

PROMS[®]

P R A G U E

A decorative graphic consisting of several overlapping watercolor brushstrokes. The colors include a vibrant orange on the left, a deep forest green in the center, and a light sky blue on the right. The strokes have soft, feathered edges and are layered on top of each other, creating a textured, artistic effect.

JUNE 16 – JULY 21 / 2012



*Kaštitu
primátora hlavního města Prahy*

nad 8. ročníkem mezinárodního hudebního festivalu

Prague Proms

pořádaným Českým národním symfonickým orchestrem
v Praze ve dnech 16. června až 21. července 2012

přejímá

Doc. MUDr. Bohuslav Svoboda, CSc.

primátor

V Praze dne 1. února 2012

Dear fans of high-quality music.

I am extremely pleased that this is the eighth time when the Prague Proms Festival brings refreshing music to Prague to enrich it with a series of superior concerts.

The International Prague Proms Festival is one of the largest and most original festivals in our capital city: it is not afraid to experiment with the genre and its program is, as always, greatly varied. This year, the festival will be marked by several premieres. For example, the eighth year of the show will be visited for the first time by a world-renowned American jazz trumpeter and composer Nicholas Payton and one of the most respected jazz singers Kurt Elling.

The festival, which proudly bears the name of its inspiration – the London BBC Proms Festival - shows that summer music festivals do not always take place outdoors, but even today they can reach the audience with an offer of classical music in prestigious music halls.

Prague Proms bring to Prague just the style of music that suits summer. I wish you to enjoy it to the full.

Bohuslav Svoboda
Lord Mayor of Prague

HONORARY BOARD 2012

PRESIDENT

LIBOR PEŠEK

Chief Conductor
Czech National Symphony Orchestra

PATRON

BOHUSLAV SVOBODA

Lord Mayor of Prague

MEMBERS

RICHARD FUXA

Executive Director
Czech Outdoor

MGR. VLASTIMIL JEŽEK

Chairman of the board
of directors
Municipal House, a.s.

JITKA TEJNOROVÁ

Company Partner
Manager of Education
and Consultancy Projects
DMC Management Consulting

MARKÉTA ŠIMÁKOVÁ

Company Partner
Executive Director
DMC Management Consulting

PAVEL SLABÝ

CEO
JCDecaux

ROBERT KOLÁŘ

Member of Supervisory Board
KKCG

KAREL KŇAP, MBA

Head of Marketing
Mercedes Benz
Centrum Praha

JAN KÁBRT

Marketing Director
JCDecaux

JAN DOSTÁL

General Manager
H&Hotels Group

KAREL RŮŽIČKA

Pianist and Composer

LUKÁŠ HURNÍK

Director
Czech Radio Vltava

DAVID TOMAŠOVYCH

Managing Director
Zátiší Group, a.s.

BOHUMIL MAZAČ

Business Segment
CEO, ČEZ Prodej

ANDREA MORRICONE

Composer

ANDREW JAMIESON

IMG Artists, London

LALO SCHIFRIN

Composer, Pianist & Conductor

LUKÁŠ CHEJN

Guitar Player & Composer

JAN HASENÖHRL

General Manager
Czech National Symphony Orchestra

CONCERTS

TICKET SALE 

CZECH NATIONAL SYMPHONY ORCHESTRA
tel.: +420 267 215 388
ticket@cnso.cz
www.pragueproms.cz

Jazz Dock & Archa Theatre
ticket only on the spot

NICHOLAS PAYTON
Municipal House,
7:00 pm



JUNE 16

JAZZ EFERRÄTT
Žofín Garden, 8:00 pm




JUNE 20

MNOZIL BRASS
Municipal House,
7:00 pm



JUNE 24

PRAGUE PROMS OPEN
Jazz Dock, 6:00 pm



JUNE 27

MARTINU TRIO
Czech Museum of Music
7:00 pm



JULY 4

KURT ELLING
Žofín Garden, 8:00 pm




JULY 9

LENKA DUSILOVÁ
Mercedes Forum Praha
8:00 pm



JULY 12

NIGHT IN THE CATHEDRAL
Church of St. Barbara
7:00 pm



JULY 13

**DAGMAR PEČKOVÁ
LIBOR PEŠEK**
Municipal House, 7:00 pm




JUNE 28

LEOŠ
Archa Theatre, 8:00 pm




JUNE 30

HOLLYWOOD NIGHT
Municipal House,
7:00 pm




JULY 1

BROADWAY LIGHTS
Municipal House,
7:00 pm




JULY 3

NEW ORLEANS NIGHT
Žofín Garden, 8:00 pm



JULY 16

PRAGASÓN
Žofín Garden, 8:00 pm




JULY 17

GABRIELA MONTERO
Municipal House,
7:00 pm



JULY 18

DEATH IN THE OPERA
Municipal House,
7:00 pm



JULY 21

MUNICIPAL HOUSE
JAZZ DOCK
ŽOFÍN GARDEN
ST. BARBARA'S CHURCH IN KUTNÁ HORA
MERCEDES FORUM PRAHA
ARCHA THEATRE
CZECH MUSEUM OF MUSIC

CONCERT VENUES

Smetana Hall is traditionally the home of the Prague Proms festival. You can also visit other beautiful places and venues as e.g. Saint Barbara Church in Kutná Hora, or Czech Museum of Music.

MUNICIPAL HOUSE, SMETANA HALL

Náměstí Republiky 5, Praha 1
The Municipal House, a national cultural landmark, is among the most significant Art Nouveau buildings in Prague. It is located in the very centre of Prague, directly neighbouring the Powder Gate.

The most significant Czech painters and sculptors of the time participated in the decoration of the Municipal House. That list included: Jan Preisler, Mikoláš Aleš, Max Švabinský, František Ženíšek, Ladislav Šaloun, Josef Mařatka, Josef Václav Myslbek, Alfons Mucha.

Since the very beginning, the Municipal House has been a multifunctional building. The halls and lounges are used to arrange conventions, conferences, concerts, balls and fashion shows. They are accessible to the general public only in the form of commented tours.

