



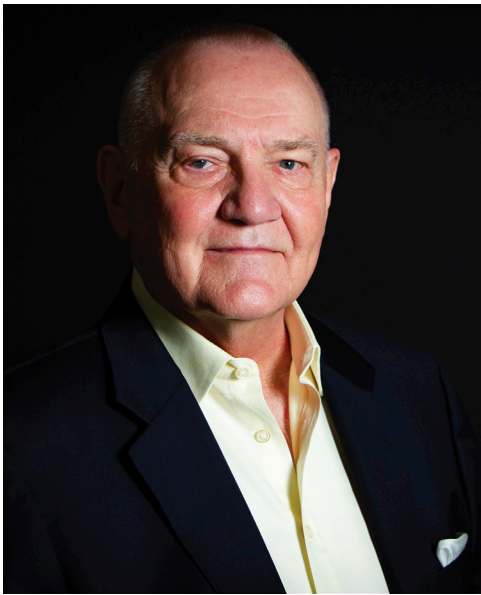
PALM SPRINGS
FRIENDS OF
PHILHARMONIC



2022-2023 SEASON

PRESIDENT'S MESSAGE

February 14, 2023



"Music is the divine way to tell beautiful, poetic things to the heart." — Pablo Casals

What a Valentine we have in store for tonight – an entire evening of mainstream romantic Bohemian music! All three composers express the rhythms, melodies, and harmonies of their homeland but their music is quite different in style. The river Elbe runs through Prague on its way through Germany to the North Sea and it serves as both the 19th Century highway through what is now Czechia and the scenic backdrop to the forested beauty of the country and its music. I hear the Elbe at times throughout all of tonight's concert.

Martinů's Sinfonietta "La Jolla" was commissioned in 1950 by the Musical Arts Society of La Jolla CA and is said to capture both his Bohemian background and the hurry of the modern world in California.

Leoš Janáček's "Taras Bulba" is a symphonic poem with a program based on a mythical but tragic Russian hero made up from a collection of historical persons. Read the program notes later in the program booklet for the storyline.

Dvořák's 6th Symphony was written for the Vienna Philharmonic in 1880 and was the first to bring him international fame. It has many references to Brahms, Beethoven and Czech folk tunes and many critics consider it his greatest composition.

We hope you enjoy tonight's concert by Filharmonie Brno.

A handwritten signature in black ink that reads "Dean Kauffman".

Dean Kauffman, President
Palm Springs Friends of Philharmonic

Cover Photo: The *Vieuxtemps Guarneri* was built around 1741 by renowned Italian instrument maker Giuseppe Guarneri. The violin is named for Belgian violinist Henri Vieuxtemps who owned it during the 19th century. The instrument has also been used by Yehudi Menuhin, Itzhak Perlman and Pinchas Zukerman. In 2012 it was sold to a private collector at an undisclosed price, but reportedly for more than \$16 million, representing at that time the largest sum every paid for a violin. The purchaser subsequently provided lifetime use of the instrument to American violinist Anne Akiko Meyers who performed on our series with San Diego Symphony.

Palm Springs Friends of the Philharmonic

PROUDLY PRESENT

Filharmonie Brno

Dennis Russell Davies, Chief Conductor & Artistic Director

Sponsored by Norman Forrester & William Griffin

February 14, 2023 at 7:30 pm

PROGRAM

BOHUSLAV MARTINŮ
(1890-1959)

Sinfonietta “La Jolla”, H. 328

(22 minutes)

Poco Allegro

Largo – Andante moderato

Allegro

Maki Namekawa, Piano Obbligato

LEOŠ JANÁČEK
(1854-1928)

Taras Bulba

(25 minutes)

The Death of Andrei

The Death of Ostap

The Prophecy and Death of Taras Bulba

— INTERMISSION —

ANTONÍN DVOŘÁK
(1841-1904)

Symphony No. 6 in D Major, Op. 60

(41 minutes)

Allegro non tanto

Adagio

Scherzo (Furiant) – Presto

Finale – Allegro con spirito

The US Tour of Filharmonie Brno is sponsored by the Brno City Municipality, South Moravian Region, Ministry of Culture Czech Republic, and EU Funds; organized in cooperation with the Tourist and Information Centre of Brno, and the LeosJanacek.eu.



