Brian Eno, Low). I conducted the *Second Symphony* several times in the 90s but hardly at all since then, and I am really looking forward to the opportunity to take on this challenge again, especially with the Filharmonie Brno.”

Philip Glass dedicated his *Symphony No. 2* to the Brooklyn Philharmonic Orchestra and Dennis Russell Davies, who premiered the work on 15 October 1994.

THE SPIDER'S FEAST

Thu **18** and Fri **19 Mar 2021**

Besední dům, 7:00pm



HECTOR BERLIOZ

King Lear, overture, Op. 4

CARL MARIA von WEBER

Bassoon Concerto in F major,
Op. 75

ALBERT ROUSSEL

Le festin de l'araignée (The Spider's Feast),
concert performance of the ballet-pantomime, Op. 17

Guillaume Santana bassoon

Filharmonie Brno, conductor **Leoš Svárovský**

Filharmonie at Home 5

(tickets priced in CZK in three bands)

The Spider's Feast	400	350	300
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From the life of creepy-crawlies

The French composer Albert Roussel (1869–1937), whose pupils included Bohuslav Martinů, completed his ballet-pantomime *Le festin de l'araignée* in 1912. Scenes from the life of creepy-crawlies with the bloodthirsty spider in the title role are allegories of human rapaciousness and aggression. *Le festin de l'araignée* was premiered in Paris on 3 April 1913; in Brno it was first performed in March 1933 at the Theatre on the Ramparts. A suite, in five movements, has helped to make the ballet popular.

A suspicious character in Nice...

"I am summoned to the police station and formally interrogated. 'What are you doing here?' 'Recovering from a painful illness. I compose and dream, and thank God for the sunshine, the beautiful sea, and the green hills.' 'You are not a painter?' 'No.' 'Yet you are always drawing something in an album. Are they plans?' 'Yes; plans for an overture for King Lear. The designs and the instrumentation are ready, and I think the beginning will be something tremendous.' 'What do you mean by the beginning? Whom do you mean by King Lear?' 'He is a poor old English King.' 'English!' 'Yes. Shakespeare says he lived about eighteen hundred years ago, and he foolishly divided his kingdom between his two wicked elder daughters, who turned him out of doors when he had nothing more to give them. You see there are few kings...' 'Never mind the king.... What do you mean by instrumentation?...' 'It is a musical term.' 'Always the same excuse! Now, sir, we are well aware that it is impossible to write music while walking silently along the seashore, with nothing but an album and a pencil, and no piano. So be good enough to tell us where you want to go, and you shall have your passport. You cannot stay here any longer.' 'Then I will return to Rome and compose there without a piano, if you have no objection.'" – Hector Berlioz: *Memoirs*

Weber in Munich

In 1811, Carl Maria von Weber (1786–1826) went to Munich to present his *Concertino* for clarinet and orchestra, with Heinrich Bärmann, the clarinetist of the Munich Court Orchestra. It was a tremendous success. "The orchestra was captivated

and they all asked me to compose concertos for them," noted Weber after the premiere. Some months later, he completed the *Bassoon Concerto in F major*, composed for Georg Friedrich Brandt, the bassoonist of the same orchestra, who performed it for the first time in Munich in December 1811 and, in the following years, also in Vienna, Prague and Ludwigslust.



Guillaume Santana

The bassoonist Guillaume Santana has French and Chilean ancestry and is a member of the Deutsche Radio Philharmonie, Orchestra Mozart, Lucerne Festival Orchestra and Mahler Chamber Orchestra, and guests in orchestras such as the Berliner Philharmoniker, Royal Concertgebouw Amsterdam and the Chamber Orchestra of Europe. He gives frequent solo performances, with the ensembles of which he is a member as well as with the Münchner Philharmoniker, Sinfonia Varsovia and others.

Leoš Svárovský is 60

Leoš Svárovský (born 17 May 1961) celebrates an important anniversary in his life in 2021. A conductor with rich international experience of working with major orchestra and soloists, he often returns to Filharmonie Brno which he led in 1991–1995, appearing with the orchestra in Brno, domestically and internationally.

EASTER FESTIVAL OF SACRED MUSIC 2021

“Body / Incarnation”

29th and 30th Years

Sun **28 March** to Sun **11 April 2021**



In Central Europe, our Easter festival remains a unique international project dedicated exclusively to sacred music, and, of course, the programming will continue to be informed by these most important events of the Christian calendar. The festival will keep unearthing unjustifiably neglected music (whether because they were forgotten in the chasm of time, or intentionally, as in the cases of composers who were silenced in concentration camps or forced into exile), and we will also commission new sacred works.

The 30th year of the festival was originally scheduled for 2021. However, since many unique projects and premieres were prepared for the 29th year in 2020, which could not take place, we have de-

cided to merge these two years into one, incarnate the one in the other, so to speak. The original emblems of the body – tortured to death and glorified – thus became even more topical. We mark the 30th anniversary of the festival by reintroducing Antonín Dvořák's *Stabat Mater* to the programme, now in a historically informed performance by Musica Florea. During Holy Week, we will hear this medieval poem celebrating Our Lady of Sorrows again, as set to music by Joseph Haydn in the classical programme of Passion-related works offered by Musica figuralis. With the unique performance of all 27 responsories by Carlo Gesualdo da Venosa (published in 1611) by three ensembles, we will immerse ourselves deeper into the stream of time.