In the years 1994 - 1997 the Municipal House underwent a technically and financially demanding restoration. When it was re-opened, it once-again became a significant social and cultural centre.

www.obecni-dum.cz

JAZZ DOCK

Janáčkovo nábřeží 2 (náplavka), Praha 5 - Smíchov

A new stage on the Prague's music scene, Jazz Dock offers not only the newly-built modern building, but also a rare program concept. The variability of the indoor and outdoor areas allow more chamber-like concerts to be held for specific audiences, comfortably seated in arm chairs, enjoying the delightful combination of great music, delicious food and drinks, and astonishing outside scenery. The club emphasizes genre diversity, offering big portions of jazz, blues, jazz rock, or latest jazz trends to various audiences.

www.jazzdock.cz

ŽOFÍN GARDEN

Slovanský ostrov, Praha 1

Located on quiet Slovansky Island, Žofín Garden restaurant boasts one of the best locations in Prague, especially for a romantic riverside dinner. The handicap-accessible restaurant is situated in the covered open-air terrace of Zofin Palace and features a welcoming atmosphere complete with lush potted plants, comfortable seats and tables, a children's corner with playground with direct access from the restaurant, and adjacent rowboat rental. Capacity 200

www.zofingarden.cz

ST. BARBARA'S CHURCH, KUTNÁ HORA

St. Barbara's Church is the second most visited church in the Czech Republic. It has always been a symbol of the town and still is the most famous Kutna Hora building. It is considered to be the most original cathedral-type church in Europe with a ring of chapels around the main altar. Also the view of the outer decorations is stunning. The building has become an expression of former wealth and power of the town.

www.khfarnost.cz

MERCEDES FORUM PRAHA

Daimlerova 2, Praha 4 - Chodov

The multi-purpose hall of the Mercedes-Benz Centre is a unique venue to host concerts and other cultural events.

www.mercedesforum.cz

ARCHA THEATRE

Na Poříčí 26, Praha 1

A centre for contemporary stage art without regard to barriers of genre and a place for international confrontation of stage art.

www.archatheatre.cz

CZECH MUSEUM OF MUSIC

Karmelitská 2/4, Praha 1

The Czech Museum of Music is located in the former Baroque church of St. Mary Magdalene, built in the 17th Century.

The reconstruction blends early Baroque church architecture with modern design techniques. The grandiose assembly hall has been revitalised, its stonework gleams once more and lighting brings out the intricate aspects of the building.

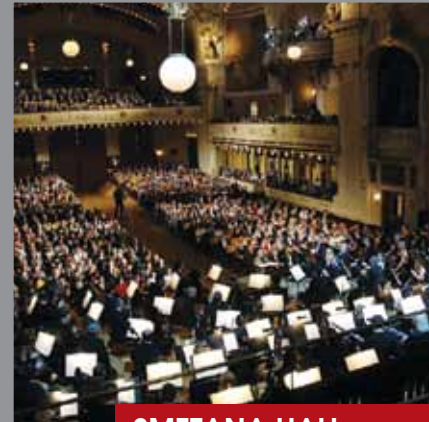
The Czech Museum of Music occasionally presents classical concerts and operas in the assembly hall. As the building was previously a Baroque church, the high ceilings deliver excellent acoustics.

www.nm.cz/ceske-muzeum-hudby





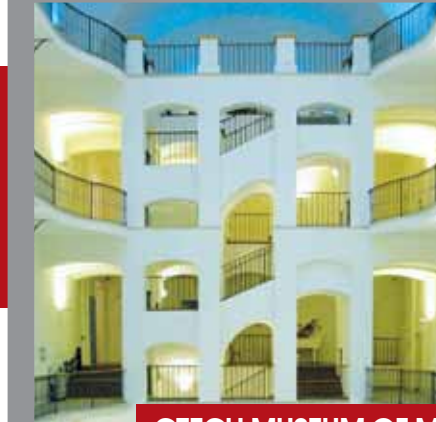
MUNICIPAL HOUSE
Náměstí Republiky 5, Praha 1



SMETANA HALL
Municipal House



JAZZ DOCK
Janáčkovo nábřeží 2, Praha 5



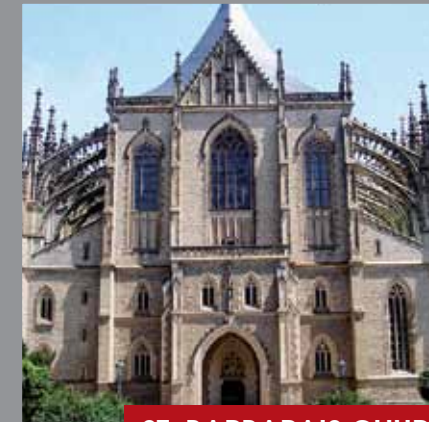
CZECH MUSEUM OF MUSIC
Karmelitská 2/4, Praha 1



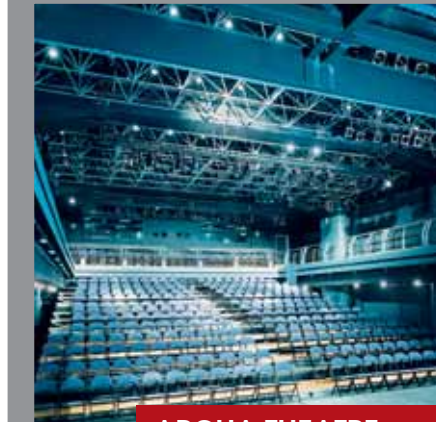
MERCEDES FORUM PRAHA
Daimlerova 2, Praha 4



ŽOFÍN GARDEN
Slovanský ostrov, Praha 1



ST. BARBARA'S CHURCH
Kutná Hora Town



ARCHA THEATRE
Na Poříčí 26, Praha 1



JUNE 16 AMERICAN NIGHT VOL. 4

NICHOLAS PAYTON

MUNICIPAL HOUSE, SMETANA HALL, 7:00 PM

CZECH NATIONAL SYMPHONY ORCHESTRA

STEVEN MERCURIO - CONDUCTOR

NICHOLAS PAYTON BAND

NICHOLAS PAYTON - TRUMPET

PROGRAM

NICHOLAS PAYTON

Black American Symphony for Jazz Quartet and Symphony Orchestra

(WORLD PREMIERE dedicated to Prague Proms)