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CZECH REPUBLIC



PROGRAMS AND ARTISTS SUBJECT TO CHANGE

AS A COURTESY TO THE CONDUCTOR AND ORCHESTRA ...

Please remain seated until the performers leave the stage at intermission and at the end of the program. Also, please do not applaud between movements of any musical composition. Friends of Philharmonic audiences are known for the warm and courteous welcome extended to visiting performers. Please help maintain this fine reputation. THANK YOU.

Photography and recording of any kind is strictly prohibited. Please remember to silence your cell phone.

Program Notes

Sinfonietta “La Jolla”, H. 328, for Chamber Orchestra and Piano

BOHUSLAV MARTINŮ

Born December 8, 1890, Polička, Czechoslovakia (now Czech Republic)

Died August 28, 1959, Liestal, Switzerland

The Sinfonietta “La Jolla” was commissioned by the Musical Arts Society of La Jolla, which—under the direction of Nikolai Sokoloff—presented a series of summer concerts in La Jolla from 1949 until 1968. One of the important achievements of the Society was its policy of commissioning and presenting a new composition each summer, and a number of distinguished composers—Harris, Rorem, Zador, Bolcom, Del Tredici, Creston, Dello Joio, and Surinach among them—wrote new works for these commissions. Czech composer Bohuslav Martinů—who had spent World War II in the United States—was asked for a piece for the summer of 1950. He set to work in January of that year on the Sinfonietta, completing it on March 21, 1950. Martinů was apparently unsure up to the last minute what to name this music: a photocopy of his manuscript score shows that the original title was *Intermezzo La Jolla*, but this has been crossed out with blue ink and corrected to read Sinfonietta “La Jolla.” The first performance, by the Orchestra of the Musical Arts Society, took place on August 13, 1950.

Martinů scored the Sinfonietta “La Jolla” for an orchestra of almost Mozartean proportions: piccolo, flute, two oboes, two clarinets, two bassoons, two horns, trumpet, timpani, percussion, piano, and strings. The piano part is unusually prominent, but this, in no sense, is a concerto. Rather, it is more a spirited orchestral *divertimento* that has an important part for piano within the orchestral texture. The Sinfonietta rings with that characteristic Martinů sound: high energy (even the slow movement seems to be in constant motion), complex contrapuntal writing, and a fondness for syncopation and sharp rhythmic accents.

The Sinfonietta is in three brief movements. The sonata-form *Poco Allegro* opens perkily with a dialogue between piano and winds, full of the flashing color of pizzicato, harmonics, and staccato piano. The strings’ soaring second subject is taken from the finale of Martinů’s Fifth Symphony (1946), where it in turn had been derived from a Czech folk tune, *Bolavá hlava*. Martinů recapitulates both themes in their entirety before the movement drives to a ringing close. A solemn introductory gesture leads to the two main themes of the *Largo*. The first is announced by the piano, and it is typical of Martinů’s writing for that instrument that his passage is unharmonized—the piano functions as a linear orchestral instrument here. A flowing violin melody forms the second subject, and a series of woodwind solos leads to a return of the opening gesture and a quiet close. A jaunty oboe tune opens the concluding

Allegro, and off the music goes, bristling with non-stop energy. As he approaches the end, Martinů breaks this busy rush with a noble string chorale, and then an extended passage for solo piano launches the sizzling dash to the cadence.

Martinů was a very quick worker, and usually he was content to forget about a piece as soon as he had completed it. The Sinfonietta “La Jolla,” however, was an exception. It is easily the most famous of the Musical Arts Society of La Jolla’s commissions (it has been recorded numerous times), and this music occupied a special place in its creator’s heart: late in life, he remembered it as one of his favorites among his works.