In the contemporary line of programming, we will hear the first Czech performance of the *Meditation* for solo clarinet by the Icelandic composer Atli Heimir Sveinsson, a piece by Martin Smolka commissioned by the festival and performed by Cappella Mariana, and the premiere of a feature-length chamber work, *Adoration of the Most Blessed Sacrament*, by Pavel Zemek-Novák. Yet it is not only contemporary works that promise to open new horizons: in the closing concert, Czech Ensemble Baroque will feature Antonio Vivaldi's psalms for double choir and double orchestra.

Vladimír Mañas,
Easter Festival of Sacred Music
programmer

The up-to-date programme of the festival will be published on the Filharmonie Brno website: www.filharmonie-brno.cz.

Tickets go on sale at least a month before the beginning of the festival.

DVOŘÁK, JANÁČEK, RACHMANINOFF

Thu **22** and Fri **23 Apr 2021**

Janáček Theatre, 7:00pm

ANTONÍN DVOŘÁK

Symphony No. 8 in G major, Op. 88

SERGEI RACHMANINOFF

Piano Concerto No. 1 in F-sharp minor, Op. 1

LEOŠ JANÁČEK

Taras Bulba, rhapsody for orchestra

Lauren Zhang piano

Filharmonie Brno

conductor **Dennis Russell Davies**

Filharmonie at the Theatre I 3

(tickets priced in CZK in three bands)

Dvořák, Janáček, Rachmaninoff	550	510	470
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The programme of this concert is drawn from the repertoire that Filharmonie Brno performs under the baton of its chief conductor on its prestigious tour of the UK, which immediately precedes this concert.

Dvořák's Eighth

Antonín Dvořák (1841–1904) wrote the eighth of his nine symphonies aged 48, to celebrate his election to the Bohemian Academy of Emperor Franz Joseph I for Science, Literature and Arts. Unlike several of its predecessors, it was not issued by his Leipzig publisher, Simrock (who incidentally made quite a mess of the numbering, which would take some time to sort out), but by Novello in London, and is sometimes dubbed the "English" symphony; indeed, the London performance in April 1890 was its first performance abroad, following the Prague premiere in February, with the orchestra of the National Theatre.

Janáček on Dvořák

"You know it when someone takes words out of your mouth before you've uttered them! That's how it has always been for me in Dvořák's company. For me, his person and his oeuvre are interchangeable. He always took his melodies from my heart. Nothing in the world could break such a bond. He travelled to Brno to hear his small choirs – mixed and male – his oratorios, his symphonies. In Měšťanská street, next to the Virgin Mary statue, in a sleet storm, I met Dvořák in Brno for the first time..." – Hudební revue IV., 1911

Taras Bulba

Janáček was noted for his interest in Russian culture – literature in particular. He read Gogol's *Taras Bulba* in 1904–1905, and started to compose a work on this theme in 1915. He would later explain his reason as follows: "Not because he killed his own son for betraying his nation (Part I: The Battle of Dubno); not for the martyr's death of his second son (Part II: The Torments of Warsaw); but because 'there are in the world no fires, no tortures powerful enough to destroy the strength of the Russian people' – for these words, which fell into the searing sparks and flames around the stake at which the celebrated Cossack Hetman

Taras Bulba died in pain (Part III and conclusion), did I compose this rhapsody after a legend written by N. V. Gogol." Janáček revised the work in 1918, and it was premiered on 9 October 1921 by the Brno National Theatre Orchestra conducted by František Neumann.

Rachmaninoff's Opus 1

Sergei Rachmaninoff's (1873–1943) four piano concertos represent the pinnacle of Romantic piano virtuosity. The *First Concerto* was written during Rachmaninoff's studies at the Moscow Conservatory in 1891. He was not happy with the original concerto; that's why he revised it in 1917 (that is, after he had composed his masterful *Second* and *Third* Concertos).



Lauren Zhang

Lauren Zhang's career saw a sharp rise after her triumph at the BBC Young Musician Competition aged 16. The young Chinese pianist then appeared at the BBC Proms, performed with the London Mozart Players, European Union Chamber Orchestra, China National Symphony Orchestra and Sinfonia Varsovia, and presented her skills at Zürich's Tonhalle and Klavier-Festival Ruhr.

FILHARMONIE'S WIND SOLOISTS AND DENNIS RUSSELL DAVIES II

Tue **27 Apr 2021**, Besední dům, 7:00pm

LUDWIG van BEETHOVEN

Quintet in E-flat major

for piano, oboe, clarinet, French horn and bassoon, Op. 16

PAVEL HAAS

Wind Quintet, Op. 10

BOHUSLAV MARTINŮ

Sextet for wind instruments and piano, H 174

members of **Filharmonie Brno:**

Petr Pomkla flute

Barbora Trnčíková oboe

Petr Kavalír clarinet

Petr Hlavatý bassoon

Jiří Jakubec bassoon

Karel Hofmann French horn

Dennis Russell Davies piano

Our chief conductor, **Dennis Russell Davies**, is not just a master of the baton, but also an outstanding pianist, who enjoys cementing artistic and human relationships in the orchestra through joint chamber playing. Last February he ran a project with the orchestra's cellists, performing Ludwig van Beethoven's complete sonatas and variations for cello and piano in two concerts in a single day. This time he plays in collaboration with the wind section, who are experienced chamber performers themselves. The two concerts, on 4 March and 27 April 2021, will bring a stylistically rich array of chamber pieces for wind ensemble, most of them augmented by the piano.

Beethoven's *Quintet in E-flat major* is an impressive work for a composer aged only 26, who in this piece sought to better Mozart's *Quintet*, K 452 for the same instruments and in the same key.