— INTERVAL —

LEONARD BERNSTEIN

Candide, Overture

GEORGE GERSHWIN

An American in Paris, Tone Poem



NICHOLAS PAYTON

is the embodiment of every trumpet player who came before him, and he leads the way for all who follow. Hailed as a virtuoso before he was even out of high school, his maturation as a prodigious talent has earned him praise as one of the most important artists of our time. In 1994, Nicholas Payton made his recording debut as a leader with *From This Moment* (Verve), where he was immediately recognized as a “young lion”. Since then, Payton has consistently committed himself to developing a distinct voice beyond the strict labels that fans and critics alike have sought to pin on him. He says: “As a musician, as an artist, you’re always trying to zero in on the bull’s eye as a means of becoming a better version of yourself. I’ve been able to find the kind of music that’s more inclusive of all of my life. The approach and the ideas of my music have become more singular, more cohesive. I have no agenda in terms of a specific genre or style, only to be true to who I am.” Nicholas Payton was born September 26, 1973, in New Orleans, Louisiana, into a musical family. Encouraged by his mother, a pianist and vocalist, and his father the legendary bassist, composer and educator Walter Payton, Nicholas showed talent for music at a very early age. He received his first trumpet at age four and by age nine was sitting-in with local bands including the Young Tuxedo Brass Band. By the age of 12 he was a member of the All Star Brass Band that performed and toured extensively. As he grew up and studied, Nicholas successfully learned how to play several instruments including but not limited to the trumpet. He is an accomplished pianist, bassist, drummer, and plays tuba, trombone, clarinet and saxophone, et al. During his high school years, Payton attended the New Orleans Center for Creative Arts to study with Clyde Kerr Jr. and after graduation attended the University of New Orleans where he studied with Ellis Marsalis. Nicholas has toured with scores of musicians including Clark Terry, Marcus Roberts, Ray Brown, Elvin Jones, and Roy Haynes and many more. He has also performed and recorded with many musicians representing a multitude of musical genres from jazz, R&B, and hip-hop and is credited on well over 120 recordings as a composer, arranger, special guest or sideman. As a leader, Nicholas has recorded 8 albums under his own name including *Doc Cheatham* and *Nicholas Payton*—a 1997 GRAMMY® award-winning collaboration with the legendary trumpeter. He also released *Dear Louis*, *Nick & Night*, *Gumbo Nouveau*, *Sonic Trance*, *Payton’s Place*, and *Into The Blue*.

Payton says in reference to both his music and his life that he has finally arrived “most solidly in a place where I’m coming to terms with who I am. I’ve weeded out those things that don’t feel right for me. I’m not out to try to impress and I’m not worried that what I play is going to upset some people. I want to write and play music that speaks for me and means something to me and that I feel passionate about.” To that end, Nicholas has recently completed his 9th recording as a leader. *Bitches* is a bold autobiographical solo masterwork, released on his own imprint, BMF Productions in partnership with Independent label and distributor, In and Out Records (Digital Release 10/4/11 – Street Date: 11/8/11). *Bitches* is a love story that musically chronicles the joys and heartbreak of relationship. A provocative and breakthrough recording on many levels, Nicholas played every instrument, composed all the songs, wrote all the lyrics, produced each track, and sings and plays trumpet throughout. He is accompanied by special guest vocalists Cassandra Wilson, Esperanza Spalding, N’Dambi, Chinah Blac and Saunders Sermons. Payton explains of the album’s concept: “The idea was to express how mature men feel in a relationship when things don’t work out. It’s actually a very vulnerable record... a love record essentially. The title might suggest something else to people, but none of the lyrical content is derogatory.” In speaking about the 16 songs on *Bitches*, Nicholas continues by expressing that: “To me, the whole point of life is to be in a relationship, with one’s self and with other people. Without that mirror of relationship, we can’t discover who we truly are. My mission is to constantly define and redefine who I am and what I am...to try to be better and to live the things I believe and say. That’s not an easy road, but to me that’s the only way to live.” If it sounds like Nicholas Payton is a genius musician, a gifted composer and producer, a skilled astute writer and sometime social provocateur, and a shrewd businessman, he is all that, and more. His craft and artistry defy all restrictions leaving little that he cannot do and so it’s clear that Nicholas is rooted in more than just traditions. Recent News: Nicholas Payton will serve as Distinguished Artist and Visiting Lecturer at Tulane University for the 2011/2012 academic year.

LEONARD BERNSTEIN (1918 - 1990)

The multitalented icon of American music, Leonard Bernstein, enjoyed his career as one of the most renowned conductors ever, but also astonished the world as a composer. The *West Side Story* and also his symphonic works are con-

sidered probably most favourite of his compositions, yet they’re not the only Bernstein’s great pieces. One of his most popular and enduring score is undoubtedly the opera *Candide* (the New York premiere in 1956; Czech premiere, Brno in 1980). With his musical language comprised of a very strong sense of rhythm and modern melodic line, Bernstein designated *Candide* a comic operetta. He composed the work based on a book entitled *Candide* or *Optimism* by Voltaire, satirizing the optimism promoted by the philosophers of the day. In 1953, the playwright Lillian Hellman proposed to Bernstein that they adapt this novel for the musical theater. The composer himself is the author of some of the texts.

The plot in short depicts the life of **Candide** who during his travels has many misadventures and endures many hardships and pains. Impressed into the Bulgarian army, he discovers the horrors of war. He is ordered flogged by officers of the Inquisition. He discovers wealth and loses it. He experiences years of wandering both on a desert island and in the forest separated from his beloved. The belief of *Candide* and his teacher, Pangloss, that “everything is for the best in this best of all possible worlds” helped the hero survive.

GEORGE GERSHWIN (1898 - 1937)

Gershwin’s trip to Paris in 1928 inspired him to compose **An American in Paris**, tone poem evoking the sights and energy of the French capital. The whole piece, in fact, is an imaginative marvel, with surprises around every corner during day and night.