Taras Bulba, Rhapsody for Orchestra

LEOŠ JANÁČEK

Born July 3, 1854 in Hukvaldy, Austrian Empire (now Czech Republic)

Died August 12, 1928 in Moravská Ostrava, Czechoslovakia (now Czech Republic)

Has there ever been a more horrific piece of music than Janáček’s *Taras Bulba*? Across its 25-minute span, a father murders his son, one of the main characters is tortured and screams in pain as his enemies dance in joy before the spectacle, and the title character is nailed to a tree and burned to death. Virtually every minute of this music brings one more bloody horror, yet for Janáček this was heroic, optimistic music, and he made his intentions clear in a concise statement: “In it I celebrate a prophecy of Slavonicism.” Clearly there is a story behind all this, and it is complex.

In 1835 Nikolai Gogol published a novella loosely based on the historical figure of Taras Bulba, who had led Ukrainian Cossacks in a seventeenth-century revolt against the repressive Poles. Though he was killed in the course of the fighting, Taras Bulba—and Gogol’s depiction of him—have remained vivid in the popular imagination across the centuries: Hemingway is reported to have called *Taras Bulba* one of the ten greatest novels ever written, and it was the basis for an epic 1962 movie starring Tony Curtis and Yul Brynner. But Janáček was attracted to Gogol’s tale for reasons very different than Hollywood filmmakers.

When World War I broke out in 1914, Janáček was sixty years old. He was a respected but virtually unknown provincial composer, and—like Smetana and Dvořák before him—he was a passionate believer in the cause of Czech nationalism. Janáček saw in the Russian army a great hope: fellow Slavs, they would defeat the Germans and in the process liberate the Czechs from centuries of oppressive Hapsburg rule. In 1915 Janáček began work on a piece of music he at first referred to as a “Slavonic Rhapsody” that would depict the exploits of a great Slavic leader against foreign domination. By the

time Janáček completed the score on March 29, 1918, of course, the Russian army was no longer a player in World War I—the Communist Revolution had swept that nation and its army in an entirely different direction. But Janáček's Slavic nationalism was rewarded all the same: the republic of Czechoslovakia was proclaimed in 1918, three years before *Taras Bulba* was premiered on October 9, 1921 in Brno.

Janáček may have called this music a “rhapsody” but it is really a tone poem in which each of the three movements depicts the death of a main character. Andrei was Taras Bulba's younger son, who—like his brother Ostap—was called home by his father to take part in the fighting. While studying in Poland, however, Andrei had fallen in love with a young Polish woman, and—reunited with her during the siege of Dubno—he abandons his cause to fight for the Poles. His reward for this betrayal is death: his father tracks him down in battle, Andrei accepts his fate and kneels, and his father beheads him. The opening of the first movement depicts Andrei's love for the young Polish woman, and mournful solos for English horn, oboe, and violin suggest that his conscience is troubled even as he falls in love. The music gradually accelerates, and to the sound of ringing bells trombones make a fierce entrance—this music, associated with Taras Bulba himself, is menacing and overpowering. A brief reminiscence of the love music leads to the dramatic close.

In the second movement, Ostap has been captured by the Poles, who celebrate as he is tortured and executed. His father, disguised, manages to infiltrate the mob, and when Ostap screams out in pain, asking if his father is there, Taras Bulba shouts out encouragement to his dying son and then disappears into the crowd. Though this movement begins quietly, tensions build quickly, and Janáček depicts the celebration of the Poles with a wild mazurka accompanied by the sound of a triangle. Ostap's screams of pain are heard in the shrieks of an E-flat clarinet, and the movement concludes at the moment of his execution.

The final movement brings the death of Taras Bulba himself: the Poles capture him, nail him to a tree, and burn him to death. But even as the flames billow up around him Taras Bulba retains his composure and looks forward calmly to the triumph of his people's cause (this is “the prophesy of Slavonicism” that Janáček described as the essence of the music). Marked *Con moto*, the movement opens with dark premonitions. Trombones recall the music associated with Taras Bulba in the opening movement, and this rises to a climax as dramatic timpani strokes depict his being nailed to the tree. But now the mood changes sharply: organ, harp, and bells enter as Taras Bulba proclaims his faith in his people, the movement drives to a heroic climax, and Janáček's *Taras Bulba* comes to its conclusion on a violent final page that seems to mix equal measures of tragedy and triumph.