Czech music of the interwar period is represented in this concert by two works, coincidentally both written in 1929. The first is the eccentric *Wind Quintet* by Pavel Haas (1899–1944), a Brno-born pupil of Janáček; the second was composed in Paris: Bohuslav Martinů's (1890–1959) *Sextet* for winds and piano, full of jazzy dance moods, climaxes in a witty combination of a Czech polka and the theme of Gershwin's *Rhapsody in Blue*.

Special Concert 7

(tickets priced in CZK in three bands)

Filharmonie's Wind Soloists and Dennis Russell Davies II	350	300	250
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THE TIME OF LOVE

Fri **30 Apr** and Sat **1 May 2021**

Janáček Theatre, 7:00pm

GUSTAV MAHLER

Blumine

JAN NOVÁK

Vernalis temporis symphonia

(Spring Symphony)

for soli, choir and orchestra

MAURICE RAVEL

Daphnis et Chloé,

concert performance
of the ballet

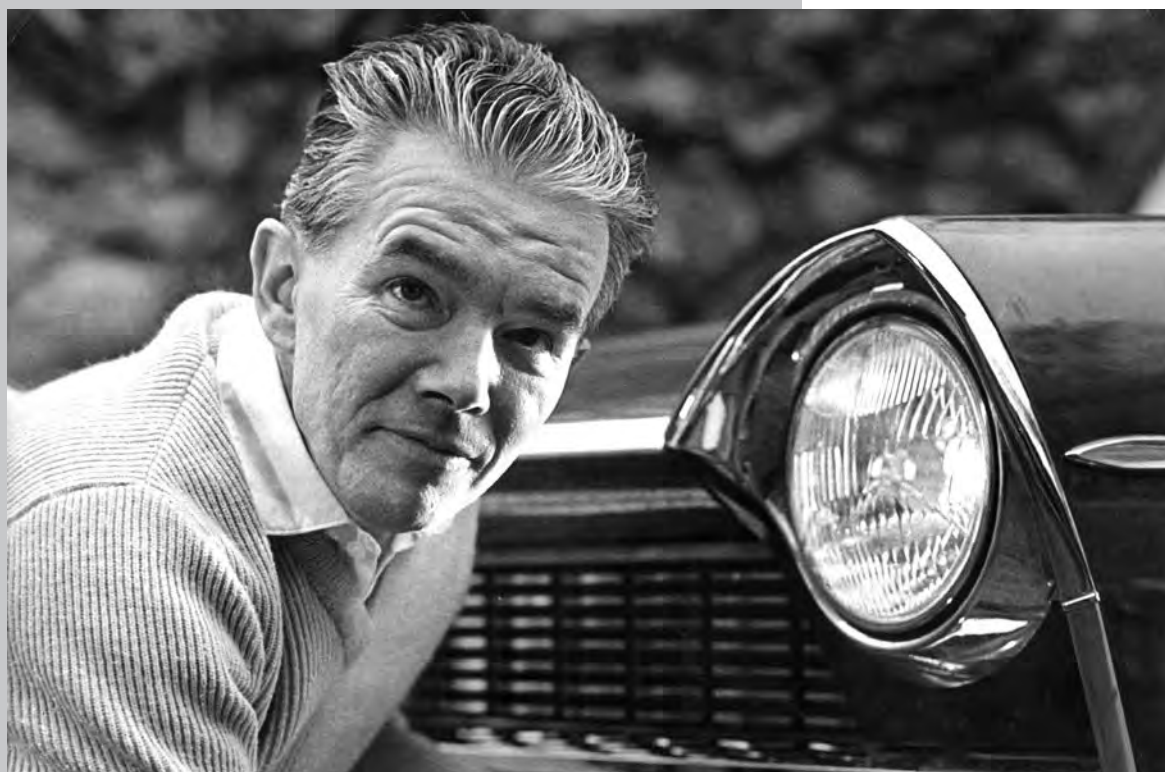
**Czech Philharmonic
Choir Brno**

choir director **Petr Fiala**

Filharmonie Brno

conductor

Dennis Russell Davies



A discarded, lost and rediscovered movement from Mahler's *First Symphony*

Gustav Mahler (1860–1911) originally incorporated *Blumine* as the second movement of his *Symphony No. 1 "Titan"*, which was performed as a five-movement work in 1889, 1893 and 1894. Mahler then removed the movement from the symphony, and it was long lost until the manuscript resurfaced in 1959 at a London auction, where it was purchased by the wife of the American collector James M. Osborn. Since then, *Blumine* has been performed on its own, or, more rarely, as part of performances reconstructing the original form of the *Titan Symphony*.

Jan Novák's Centenary

On 8 April 2021, we mark the hundredth birthday of Jan Novák (1921–1984), a native of Nová Říše, who spent much of his creative life in Brno – he studied in the city and then significantly influenced its musical culture. Novák was a firebrand ("divine rascal" was how Rafael Kubelík described him), free-thinking yet tenacious in achieving his objectives. These characteristics impacted not just his oeuvre but also the resolutions he took in his life, especially after the tragic

events of 1968, when Novák and his family decided to leave his homeland. He lived in Denmark for some time, before settling in Italy and ultimately, in 1977, in Ulm, Germany, where he died; his mortal remains were brought back to Brno only in 2011

Spring Symphony

Filharmonie Brno regularly performs Novák's music: recently we have had his *Philharmonic Dances* (dedicated to this orchestra), the cantata *Dido* and the cycle *Elegantiae tripudiorum*. The four-movement *Vernalis temporis symphonia*, or Spring Sym-

phony, in a neoclassical spirit, was written in exile in 1982. It follows the model of Beethoven's *Ninth Symphony*, that is, it has a final choral movement, in which Novák – a lover of Latin who himself wrote poetry in the language – used the tune and the Latin text of a Renaissance song by the Danish scholar, cantor and poet, Morten Børup (incidentally, the same text was set to music by the major Danish composer Carl Nieslen). The melody is struck every day at midday by the carillon in Børup's home city, Aarhus, where Novák briefly stayed after his emigration from Czechoslovakia.