STEVEN MERCURIO

is an internationally acclaimed conductor and composer whose musical versatility encompasses the symphonic and operatic worlds. For five years, he was Music Director of the Spoleto Festival and Principal Conductor of the Opera Company of Philadelphia. Maestro Mercurio is also a sought after collaborator for many award winning recordings, arrangements and film projects. For the stage, he has conducted more than 45 different operas in six different languages. His engagements have taken him to many of the world’s best loved opera houses including the Teatro dell’Opera, Roma, Teatro Bellini, Catania, Teatro Filarmonico, Verona, Teatro Regio, Torino, Théâtre de la Monnaie in Brussels, Bonn Opera, Teatro Massimo, Palermo, English National Opera as well as the American opera companies of San Francisco,

Washington, Philadelphia, Seattle, Detroit, Opera Pacific, Florida Grand, Pittsburgh, Dallas, and Cincinnati. His symphonic appearances have included the London Philharmonia, London Philharmonic, London Sinfonietta, Vienna SO, Luxembourg, New Jersey SO and the Sacramento and San Diego SO in addition to his own Spoleto Festival Orchestra. He has conducted opera and symphonic pieces for several telecasts including the “Christmas in Vienna” series with the Vienna SO for Sony Classical highlighted by the 1999 concert featuring “The Three Tenors” - Carreras, Domingo and Pavarotti. He also recorded a number of acclaimed recordings featuring compositions by Wynton Marsalis, Patrick Doyle and Edgar Meyer, or a Grammy Award winning CD with Chick Corea. As a composer, Steven Mercurio’s compositions include songs, chamber works, and pieces for large orchestra.

As a composer, Maestro Mercurio’s compositions include songs, chamber works, and pieces for large orchestra. “For Lost Loved Ones,” was given its world premiere by Zubin Mehta and the New York Philharmonic Orchestra. Maestro Mercurio is an acclaimed and sought after arranger. He has created arrangements for a wide array of artists, including Andrea Bocelli, Fabio Armiliato, Carl Tanner, Ben Heppner, Bryn Terfel, Marcello Giordani, Secret Garden and Sting. www.stevenmercurio.com





JUNE 20

JAZZ EFTERRÄTT

ŽOFÍN GARDEN, 8:00 PM

LUKÁŠ CHEJN – GUITAR
MARTIN PLACHÝ – ALTO SAXOPHONE
JAN VEVERKA - TROMBONE
TOMÁŠ UHLÍK – BASS GUITAR
PETR BENEŠ – KEYBOARD / PIANO
ONDŘEJ POMAJSL – DRUMS

JAZZ EFTERRÄTT

With their latest album entitled 2011, Jazz Efterrätt gets further than a mere date can express. Their enthusiasm, creativity and interpretation qualities have brought them a unique vigorous sound of their almost exclusively own compositions. The six jazz musicians standing on stage in front of you are not going to let you catch your breath. In need of dancing, and singing with the band this experience will sweep you away. In Swedish the meaning of Efterrätt is the icing on the cake. In this case the icing would have to overlay the whole cake.

PROMS
PRAGUE



PROMS[®]
P R A G U E



Only a couple of weeks ago they all got together to celebrate the 19th anniversary of the group's foundation – what a frolicsome shouting and cheering it was! Well, how it all began still reads like a fairy tale: a long time ago, in the year 1992, at the tavern of Mr Josef Mnozil, the owner with his Bohemian roots, at Seilerstätte in the 1st Vienna district. Since the music conservatory was right vis-à-vis Mr Mnozil's inn, what better place to hang out and strike up than “chez” Mr Mnozil... and the rest is history – as is the name of which Mr Mnozil had always been very proud. Hey, after all they were called the «Monty Pythons of Music» more than just once. Again only recently, as a matter of fact. At any rate, these seven insane-cool brass players did indeed accomplish quite something during almost twenty years: a lot of hilarious concerts in 30 countries and of course the first operetta of the 21st century! Followed by a grand opera for the Salzburg Festival (the opus entitled

JUNE 24

MNOZIL BRASS

MUNICIPAL HOUSE, SMETANA HALL, 7:00 PM

THOMAS GANSCH - TRUMPET “GANSCHHORN”

ROBERT ROTHER - TRUMPET

ROMAN RINDBERGER - TRUMPET

LEONHARD PAUL - TROMBONE & BASS TRUMPET

GERHARD FÜSSL - TROMBONE

ZOLTAN KISS - TROMBONE

WILFRIED BRANDSTÖTTER - TUBA

«Irmingard» had been presented in that legendary summer 2008!). They also have composed a suite for orchestra and themselves in the meantime. But seriously: It is currently almost impossible to find a group of musicians being committed to the pledge of the secrets of music theater in a comparable degree as Mnozil Brass is. They are the only ones acting their own orchestra, ballet, chorus and ensemble of soloists – all at the same time. Those seven musicians of Mnozil Brass manage all that without any apparent effort what many an opera director wouldn't even dare to hope in his wildest fantasies. Greed won't fail to appear, you bet. But forget about it. Speaking of secrets: currently, it's all about Blofeld. Presumably one of the last secrets of applied brass music. Perhaps it is one of the really grand and important mysteries of mankind. But why in heaven's name Blofeld? Mnozil Brass will unravel it. Right with us. A celebration!



PROMS
PRAGUE

JUNE 27

PRAGUE PROMS OPEN

JAZZ DOCK, 7:00 PM

GADREW WAY

BRIAN SEEGER & ALEX BOSWORTH (USA)

MARTIN BRUNNER TRIO

MIROSLAV HLOUCAL QUARTET

ONDŘEJ ŠTVERÁČEK & ERIC DOELMAN QUINTET (CZ/NL)

Entitled Prague Proms Open, the collaboration between Prague Proms and the Jazz Dock continues in its second year. Presenting five young, and progressive groups the show will start at 7:00 PM.