Symphony No. 6 in D Major, Opus 60, B. 112

ANTONÍN DVOŘÁK

Born September 8, 1841, in Nelahozeves, Austrian Empire (now Czech Republic)

Died May 5, 1904, in Prague, Austrian Empire (now Czech Republic)

In November 1879 Hans Richter led the Vienna Philharmonic in a performance of Dvořák's Third Slavonic Rhapsody. Dvořák, who was sitting with his friend Johannes Brahms at that concert, reported that the applause was so strong that he was called to the stage, and on the spot, Richter asked him for a new symphony. Dvořák wrote that symphony, which we know today as his Sixth, the following summer. He retreated to his summer home at Vysoká, and there—in the quiet forests and fields of the Czech countryside—he set to work on August 27, 1880. Dvořák was a fast worker: he had the symphony done by October 15th, Richter was enthusiastic about it, and Dvořák hoped that it would be performed that fall. But at this point awkward problems arose. The Vienna Philharmonic was a very conservative organization, and some of its members objected to playing works by Dvořák—a foreign composer—in successive seasons. Richter tried to keep this a secret from the composer, explaining the delay as the result of illnesses within his own family, and finally Dvořák gave up and asked permission to have the symphony premiered somewhere else. Adolf Čech led the Czech Philharmonic in the first performance on March 25, 1881 (which was, coincidentally, the day Béla Bartók was born), and the audience was so enthusiastic that the symphony's third movement had to be repeated on the spot. The Sixth was quickly performed throughout Europe, Theodore Thomas led the American premiere in New York in 1883, and Dvořák himself conducted it in London and St. Petersburg. Despite the awkwardness surrounding the premiere, Dvořák remained grateful to Richter and dedicated the symphony to him (and it should be noted that Richter himself eventually did conduct the Sixth Symphony).

Despite its successful launch, however, the Sixth Symphony has not held the stage in the way that Dvořák's final symphonies have. Those three symphonies—the dramatic Seventh, the lyrical Eighth, and the epic “New World”—have become regular features of our concert life, but the Sixth Symphony has so slipped into the shade that performances today are rare. Which is too bad, because this is an attractive piece of music, full of Dvořák's characteristic virtues: memorable themes, rhythmic energy, and a flair for the dramatic.

The Sixth has a very unassuming beginning, however. Over quietly-pulsing chords comes a gentle theme that has reminded many of the beginning of Brahms' Second Symphony, also in D major. Quickly comes another surprise: that gentle opening theme rises, takes on strength, and suddenly shows that it has some dramatic bite. Dvořák sets this off with the oboe's almost delicate second idea, and these will be the materials for this extended sonata-form movement. The movement is not as extended as it might be. Dvořák had originally written

in a repeat of the entire opening section, but when he was preparing his manuscript for publication, he made clear that he did not want this repeat to be taken, noting in the manuscript: "Once and for all, without repetition." The long development leads to a powerful coda and grand climax stamped out by trumpets and horns.

The subdued opening of the *Adagio* is deceiving, for this movement will erupt in great explosions of sound across its long span. Dvořák sets these off with some of his loveliest writing—this is a movement of extremes, from whispering lyricism to powerful outbursts. The third movement, the one that had to be repeated at the premiere, has always been the most popular in the symphony. Dvořák calls it a *Furiant*, an old Czech dance built on constantly-shifting meters, but as countless commentators have pointed out, Dvořák does not shift meters in this movement—the entire movement is in 3/4. He does, however, arrange his phrasing so that the stress often does not fall on the downbeat, and so this

music feels fresh and full of rhythmic surprises—it is fast (Dvořák's marking is *Presto*) and exhilarating to hear. The central episode, which slows down a little, features the silvery sound of the piccolo before accelerating back into the opening section.

The finale is another movement that has reminded many of Brahms' Second Symphony. In fact, Dvořák appears almost to have "lifted" the opening of this movement from the finale of Brahms' symphony: both begin quietly with themes of similar shape, and both soon explode with energy. But there are worse models than Brahms' Second, and there is enough authentic Dvořák here to satisfy any listener. Particularly exciting is the very ending, where racing strings propel this symphony to its conclusion on a series of D-major chords that should ring throughout the hall.