Antiquity in the musical colours of impressionism

Daphnis et Chloé, a ballet in one act with three parts, was commissioned from Maurice Ravel (1875–1937) by Sergei Diaghilev, the impresario of the Paris-based Ballets Russes. The classical love story of a young couple, taking place in the midst of nature on the island of Lesbos, offered rewarding roles to Vaslav Nijinsky and Tamara Karsavina, the protagonists of the ballet's premiere in Paris on 8 June 1912. In an autobiographical sketch, Ravel noted: "I sought to compose a broad musical fresco, less concerned with archaic fidelity than with loyalty to the Greece of my dreams, which in many ways resembled that imagined and depicted by the French artists of the latter part of the 18th century." Ravel described *Daphnis et Chloé* as a *symphonie chorégraphique*: it is a ballet with a suite of dances, but conceived symphonically.

Filharmonie at the Theatre II 4

(tickets priced in CZK in three bands)

The Time of Love	550	510	470
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KABELÁČ & SHOSTAKOVICH: #5

Thu **13** and Fri **14 May 2021**
Janáček Theatre, 7:00pm

MILOSLAV KABELÁČ

Symphony No. 5 in B-flat minor "Drammatica"
for soprano and orchestra, Op. 41

DMITRI SHOSTAKOVICH

Symphony No. 5 in D minor, Op. 47

Jana Šrejma Kačírková soprano

Filharmonie Brno

conductor **Robert Kružík**

Filharmonie at the Theatre I 4

(tickets priced in CZK in three bands)

Kabeláč & Shostakovich: #5	550	510	470
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Kabeláč's Fifth

Miloslav Kabeláč's (1908–1979) eight symphonies provide the axis of his musical and philosophical direction, and occupy a prime position in Czech symphonic writing of the second half of the 20th century. In recent years, Filharmonie Brno has regularly featured the composer in its festival and subscription concerts. *Symphony No. 5* (1960) is, the composer said, "something of a counterpart to the *Mystery of Time*. There, one looks into the universe; here, in the symphony, into one's own soul." The work was premiered in Prague on 27 April 1961 by a Brno native, Libuše Domanínská, and the Czech Philharmonic under Karel Ančerl.

Libuše Domanínská remembers

"I was coming home from a rehearsal at the theatre and ran into Professor Kabeláč... 'Can you sing a high three-lined D and E flat?', Maestro Kabeláč literally barked at me. 'Well, I can.' ... 'So I'll bring the score!' ... Thus, I started work on Kabeláč's Fifth Symphony. I had no idea how much work it would involve... The soprano part is very difficult and the professor wished me to be part of the orchestra and blend my voice with the sound of the instruments: sometimes a lighter vocal, at other times a darker one; render some tones straight, others with vibrato that is nearly a trill... After the dress rehearsal, the professor thanked me, but reminded me: 'Libuška, you've cheated me by an eight-tone in that high C!' His wife, a small, gentle woman, said, smiling: 'Libuška, throw that piano reduction at his head.' ... For me, this was the most difficult vocal performance of my life; in particular, physically and mentally sustaining the pressure of the rehearsals and the concert itself. I can hardly analyse this work, but there is one thing I am certain about: this is music of the heart, pulsating with life. Professor Kabeláč, thank you!" – Hudební věda 2–3/1999

Shostakovich's Fifth

Written in 1937, Dmitri Shostakovich's (1906–1975) *Symphony No. 5* is a powerful artistic testimony to the time of its inception, described by Ilya Ehrenburg as an era when "the fate of a man was not a game of chess but a lottery". In 1937, Stalin's purges reached their peak and, in

Shostakovich's own words, "in Leningrad there probably wasn't a single family who hadn't lost someone, a father, a brother, or if not a relative, then a close friend. Everyone had someone to cry over, but you had to cry silently, under your blanket, so that no one would hear. Everyone feared everyone else, and the sorrow oppressed and suffocated us. It suffocated me too. I had to write about it, I felt that it was my responsibility, my duty. I had to write a requiem for all those who died, who had suffered."

The audience present at the premiere on 21 November 1937 at the Leningrad Philharmonic Hall sensed that they were witnessing something extraordinary: the standing ovation lasted half an hour but felt endless; the conductor, Yevgeny Mravinsky, waved the score high above his head.



Jana Šrejma Kačírková

A member of the ensemble at the Brno National Theatre since 2016, Jana Šrejma Kačírková appears in the roles of Violetta (*La traviata*), Donna Anna (*Don Giovanni*), Micaela (*Carmen*), the Vixen (*Cunning Little Vixen*), Juliette (*Three Fragments from Juliette*) and Elle (*La voix humaine*). She has given guest performances at the Prague National Theatre, the Slovak National Theatre in Bratislava and the South Bohemian Theatre in České Budějovice.