PROMS
PRAGUE

JUNE 28

DAGMAR PECKOVÁ & LIBOR PEŠEK

MUNICIPAL HOUSE, SMETANA HALL, 7:00 PM

CZECH NATIONAL SYMPHONY ORCHESTRA
LIBOR PEŠEK - CONDUCTOR
DAGMAR PECKOVÁ - MEZZO

PROGRAM

MAURICE RAVEL

Shéhérazade, three songs on verses by Tristan Klingsor

MAURICE RAVEL

Pavane for a Dead Princess

GUSTAV MAHLER

Song Cycle on poems written by Friedrich Rückert

— INTERVAL —

LUDWIG VAN BEETHOVEN

Symphony No. 5 in C minor, Op. 67

I. Allegro con brio II. Andante con moto III. Allegro IV. Allegro



MAURICE RAVEL (1875 - 1937)

One of France's greatest composers, Maurice Ravel, had inherited the interest towards Spanish music through his mother. He linked this inspiration with French tradition, and though his music is so colorful we can hardly classify it as purely impressionistic. His compositions bear a bright me-

SHÉHÉRAZADE

le titre de trois poèmes sur des vers de Tristan Klingsor

ASIE

Asie, Asie. Asie!

Vieux pays merveilleux des contes de nourrice

Ou dort la fantaisie comme une impératrice

En sa forêt emplie de mystère.

Asie, je voudrais m'en aller avec la goélette

Qui se berce ce soir dans le port,

Mystérieuse et solitaire,

Et qui déploie enfin ses voiles violettes

Comme un immense oiseau de nuit dans le ciel d'or.

Je voudrais m'en aller vers des îles de fleurs

En écoutant chanter la mer perverse

Sur un vieux rythme ensorceleur.

Je voudrais voir Damas et les villes de Perse

Avec les minarets légers dans l'air.

Je voudrais voir de beaux turbans de soie

Sur des visages noirs aux dents claires;

Je voudrais voir des yeux sombres d'amour

Et des prunelles brillantes de joie

En des peaux jaunes comme des oranges;

Je voudrais voir des vêtements de velours

Et des habits à longues franges.

Je voudrais voir des calumets entre des bouches

Tout entourées de barbe blanche;

Je voudrais voir d'après marchands aux regards louches,

Et des cadis, et des vizirs

Qui du seul mouvement de leur doigt qui se penche

Accordent vie ou mort au gré de leur désir.

Je voudrais voir la Perse, et l'Inde, et puis la Chine,

Les mandarins ventrus sous les ombrelles,

Et les princesses aux mains fines,

Et les lettrés qui se querrellent

lodic contour and rhythm, but also great instrumentation.

Beyond his probably most famous Boléro, many of his works are fascinating including the superb concertos for the orchestra and piano, operas and songs.

Sur la poésie et sur la beauté;

Je voudrais m'attarder au palais enchanté

Et comme un voyageur étranger

Contemple à loisir des paysages peints

Sur des étoffes en des cadres de sapin

Avec un personnage au milieu d'un verger;

Je voudrais voir des assassins souriant

Du bourreau qui coupe un cou d'innocent

Avec son grand sabre courbé d'Orient.

Je voudrais voir des pauvres et des reines;

Je voudrais voir des roses et du sang;

Je voudrais voir mourir d'amour ou bien de haine.

Et puis m'en revenir plus tard

Narrer mon aventure aux curieux de rêves

En élevant comme Sinbad ma vieille tasse arabe

De temps en temps jusqu'à mes lèvres

Pour interrompre le conte avec art ...

LA FLUTE ENCHANTÉE

L'ombre est douce et mon maître dort,

Coiffé d'un bonnet conique de soie

Et son long nez jaune en sa barbe blanche.

Mais moi, je suis éveillée encore

Et j'écoute au dehors

Une chanson de flûte ou s'épanche

Tour à tour la tristesse ou la joie.

Un air tour à tour langoureux ou frivole,

Que mon amoureux chéri joue.

Et quand je m'approche de la croisée

Il me semble que chaque note s'envole

De la flûte vers ma joue

Comme un mystérieux baiser

L'INDIFFÉRENT

Tes yeux sont doux comme ceux d'une fille,

Jeune étranger,

Et la courbe fine

De ton beau visage de duvet ombragé

Est plus séduisante encore de ligne.

Ta lèvre chante sur le pas de ma porte

Une langue inconnue et charmante

GUSTAV MAHLER (1860 - 1911)

lived only 51 years. Nevertheless, during his short live he produced an immense oeuvre of compositions. But the number of his works does not astonish us so much as their eloquence and their extent. Nine completed symphonies (the tenth remained unfinished) - the duration of many of them up to 1,5 hours and often requiring huge instrumental and vocal forces - form the foundations of his inheritance. Other most significant works include his song cycles, as e.g. The Song of the Earth, and cantatas. Besides his career as a composer, Mahler was one of the most respected conductors of his time. The musical public saw him as a superb opera and orchestral conductor in many renowned houses including the Vienna Court Opera, or the Metropolitan Opera in New York. Mahler was just as passionate about conducting as he was about composing, and though his methods were often criticized, his exceptional abilities were well-known. We may also be pleased with Mahler's links to the Czech lands. Above all, he was born in Kalíšťe u Humpolce, Bohemia, schooled in Pra-

FÜNF LIEDER NACH FRIEDRICH RÜCKERT

LIEBST DU UM SCHÖNHEIT?

Liebst du Schönheit? O nicht mich liebe!

Liebe die Sonne, sie trägt ein goldenes Haar!

Liebst du um Jugend? O nicht mich liebe!

Liebe den Frühling, der jung ist jedes Jahr!

Liebst du um Schätze? O nicht mich Liebe!

Liebe die Meerfrau, sie hat viel Perlen klar!

Liebst du um Liebe? O ja, mich liebe!

Liebe mich immer, dich lieb` ich immerdar!

Comme une musique fausse ...

Entre! Et que mon vin te réconforte ...