Program notes by Eric Bromberger

Dennis Russell Davies

Chief Conductor &
Artistic Director

Dennis Russell Davies' activities as opera and orchestral conductor, and as pianist and chamber musician, are characterized by an extensive repertory stretching from pre-Baroque to the latest music of our time. He is noted for exciting, well-structured concerts and for his close working relationships with a variety of composers such as Philip Glass, Arvo Pärt, John Cage, Aaron Copland, Thomas Larcher, William Bolcom, Heinz Winbeck, Lou Harrison, Luciano Berio, Laurie Anderson, Hans Werner Henze, Kurt Schwertsik, Balduin Sulzer, and Manfred Trojahn. Davies has recorded many of Philip Glass's operas and symphonies, notably the 5th symphony - dedicated to Davies. He premiered Glass's 10th symphony at a 2012 New Year's concert in Linz, and on Glass's 80th birthday in 2017 Davies premiered Glass's 11th symphony in Carnegie Hall.

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. Since 2018 Dennis Russell Davies has served as Artistic Director and Chief Conductor of the Filharmonie Brno. In the fall of 2020, he assumed the additional position of Chief Conductor of the MDR-Sinfonieorchester Leipzig.

After Davies' first appointments as Music Director of the St. Paul Chamber Orchestra (1972-1980) and Co-



Photo courtesy of Filharmonie Brno

Founder & Chief Conductor of the American Composers Orchestra (1977-2002), he has served as Principal Conductor & Classical Music Program Director of the Philadelphia Orchestra. Davies has also appeared as Guest Conductor in the United States with the New York Philharmonic, Chicago, Boston and San Francisco Symphonies, and Philadelphia and Cleveland Orchestras. Festival orchestras that Davies has led include Aspen Music Festival, the Cabrillo Festival of

Contemporary Music (Santa Cruz, CA; 1974-1990) and the Saratoga Music Festival. Since 2009, Dennis Russell Davies is a Fellow of the American Academy of Arts and Sciences.

In Europe, Davies has served as General Music Director of the Staatsoper Stuttgart, then Opera Bonn and the Beethovenhalle Orchestra, subsequently leading 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 (2002-2017), Davies inaugurated the new Linzer Musiktheater conducting the World Premiere of Philip Glass's opera "Spuren der Verirrten" ("The Lost"), commissioned for the occasion. Davies' regular European orchestral partners include the Gewandhaus Leipzig, the Royal Concertgebouw, as well as the Berlin Philharmonic, the Munich and Hamburg Philharmonics, Filharmonica della Scala, RAI National Symphony, St. Petersburg Philharmonic, and Bamberg Symphony.

He has conducted new productions at the Metropolitan Opera New York, the Lyric Opera of Chicago, the Opéra National de Paris, the Bayreuth and Salzburg Festivals,

the Hamburg and Bavarian State Operas, and Teatro Real Madrid – a total of more than 140 new productions by many of the theater world's most important stage directors. Recent opera engagements include multiple performances of "Salomé" and "Wozzeck" at the Vienna State Opera.

Dennis Russell Davies' extensive discography includes complete symphonies of Philip Glass, Bruckner, Haydn, and Arthur Honegger. Other notable recordings include Copland's Appalachian Spring with the St. Paul Chamber Orchestra (1979), for which he won a Grammy Award.

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. In September 2020 he assumed the position of Guest Professor at the Janáček Academy of Music and Performing Arts in Brno. Dennis Russell Davies 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.

Maki Namekawa

Piano Obligato

Maki Namekawa is a leading figure among today's pianists, bringing to audiences' attention contemporary music by international composers. As a soloist and a chamber musician equally at home in classical and repertoire of our time, she performs regularly at international venues such as Carnegie Hall and Lincoln Center New York, Musikverein Vienna, Barbican Center and Cadogan Hall London, Cité de la musique Paris, Philharmonie de Paris, Concertgebouw Amsterdam, BOZAR Bruxelles, Suntory Hall and Sumida Triphony Hall Tokyo, Salzburg Festival, Ars Electronica Festival, Musik-Biennale Berlin, Rheingau Musik Festival and Piano-Festival Ruhr. Maki Namekawa records and performs frequently for major radio networks in Austria, Germany, the Netherlands, Switzerland, France and USA. Orchestra engagements include Royal Concertgebouw Orkest Amsterdam, Münchner Philharmoniker, Bamberger Symphoniker, Dresdner Philharmonie, Bruckner Orchester Linz, Sinfonieorchester Basel, Filharmonie Brno, American Composers Orchestra, and Seattle Symphony.