PULCINELLA

Thu **20** and Fri **21 May 2021**

Besední dům, 7:00pm

LUDWIG van BEETHOVEN

Symphony No. 2 in D major, Op. 36

IGOR STRAVINSKY

Pulcinella,
concert performance of the ballet

Kurt Azesberger tenor

Jana Hrochová mezzo-soprano

Tomáš Šelc bass-baritone

Filharmonie Brno

conductor **Dennis Russell Davies**



Filharmonie at Home 6

(tickets priced in CZK in three bands)

Pulcinella	400	350	300
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Beethoven's Second Symphony

Linked with Ludwig van Beethoven's (1770–1827) Second of his nine symphonies is the notion of his fateful loss of hearing: he wrote it in 1802, during his summer stay in Heiligenstadt, at a time when during his long walks he anxiously observed that his hearing was disappearing. Thus one of the many Beethovenian paradoxes came to be: immediately after finishing the symphony, which is in its entirety an expression of robust and joyful life force, he wrote his famous "Heiligenstadt Testament", a manifestation of deepest despair and farewell to life.

"O, you who think or declare me to be rancorous, morose and misanthropic, how unjust you are, and how little you know the secret cause of however I seem to you! [...] Alas! How could I proclaim the deficiency of a sense which ought to have been better tuned in me than in other men – a sense which I once possessed in the highest perfection, to an extent, indeed, that few of my profession ever enjoyed! [...] It was only art that withheld me. Ah, it seemed impossible to leave the world until I had produced all that I felt called upon to produce, and so I endured this wretched existence – truly wretched, an excitable body which a sudden change could throw from the best into the worst state. [...] Come, Death, whenever you want, I shall meet you bravely." – Ludwig van Beethoven: *The Heiligenstadt Testament*

...yet we know how it all ended up: Beethoven ultimately went totally deaf, but his creative powers remained intact, and he himself, though he often fought with Fate in his compositions until his death, soon became the foremost musical figure in the Austrian Empire, whose unprecedented outpourings his audiences and critics made every effort to understand.

Pulcinella

Igor Stravinsky (1882–1971) was one of the great composers who collaborated with Sergei Diaghilev's celebrated Ballets Russes in Paris; Stravinsky first wrote *The Firebird*, *Petrushka* and *The Rite of Spring* for them, and later accepted the challenge of writing a work based on musical

excerpts from the Italian Baroque composer G. B. Pergolesi and took his inspiration from Pulcinella – a burlesque character who resolved the classical theatrical plots using his wit, which, unlike that of a similar Czech dramatic character, Kašpárek, was often quite coarse. Also involved in the ballet were the designer Pablo Picasso and the choreographer Léo-nide Massine.

"Before attempting a task so arduous, I had to find an answer to a question of the greatest importance by which I found myself faced. Should my line of action with regard to Pergolesi be dominated by my love or by my respect for his music? Is it love or respect that urges us to possess a woman? Is it not by love alone that we succeed in penetrating to the very essence of a being? But, then, does love diminish respect? Respect alone remains barren, and can never serve as a productive or creative factor. In order to create there must be a dynamic force, and what force is more potent than love? To me it seems that to ask the question is to answer it." – Stravinsky's *Autobiography*

SHOSTAKOVICH: AUDACIOUS AND HUMOROUS

Sat **22 May 2021**

Besední dům courtyard, 5:00pm

DMITRI SHOSTAKOVICH

Anti-Formalist Rayok, a satirical chamber opera

Dennis Russell Davies Chairman

Miloš Štědroň I. S. Yedinitsyn

Stanislav Tesař A. A. Dvoikin

Mikuláš Bek D. T. Troikin

Jiří Zahradka Narrator

Vox Iuvenalis, Vox Senilis

The academic mixed choir "Pečman"

The male choir "Láska opravdivá"
and others

choir directors **Jan Špaček** and **Jan Ocetek**

Patrik Červák piano

directed by **Jiří Honzírek**

Sat **22 May 2021**

Besední dům, 7:00pm

WOLFGANG AMADEUS MOZART

Sonata for Two Pianos in D major, K 448

DMITRI SHOSTAKOVICH

Symphony No. 4 in C minor, Op. 43
arranged for two pianos by the composer

Dennis Russell Davies piano

Maki Namekawa piano

Special Concert 8

(tickets priced in CZK in three bands)

Shostakovich: Audacious and Humorous	350	300	250
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The Anti-Formalist Rayok

From the publisher: "The manuscript of this work was discovered in a drawer with excrement by the Candidate of Graceful Sciences, P. I. Opostylov. [...] Here is what Comrade Opostylov has written about this work. 'Having discovered the given manuscript in the drawer with excrement, I initially wanted to send it (the manuscript) back, i.e. to the drawer with excrement. However, underneath the

as a "panorama of the 1930s Soviet Union in sound". It is a panorama that is both imposing and horrifying, with elements of sarcasm and irony that are so typical of the composer. The work has had a complicated history, which is why it was only premiered 25 years after its composition. Concurrently with the orchestral score,



Maki Namekawa and Dennis Russell Davies

excrement that was stuck to the manuscript, I discovered an unfinished work of a vocal kind. This forced me to carefully remove the excrement from the manuscript. [...] The outstanding qualities of both the music and the text, force one to consider that we are dealing with an outstanding work. The composer has used the national creative traditions in a masterly fashion. The music integrates organically with the text, with its abundance of profound ideas. [...] The author, as it were draws us into the world of the Palace of Culture for a meeting, dedicated to the burning problems of contemporary society, and specifically that of the struggle of the realist tendency in music with that of the formalist. [...] Some time ago Comrade Opostylov, struggling to the left and to the right in accordance with the inspiring Party directives lost his balance and fell into the drawer with excrement."