Mais non, tu passes

Et de mon seuil je te vois t'éloigner

Me faisant un dernier geste avec grâce

Et la hanche légèrement ployée

Par ta démarche féminine et lasse ...

gue and Jihlava, Moravia, and for a short time he ran the Opera in Olomouc and the New German Theatre in Prague. It would not be entirely correct, however, to derive from the above mentioned that Mahler was a Czech composer. He spoke German, asserted himself mostly in German-speaking countries, and did not embody any significant nationalism in his pieces. After all, Bohemia was part of the Austrian Monarchy. However, more important was Mahler's Hebrew origin. From this, he experienced many troubles both among the Czech and German population. As an artist, his fate lay in the eternal fight for the existence and understanding as well as a wandering Jew's eternal pilgrimage: He held conducting posts in Ljubljana, Olomouc, Kassel, Prague, Leipzig, Budapest, Hamburg, Vienna and New York. Partially, certain nostalgia in Mahler's music and omnipresent homesickness may spring from this fact, as may his longing to overcome hardships, to touch the highest peaks of spirit, and not to be scared of being monumental.

Blicke mir nicht in die Lieder

Blicke mir nicht in die Lieder!

Meine Augen schlag` ich nieder,

Wie ertappt auf böser Tat.

Selber darf ich nicht getrauen,

Ihrem Wachsen zuzuschauen.

Blicke mir nicht in die Lieder!

Deine Neugier ist Verrat!

Bienen, wenn sie Zellen bauen,

Lassen auch nicht zu sich schauen,

Schauen selbst auch nicht zu.

Wenn die reichen Honigwaben

Sie zu Tag gefördert haben,
Dann vor allen nasche du!
ICH ATMET` EINEN LINDEN DUFT
Ich atmet` einen linden Duft!
Im Zimmer stand ein Zweig der Linde,
ein Angebinde von lieber Hand.
Wie lieblich war der Lindenduft,
Wie lieblich ist der Lindenduft,
Das Lindenreis brachst du gelinde!
Ich atme leis im Duft der Linde,
Der Liebe linden Duft.

UM MITTERNACHT
Um Mitternacht hab ich gewacht
Und aufgeblickt zum Himmel,
Kein Stern vom Sterngewimmel
Mir Trost gebracht um Mitternacht.
Um Mitternacht hab ich gedacht
Hinaus in dunkle Schranken.
Es hat kein Lichtgedanken
Mir Trost gebracht um Mitternacht.
Um Mitternacht nahm ich in acht
Die Schläge meines Herzens,
Ein einziger Puls des Schmerzes

LUDWIG VAN BEETHOVEN (1770 – 1827)

All of the nine Beethoven's symphonies are such music monuments that their significance has been respected immediately after Beethoven's death and never ceased to grow. Determined by the history and audience favour, among his most often performed symphonies has always belonged Symphony No.3 „Eroica“, the Fifth Symphony „Fate“, and the Ninth. These three works match perfectly with the idea of the rebelling artist struggling against conventions, which is the idea that has become a myth and has originated in 19th century.

The Fifth Symphony (the idea of fate knocking at the door does not come from the author) was composed between the years 1803 and 1808. Conducted by Beethoven the symphony premiered in Vienna in 1808. Its Romantic characteristics was acknowledged in the 1810 thorough review of E.T.A. Hoffmann. Though the symphony has no assigned program its message seems to be quite apparent: it heads away from darkness towards light, from the Fate's knocking towards the triumphal finale in C major.

War angefacht um Mitternacht.
Um Mitternacht kämpft` ich die Schlacht,
O Menschheit, deiner Leiden,
Nicht konnt` ich sie entscheiden
Mit meiner Macht um Mitternacht.
Um Mitternacht hab` ich die Macht
In deine Hand gegeben!
Herr! Herr über Tod und Leben:
Du hältst die Wacht um Mitternacht!

ICH BIN DER WELT ABHANDEN GEKOMMEN
Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben,
Sie hat so lange nichts von mir vernommen,
Sie mag wohl glauben ich sei gestorben!
Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält.
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.
Ich bin gestorben dem Weltgetümmel
Und ruh` in einem stillen Gebiet!
Ich leb allein in meinem Himmel
in meinem Lieben, in meinem Lied.

DAGMAR PECKOVÁ

On the occasion of the Mahler-Anniversary in the season 2010/11 Dagmar Pecková sang the Kindertoten-Lieder together with the Royal Flanders Philharmonic, Klagendes Lied at Tonhalle Düsseldorf, Lied von der Erde together with the Orchestre National de Montpellier, Symphony N° 2 with the Hamburger Philharmoniker, Symphony N° 3 at the Wiener Konzerthaus as well as at Festspielhaus Salzburg and Stefaniensaal Graz, and the Wunderhorn-Lieder with the Orquesta Simfónica de Barcelona and also on Europe-Tour together with the Residence Orchestra The Hague under Neeme Järvi. Further more she became Mahler-“artist in residence“ at the Staatstheater Kassel.

Dagmar Pecková has performed at the Salzburger Festspiele, Bayerische, Sächsische and Hamburgische Staatsoper, Opéra National de Paris, Staatstheater Stuttgart, National Theatre Prague, Opernhaus Zürich, Grand Théâtre de Geneve, Opéra National de Paris, Théâtre du Châtelet Paris, Théâtre Royal de la Monnaie Bruxelles, Gran Teatre del Liceu Barcelona, Royal Opera House



Covent Garden London, De Nederlandse Opera Amsterdam and the San Francisco Opera. She has sung under the baton of outstanding conductors such as Bělohlávek, Bychkov, Casadesus, Davies, Dutoit, Eschenbach, Fedoseyev, Hickox, Honeck, Inbal, Janowski, Judd, Kout, Kreizberg, Luisi, Mácal, Mackerras, Nagano, Rasilainen, Sawallisch, St. Clair, Stein, Swensen, Tate, Wolff and Young.

She has collaborated with: Münchner Philharmoniker, Staatskapelle Berlin, Dresden and Weimar, RSO Frankfurt, Bamberger SO, WDR SO Köln, Wiener SO, BBC SO, SO de Paris, SO National de France, Netherlands Philharmonic Orchestra, London SO, London Philharmonic, RPLO and Scottish Chamber, Oslo and Israel Philharmonic, Czech Philharmonic, Prague SO, Cleveland and Pittsburgh SO, SO de Montréal and NHK SO Tokyo. She has performed recitals at the Wiener Musikverein, Châtelet Paris, Concertgebouw Amsterdam, Gewandhaus Leipzig, Carnegie Hall New York, Wigmore Hall London. She has been a guest performer at the BBC Proms and the Edinburgh Festival. Supraphon and Teldec have released numerous CDs.