In 2013, she performed the world premiere of the entire cycle of Philip Glass' 20 études for piano solo at Perth International Arts Festival under the participation of Glass himself, followed by concerts around the world in the US, Mexico, Brazil, Ireland, Scotland, Iceland, Sweden, Finland, Denmark, Slovakia,



Credit by Andreas H. Bitesnich

Poland, Germany and Japan. A double-CD of the complete Glass etudes has been released in 2014 by Orange Mountain Music, reaching number 1 on the iTunes Classic charts and receiving high praise in the categories "Performance" and "Recording" by BBC Music Magazine. In September 2017 Maki Namekawa presented the whole cycle of Glass etudes for the first time in Austria at the Ars Electronica Festival as a project "Pianographique" with real time visualization by Cori O'Leary.

In September 2018, Maki Namekawa released the piano version of Philip Glass' soundtrack "MISHIMA – A Life in Four Chapters" that depicts the life and death of the Japanese writer and political activist Yukio Mishima. The arrangement was especially crafted for her by Glass' long-term musical director Michael Riesman and features her crystal-clear technique. The recording was awarded the prestigious "Pasticcio Prize" by ORF – Austrian National Radio Broadcast. In June 2019, her other recording "Isang Yun | Sunrise Falling" was awarded Pasticcio Prize again.

In 2019 Philip Glass composed his first Piano Sonata especially for Maki Namekawa. She premiered the Sonata on July 4th, 2019, at Piano-Festival Ruhr in Germany in the presence of the composer. This Piano Sonata was commissioned by the Piano-Festival Ruhr, the Philharmonie de Paris and the Ars Electronica Festival. Namekawa's recording of the sonata was released in 2020 by Orange Mountain Music.

Together with her husband, the conductor Dennis Russell Davies, Maki Namekawa formed a piano duo in 2003 which regularly performs in leading venues in Europe and North America including the Piano Festival Ruhr, the Radialsystem in Berlin, the Salzburg Festival, the Ars Electronica Festival, the Lincoln Center Festival, the Morgan Library and "Roulette" in New York City, the Philips Collection in Washington, D.C., and the Other Minds Festival in California. Major works written for the Namekawa-Davies Duo include Philip Glass' "Four Movements for Two Pianos," "Chen Yi's "China West Suite," and Glass' "Two Movements for Four Pianos" (with Katia and Marielle Labèque) all commissioned by the Piano Festival Ruhr. In July 2017, Maki Namekawa, Dennis Russell Davies and Philip Glass received the Piano Festival Ruhr Award. In 2019 Japanese composer Joe Hisaishi composed for the Namekawa-Davies Duo a work for 2 pianos and chamber orchestra "Variation 57," premiered in Tokyo under the baton of the composer.

Maki Namekawa studied piano at Kunitachi Conservatory in Tokyo with Mikio Ikezawa and Henriette Puig-Roget. In 1994 she won the Leonid Kreutzer Prize. In 1995 she continued her studies with Werner Genuit and Kaya Han at Musikhochschule Karlsruhe, where she completed her diploma as a soloist with special distinction. She went on to perfect her artistry in Classical-Romantic repertoire with Edith Picht-Axenfeld, in contemporary music with Pierre-Laurent Aimard at Musikhochschule Köln, György Kurtág, Stefan Litwin and Florent Boffard.

Youth Education

The Palm Springs Friends of Philharmonic is proud to sponsor a robust youth education program. In addition to summer music camp and college music scholarships for local Coachella Valley youth, the Philharmonic provides financial support to the arts education program at the McCallum Theatre and other area music organizations, and free student tickets to our concerts. During the Covid shutdown, the Philharmonic created a special music emergency grant fund that awarded over \$60,000 to local schools for the purchase of musical instruments.

The Philharmonic also facilitates an instrument donation program, focused primarily on wind and string instruments, for local schools.