Shostakovich's Fourth

Written in 1936, Dmitri Shostakovich's (1906–1975) *Symphony No. 4* has been characterised

Shostakovich created an arrangement for two pianos, which he privately performed with Mieczysław Weinberg in 1945. At around the same time, this transcription was published in Moscow in a limited print run; but it only reached broader musical circles thanks to a 2000 edition and a recording made five years later by Rustem Hayroudinoff and Colin Stone. The wife and husband piano duo Maki Namekawa & Dennis Russell Davies made their recording not long afterwards, in 2007. Their rendition reveals the musical power and concert-stage potential of this version, something that is not inherent to every similar reduction in sound to two pianos of the orchestral apparatus (the more so if this apparatus is as gigantic as it is for Shostakovich's *Fourth*).

MOZART'S CHILDREN

12th year, Tue **15** to Sun **20 June 2021**

Supported by the South Moravian Region and the city of Brno, the **Mozart's Children** project, run by the Filharmonie Brno together with the Elementary Arts School in Smetanova 8 as part of the festival of fun "Brno – a city in the middle of Europe", aims to entice youngsters of all ages into the fantastic world of music, giving talented pupils the opportunity to perform in front of a packed audience and helping the youngest ones to discover their own musical abilities and feelings for music – in short, to discover their musical selves.



The programme of Mozart's Children includes educational events that explore the musical perceptions of young listeners (workshops led by experienced tutors), public performances by young musicians from South Moravia's elementary arts schools (cimbalom bands, dance troupes, big bands, brass orchestras, etc.) in Brno's central square, náměstí Svobody; prestigious concerts at Besední dům, where young soloists present their art accompanied by the Filharmonie Brno; and a wealth of complementary events.

The highlight is a festive concert where the "young Mozarts" join the ranks of the Philharmonic and perform symphonic music together.

The up-to-date programme of the festival will be published on the Filharmonie Brno website: www.filharmonie-brno.cz.

Tickets go on sale at least a month before the beginning of the festival.

The programmes will include:

Tue **15 Jun 2021**

Besední dům, 6:00pm

CONCERT OF CHILDREN SOLOISTS WITH FILHARMONIE BRNO

children soloists TBC

Filharmonie Brno

conductor **Jiří Habart**

Accompanying event: a competition and sale of pictures on Mozartian themes by children of South Moravia's primary schools and elementary arts schools, in support of the *House for Julie* project.

Fri **18 Jun 2021**

Besední dům, 9:00am and 10:45am

CONCERTS FOR SCHOOLS

children soloists TBC

Filharmonie Brno

conductor **Adam Sedlický**

hosted by **Kristýna Drášilová**

and **Michaela Kulísková**

Sun **20 Jun 2021**

Janáček Theatre, 5:00pm

FESTIVE CONCERT OF MOZART'S CHILDREN

KRYŠTOF MAŘATKA

The Invisible Forest

ANTONÍN DVOŘÁK

The Wild Dove, symphonic poem, Op. 110

BOHUSLAV MARTINŮ

Who is the Most Powerful in the World?

ballet comedy in 1 act, H 133

Filharmonie Brno

and the **"young Mozarts"**

from arts schools

conductor **Robert Kružík**

narrator **Kryštof Mařatka**

Sat **19** and Sun **20 Jun 2021**

náměstí Svobody

CONCERTS BY ENSEMBLES FROM SOUTH MORAVIAN MUSIC SCHOOLS AT THE SQUARE

Family Series

Besední dům, 10:30am



Family Series

(tickets priced in CZK in three bands)

One concert	400	350	300
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1 Sat 24 Oct 2020

OPENING THE FIRST

presenters **Kristýna Drášilová** and **Josef Škarka**
direction **Rudolf Chudoba**
Filharmonie Brno
conductor **Chuhei Iwasaki**

2 Sat 5 Dec 2020

OPENING THE SECOND

presenters **Kristýna Drášilová** and **Martin Jakubíček**
direction **Rudolf Chudoba**
Filharmonie Brno
conductor **Robert Kružík**

3 Sat 13 Feb 2021

OPENING THE THIRD

presenters **Kristýna Drášilová** and **Vítězslav Mikeš**
direction **Rudolf Chudoba**
Filharmonie Brno
conductor **Robert Kružík**

4 Sat 6 Mar 2021

OPENING THE FOURTH

presenters **Kristýna Drášilová** and **a mystery guest**
direction **Rudolf Chudoba**
Filharmonie Brno
conductor **Chuhei Iwasaki**

5 Sat 24 Apr 2021

OPENING THE LAST

presenters **Kristýna Drášilová** and **Josef Škarka**
direction **Rudolf Chudoba**
Percussionists of Filharmonie Brno
Percussion Ensemble, Janáček Academy of Music and Performing Arts

Young Blood or Music from up close

Concert by members of the Filharmonie Brno Orchestra Academy and guests

Besední dům, 7:00pm



Young Blood or Music from up close

One concert

50 CZK

1 Wed **2 Dec 2020**

YOUNG BLOOD
or **MUSIC FROM UP CLOSE I**

2 Wed **17 Feb 2021**

YOUNG BLOOD
or **MUSIC FROM UP CLOSE II**

3 Wed **10 Mar 2021**

YOUNG BLOOD
or **MUSIC FROM UP CLOSE III**

4 Wed **12 May 2021**

YOUNG BLOOD
or **MUSIC FROM UP CLOSE IV**

The list of performers and programmes will be
available about a month before the concert.