Dagmar Pecková is a graduate of Prague Conservatory. She has been successful in a number of important contests, including 1st prize at the Prague Spring Festival and at the Dvořák competition. After a first season's engagement at the Sächsische Staatsoper Dresden, Dagmar Pecková was a member of the Deutsche Staatsoper Berlin for many years.

LIBOR PEŠEK

With one of the most important international careers of any Czech conductor the Chief Conductor of the CNSO Libor Pešek belongs among the celebrities on the world scene. As Principal Conductor and Artistic Advisor of the Royal Liverpool Philharmonic Orchestra from September 1987 to May 1997 Maestro Pešek took the RLPO on their first tour of the USA which was greeted with great critical acclaim in the major cities they visited. He guest appeared on the BBC Proms festival in Royal Albert Hall, and had invitations from Edinburgh Festival. Libor Pešek has recorded extensively for Virgin Classics, BMG, EMI, Victor Entertainment, and Supraphon. His complete Dvořák Symphonies with the Czech Philharmonic and Royal Liverpool Philharmonic orchestras received the greatest acclaim. Libor Pešek was born in Prague and studied conducting at the Academy of Musical Arts in Prague with Karel Ančerl, Václav Neumann and Václav Smetáček. In 1958 he founded the Prague Chamber Harmony and with them established his conducting career in the former Czechoslovakia. In 1980 he was appointed the chief conductor of the Slovak Philharmonic, and then Conductor-in-Residence of the Czech Philharmonic Orchestra. In March 1996 the British Queen Elizabeth II made him a Knight of the British Empire, and in 1997 the President of the Czech Republic, Václav Havel presented him with a medal „For The Service to The Country, 1st Degree“. In 2007 Maestro Pešek has been named Chief Conductor of the CNSO and he is a President of Prague Proms Festival.





PROMS
PRAGUE

JUNE 30 THE PERFORMANCE IN CZECH LANGUAGE

LEOŠ OR THE MOST FAITHFULLY YOURS.

ARCHA THEATRE, 8:00 PM
GOOSE ON A STRING THEATRE

AUTHOR: MILAN UHDE
DIRECTOR: VLADIMÍR MORÁVEK
DRAMATURGY: MIROSLAV OŠČATKA
STAGE DESIGN: LADISLAV VLNA
COSTUMES: EVA MORÁVKOVÁ
MUSIC: MILOŠ ŠTĚDRŮŇ

The master, his life, music and Death or How a work from a remote Moravian village conquered the world – the three Janáček characters (as a boy, as a young man, as a mature man) and six women on laid out in the form of stories of very laughable loves, reveal their hearts, desires and disappointments. The impetus for the new Goose on a String Theatre project was the personality of the renowned music and opera composer Leoš Janáček, who spent a large part of his creative life in Brno. In collaboration with the music scholar and composer Miloš Štědroň, a year-round cycle of discussions with leading experts on the works of Janáček entitled “Kabinet Janáček” (Janáček’s Study) was implemented. The culmination of the project will be the staging of the play inspired by Janáček’s life story and his work in particular. The performance won the prestigious Alfréd Radok Prize for music.





HOLLYWOOD

Night

PROMS[®]
P R A G U E

JULY 1

HOLLYWOOD NIGHT

VOL. 6

MUNICIPAL HOUSE, SMETANA HALL, 7:00 PM

CZECH NATIONAL SYMPHONY ORCHESTRA
KRYŠTOF MAREK – CONDUCTOR & ARR.

PROGRAM

ILLUSIONIST
INCEPTION
OPEN RANGE
L'HOMME ORCHESTRE
AMELIE FROM MONTMARTRE
PAPILLON
THREE MUSKETEERS (1961)
BUTCH CASSIDY & SUNDANCE KID
RAMBO

PRIDE AND PREJUDICE
FLINTSTONES
ENGLISH PATIENT
THE SIMPSONS
FANTOMAS
NU, POGODI! (WELL, JUST YOU WAIT!)
WAR HORSE
THE ARTIST
STAR WARS
SCHINDLER'S LIST



Quite traditional exhibition of an outstanding film music. The aged movies like *L'Homme orchestre*, *Butch Cassidy and the Sundance Kid*, or *Rambo*, followed by the blockbusters - *Star Wars*, *Amélie*, or *The English Patient* and even, maybe unexpectedly, *The Simpsons*, or the Award-Winning *The Artist*. All of such great movie music and much more will be served at another **Volume of the traditional Hollywood Night** – the night you won't forget.