**JAMES
WORKMAN
MIDDLE
SCHOOL
MUSIC
STUDENTS**



Thank you
for a great
experience
at the camp
- Sofia R

Thank you for paying
I had a great time
in camp.
- Hafiq M.

Thank you for paying
for our time at camp!
- Miriya Liang
- Fox Bingham

Had a great time!
- Lailani Bolaños

Thank you for paying
that way I can have
a fun time over there!
- Karime Bon



Photo courtesy of Filharmonie Brno

Filharmonie Brno

The roots of the Filharmonie Brno go back to the 1870s, when the young Leoš Janáček endeavored to establish a Czech symphony orchestra in Brno. The works of the famous twentieth-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 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 Bělohlávek, Sir Charles Mackerras, Jakub Hrůša or Tomáš Netopil. Maestro Dennis Russell Davies was appointed the orchestra's new chief conductor and artistic director in 2018.

Since 2000 the Filharmonie Brno has been organizing the open-air summer festival at the Špilberk castle in Brno, and in 2012 has become the organizer 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 organizer 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 (former civic house), 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 of Tomasz Konior, Petr Hrůša and acoustician Yasuhisa Toyota.

Filharmonie Brno

Dennis Russell Davies, Chief Conductor & Artistic Director

FIRST VIOLINS

Pavel Wallinger*
Václav Zajíc
Olga Drápelová
Jan Vašta
Pavel Oračko
Renata Staňková
Hiroaki Matsui
Terezie Vargová
Kristýna Jungová
Barbara Tolarová
Kateřina Fukanová
Lukáš Mik
Tomáš Bařinka
Monika Grafová

SECOND VIOLINS

Bohumír Strnad
Miroslava Vážanská
Lenka Zichová
Antonín Formáček
Jakub Výborný
Jana Horáková
Filip Kostecký
Sakura Ito
Radoslav Havlát
Vilém Pavlíček
Jiří Víšek
Antonina Tyshko

VIOLAS

Petr Pšenica
Julian Veverica
Karel Plocek
Emil Machain
Tomáš Kulík
Martin Heller
Otakar Salajka
David Šlechta
Martin Jeriga
Josef Janda

CELLOS

Lukáš Polák*
Michal Greco
Lukáš Svoboda
Štěpánka Plocková
Radan Vach
Iveta Vacková
Katarína Madariová
Pavčina Jelínková

BASSES

Marek Švestka
Martin Sedlák
Miloslav Raisigl
Jaromír Gardoň
Barbora Opršalová
Dominik Sed'a

FLUTES

Martina Venc Matušinská
Petr Pomkla
Aneta Herková
František Kantor

OBOES

Barbora Trnčíková
Zdeněk Nádeníček
Martin Beneš
Pavel Korbička

CLARINETS

Lukáš Daňhel
Stanislav Pavlíček
Jiří Sedláček
Věra Drápelová

BASSOONS

Jozef Makarovič
Petr Hlavatý
Jana Košnářová
Jiří Jakubec

HORNS

Karel Hofmann
Nicolas Perez
Igor Michalík
Petr Chomoucký
David Ryšánek

TRUMPETS

Ondřej Jurčeka
Dávid Pollák
Petr Hojač
Jan Broda

TROMBONES

Pavel Debef
Pavel Šuráň
David Dubec
Šimon Pavlík

TUBA

David Křížek

TIMPANI

Lukáš Krejčí
Radek Tomášek

PERCUSSION

Petr Hladík
Maximilian Jopp

HARP

Vanda Šabaková

PIANOS

Veronika Jurčeková
Maki Namekawa

ORGAN/CELESTA

Veronika Jurčeková

**Concert Master*

FILHARMONIE BRNO

Marie Kučerová,
Orchestra Director
Pavel Šindelář,
Orchestra Manager
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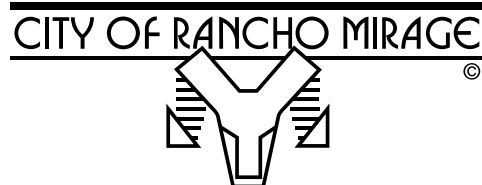
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