→ For more: www.filharmonie-brno.cz

Jazz & World Music

Besední dům, 7:00pm



Jazz and World Music

(tickets priced in CZK in three bands)

One concert	400	350	300
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1 Mon 19 Oct 2020

OMER KLEIN TRIO: RADIO MEDITERAN

Omer Klein Trio:

Omer Klein piano

Amir Bresler drums

Haggai Cohen-Milo double bass

2 Wed 25 Nov 2020

MAREK NOVOTNÝ & EPOQUE QUARTET: FRESCO

Marek Novotný piano

Epoque Quartet:

David Pokorný violin

Vladimír Klánský violin

Vladimír Kroupa viola

Vít Petrášek cello

Adam Tvrďý guitar

Josefína Čermáková voice

Ondřej Štajnochr double bass

Jiří Slavíček drums

3 Thu 7 Jan 2021

AIRELLE BESSON & LIONEL SUAREZ

Airelle Besson trumpet

Lionel Suarez accordion

4 Tue 16 Feb 2021

YONATHAN AVISHAI TRIO: JOYS & SOLITUDES

Yonathan Avishai Trio:

Yonathan Avishai piano

Yoni Zelnik double bass

Donald Kontomanou drums

5 Tue 23 Mar 2021

EDMAR CASTANEDA & GRÉGOIRE MARET: HARP VS. HARP

Edmar Castaneda arpa llanera

Grégoire Maret harmonica

6 Wed 14 Apr 2021

DANIEL CASARES TRIO: GUITARRÍSIMO

Daniel Casares Trio:

Daniel Casares guitar

Carlos Grilo palmas

Sergio Aranda palmas,
flamenco dance

Concerts of Kantiléna children's choir

Besední dům (1, 2 and 4),
Cathedral of Saint Peter and Saint Paul (3)



Concerts of Kantiléna

(tickets priced in CZK in three bands)

Autumn Concert	180	150	120
Christmas Matinee	120	100	80
Traditional Christmas Concert	200		
Spring Concert	180	150	120

1 Sun 8 Nov 2020

Besední dům, 5:00pm

AUTUMN CONCERT

PETR EBEN,
ANTONÍN TUČAPSKÝ,
CTIRAD KOHOUTEK,
PAVEL JURKOVIČ,
OTMAR MÁCHA
ZDENĚK KRÁL

Magdalena, cycle of children's choirs
based on texts by Jiří Jelínek, *premiere*

Magdalenka, *Kantiléna*
and *Kantiléna*
choir directors *Veronika Novosádová*
and *Michal Jančík*

2 Sun 20 Dec 2020

Besední dům, 10:30am

CHRISTMAS MATINEE

PETR EBEN
Koledníci z Těšínska
STANISLAV CHUDOBA,
ALENA RIEGEROVÁ
Vánoční pohádka (Christmas fairytale)
ZDENĚK POLOLÁNÍK

Koledy
(Carols for one-voice and two-voice choir)

Magdalenka and *Kantiléna*
choir directors *Veronika Novosádová*
and *Michal Jančík*

3 Fri 25 Dec 2020

Cathedral of Saint Peter and Saint Paul,
Petrov, 4:00pm

TRADITIONAL CHRISTMAS CONCERT

JIŘÍ TEML

Gloria in excelsis Deo

(Christmas songs arranged for children's
choir, harp and percussion)

ZDENĚK POLOLÁNÍK

Koledy

(Carols for one-voice and two-voice choir)

OTMAR MÁCHA

Hej, Vánoce, dlouhý noce

(a suite of Christmas songs for children's
choir, percussion instruments, recorder
and strings)

Kantiléna and *Kantiléna*
choir directors *Veronika Novosádová*
and *Michal Jančík*

4 Sun 18 Apr 2021

Besední dům, 5:00 pm

SPRING CONCERT

PETR EBEN, ANTONÍN TUČAPSKÝ,
CTIRAD KOHOUTEK,
PAVEL JURKOVIČ, OTMAR MÁCHA
ZDENĚK KRÁL

*Bridge – Winter – What remained of
angel – Ashes*

four choirs on texts by Jan Skácel, *premiere*

TOMÁŠ PÁLKA

Bambulín

BOHUSLAV MARTINŮ

Opening of the Springs, cantata

Magdalenka, *Kantiléna*

and *Kantiléna*

choir directors *Veronika Novosádová*
and *Michal Jančík*

Concerts and tours in Czechia



23 Oct 2020, Brno
Cathedral of Saint Peter and Saint Paul, Petrov

DVOŘÁK Te Deum, Op. 103
DVOŘÁK Mass in D major, Op. 86
FIALA The Baptism of Saint Ludmila
Czech Philharmonic Choir Brno
Filharmonie Brno
conductor Petr Fiala

10 Nov 2020, Prague
O2 universum

KINGDOM COME: DELIVERANCE
music for the computer game
choir and performers
on historical instruments
Filharmonie Brno
conductor Jan Valta

3 Dec 2020, Brno
Besední dům

CONCERT FOR TEPLÁRNY BRNO
programmes TBC
Filharmonie Brno
conductor Robert Kružík

8 Jan 2021, České Budějovice
Metropol, House of Culture

TŘÍKRÁLOVÝ KONCERT
programmes TBC
Filharmonie Brno
conductor Leoš Svárovský

27 May 2021, Ostrava
The Leoš Janáček International Music Festival, House of Culture

JANÁČEK Sinfonietta
BERLIOZ Harold en Italie, Op. 16
José Adolfo Alejo Solís – viola
Filharmonie Brno
conductor Dennis Russell Davies

30 May 2021, Prague
The Prague Spring Festival
Rudolfinum

GLASS Symphony No. 12
Angélique Kidjo – voice
Filharmonie Brno
conductor Dennis Russell Davies

10 Jun 2021, Litomyšl
Smetana's Litomyšl Festival
Litomyšl Castle Courtyard

SMETANA Hakon Jarl, symphonic poem, Op. 16
RESPIGHI Pines of Rome, symphonic poem
DVOŘÁK Hussite Overture, Op. 67
KILAR Te Deum
Filharmonie Brno
conductor Lukasz Borowicz

Concerts and tours abroad

31 Aug – 6 Sep 2020, South Korea

2 Sep 2020 Seoul, 3 Sep 2020 Jinju,
4 Sep 2020 Daegu, 5 Sep 2020 Incheon

BEETHOVEN, DVOŘÁK

Soojin Han – violin
Ji Yeong Mun – piano
conductor Dennis Russell Davies

21–22 Sep 2020, Austria

Graz, Musikverein Graz

BEETHOVEN, DVOŘÁK, PÄRT

Maki Namekawa – piano
conductor Dennis Russell Davies

24 Sep – 4 Oct 2020, Germany

Füssen

30 Sep and 3 Oct 2020

WAGNER *Tristan and Isolde*

conductor Lothar Zagrosek

2 Oct 2020

concert and dress rehearsal

WAGNER, RACHMANINOFF, DVOŘÁK

Margarita Oganessian – piano
conductor Dennis Russell Davies

14–16 Oct 2020, Austria

Salzburg, Großes Festspielhaus
Salzburger Kulturtage

HAYDN, BRUCKNER, SMETANA,
CHOPIN, MARTINŮ, JANÁČEK

Aaron Pilsan – piano
conductor Dennis Russell Davies



17–18 Oct 2020, Germany

17 Oct 2020, Bayreuth,
Markgräfliches Opernhaus

18 Oct 2020, Schweinfurt,
Theater der Stadt

BEETHOVEN, HAYDN, DVOŘÁK

conductor Dennis Russell Davies

27–28 Oct 2020, Germany

27 Oct 2020 Frankenthal

28 Oct 2020 Cologne,
Kölner Philharmonie

BEETHOVEN, HAYDN, DVOŘÁK

conductor Dennis Russell Davies

7–19 Apr 2021, United Kingdom

8 Apr 2021 London, Cadogan Hall

9 Apr 2021 Cardiff, St David's Hall

10 Apr 2021 Basingstoke, The Anvil

11 Apr 2021 Norwich, Theatre Royal

12 Apr 2021 Middlesbrough, Town Hall

13 Apr 2021 Birmingham, Symphony Hall

15 Apr 2021 Hull, City Hall

16 Apr 2021 Sheffield, City Hall

17 Apr 2021 Leeds, Town Hall

18 Apr 2021 Edinburgh, Usher Hall

SMETANA, DVOŘÁK, JANÁČEK,
BEETHOVEN, RACHMANINOFF,
GLAZUNOV, ADAMS, HARLE

Lauren Zhang – piano
Jess Gillam – saxophones
conductor Dennis Russell Davies

6–7 May 2021, Slovakia

Bratislava, Slovak Philharmonic

GRIEG, DVOŘÁK, SMETANA

conductor Petr Altrichter

19 Aug 2021, Germany

Rheingau Musik Festival

DVOŘÁK

Czech Philharmonic Choir Brno
conductor Leoš Svárovský

Besední dům

Hire

Are you looking for an appropriate venue to organise a ball, a corporate party, a concert, a wedding reception or other cultural or social event? Why not choose the beautiful, neo-Renaissance Besední dům in the very centre of Brno?

Ranking among the city's most notable historical buildings, **Besední dům** was constructed in 1871–1873 to a design by the Viennese architect Theophil Hansen as a centre for Brno's cultural life, and is linked with the work of Leoš Janáček.

The Besední dům's pride is its **Neo-Renaissance Hall**, sought after for balls, concerts, conferences, large weddings and other ceremonies. After a hiatus of many years, it is now also hosting dance lessons for secondary-school students. The Hall can be joined to the **Small Hall**, linked by glass doors.

Beyond the Hall, other impressive rooms are available for hire. The attractive **Foyer** and **courtyard** can be used for a wedding ceremony or reception, a gathering over a glass of wine for VIP partners, exhibition openings and suchlike. The courtyard, dominated by a mature plane tree, is among Brno's most charming hideaways. The **Lounge** on the first floor, with its own balcony, offers an intimate venue for a private business meeting, press conference, drinks reception or small wedding ceremony. The **Hlaholna**, or choir rehearsal room, can be hired out for a lecture or seminar. The Besední dům also features a top-notch **recording studio**.

For more information about hire options, prices and recording-equipment specifications, please visit our website:
www.filharmonie-brno.cz.

Seating capacity according to arrangement

Concerts, conferences, seminars

	theatrical	school
Neo-Renaissance Hall	473	260
Lounge	35	30
Hlaholna	60	60

Balls, social events, weddings

	table	banquet
Neo-Renaissance Hall	120–300	400
Lounge	25	30
Small Hall	60	80
Foyer	80	120

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A new concert hall for Brno!



Konior Studio (POL), **Nagata Acoustics (US)**,
Architekti Hrůša & spol., Ateliér Brno (CZE)
– that is the makeup of the team who are designing
a new concert hall for Brno and its Filharmonie.

The team's chief designer is the Polish architect **Tomasz Konior**, who has been awarded many prestigious prizes and titles for his work. Working with him is the Brno-based architect **Petr Hrůša**, winner of a string of awards for architecture and a figure closely linked with the city. The chief acoustician is **Yasuhisa Toyota**, who has designed over 50 halls throughout the world.

An essential step on the way towards the new concert hall is the fact that we have managed to secure funding from the national budget.

 **Sál pro Brno**

www.salprobrno.cz

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B | R | N | O

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jihomoravský kraj

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Season Brochure

Filharmonie Brno

65th Concert Season

2020|2021

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