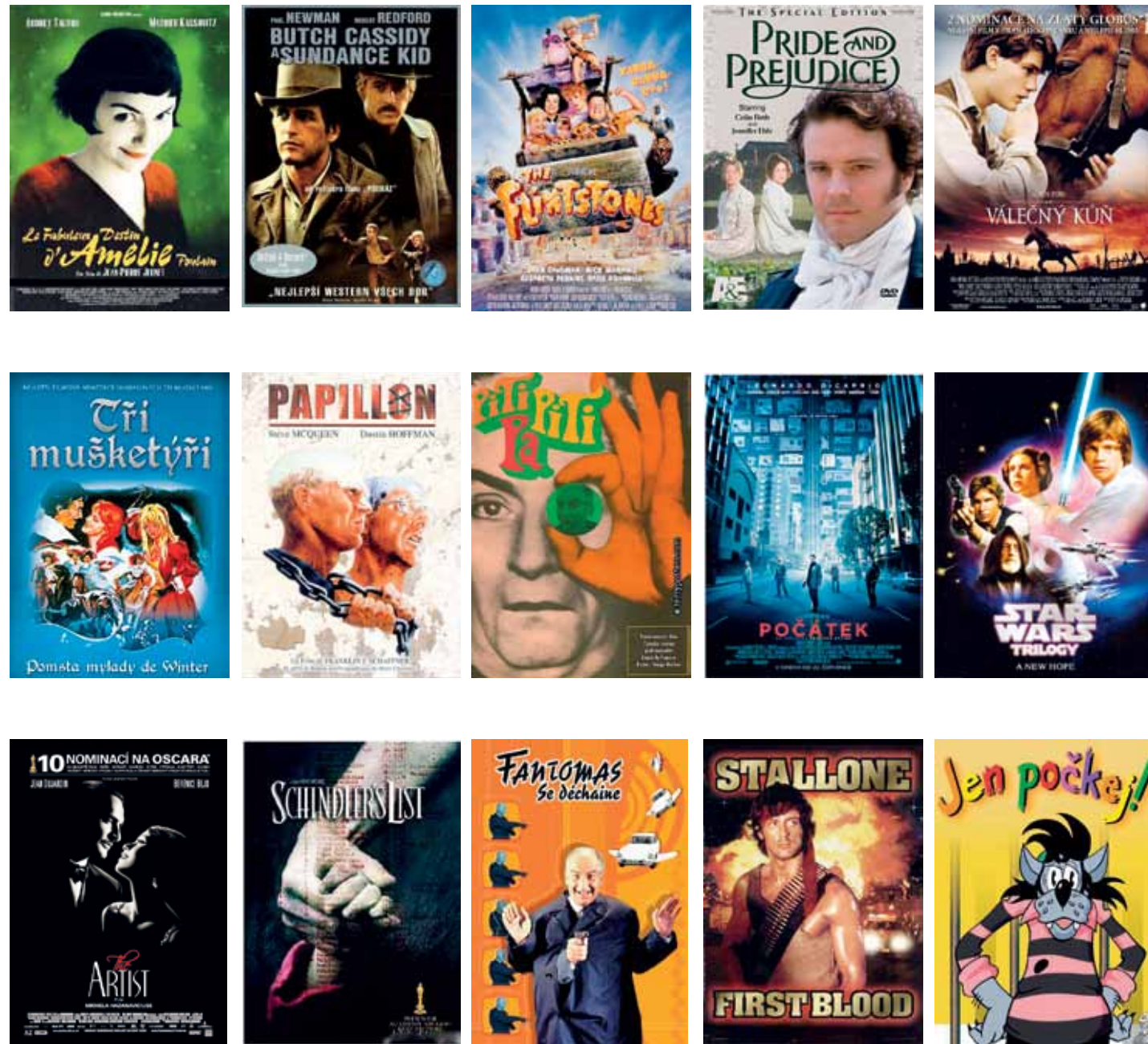
KRYŠTOF MAREK.

Conductor, composer, arranger, and jazz pianist. Various music genres have been associated with Kryštof Marek's individuality. As a conductor he was engaged in Pilsen Music Theatre between 1999 and 2003, having conducted many performances of 10 diverse operettas and musical theater works (among them also his own jazz operetta *Kristian II.*). In Prague, Kryštof has conducted successful musical theatres *Miss Saigon* and *Les Misérables*. Grown up with and influenced by Milan Svoboda's *Kontraband*, he has recorded 5 CDs with them. Later he was a forming member of Josef Vejvoda's Jazz Trio, and a member of Agon Ensemble focused on the contemporary classical music. The concerts of this ensemble included appearances in the USA, or Canada. One of the highlights of his career was a performance with Karel Gott in Carnegie Hall. Besides other successful appearances Kryštof has also performed with the Black Theatre in the United Arab Emirates. Presently, Kryštof's home stage is Karlin Music Theatre where he conducts musicals (*The Producers*, *Carmen*, *The Gypsy Princess*, *Lemonade Joe*, or *The Polish Blood*). In July 2010 he was conducting the premiere of *Hello Dolly* produced by the Studio Two.

Kryštof Marek has been a regular guest conductor of the CNSO at Prague Proms and other concerts since 2005. These appearances include *The Hollywood Night*, *Caribbean Night*, a concert with Silje Neergard, *Bobby Shew Night*, or *Jazz Meets the Symphony* featuring Lalo Schifrin and James Morrison accompanied by the CNSO). Other highlights of his conducting career include concert to celebrate 50th anniversary of the Semafor Theatre, "Podepsáno srdcem" ("Signed by Heart" - a charity concert broadcast by the Czech TV), or presenting the *Hollywood Night* program with the CNSO in Liberec, Czech Republic. Kryštof is also a leader and arranger of the St. Blaise's Big Band. Their appearances include the concerts at Montreux Jazz Festival, or in London's Cadogan Hall. The Out of Frame Publishing

introduced his own compositions in program featuring Tony Lakatos in 2006. In 2009 the same publisher released the record of Kryštof's piano recital from St. Vavřinec's Church in Prague. As conductor, composer, and arranger Kryštof Marek has contributed to the two CDs and one DVD of the St. Blaise's Big Band.

In 2011 Kryštof created both the music and lyrics for the "Christmas Carols", a series of performances for the Czech music and theatre stars: David Koller, Marina Vyskvorkina, Karel Roden a Ivana Chýlková. In April 2012 his violin concerto "The Key to the Gardens" was premiered by Gabriela Demeterová, and a town of Polička saw another premiere of his latest composition *SINAEI* Jazz Symphony. This work will be part of the July 16 Prague Proms performance.





JULY 3

BROADWAY LIGHTS

MUNICIPAL HOUSE, SMETANA HALL, 7:00 PM

CZECH NATIONAL SYMPHONY ORCHESTRA
CARL DAVIS – CONDUCTOR

PROGRAM

One	(Hamlisch)
Summertime	from PORGY & BESS (Gershwin)
Ascot Gavotte	from MY FAIR LADY (Loewe)
The Circle of Life	from THE LION KING (John)
Send in the Clowns	from A LITTLE NIGHT MUSIC (Sondheim)
Wedding Dance	from THE FIDDLER ON THE ROOF (Bock)
Abba Symphonica	from MAMA MIA (Ulvaeus/Anderson)

— INTERVAL —

Carousel Waltz	from CAROUSEL (Rodgers/ Hammerstein)
Overture	from WEST SIDE STORY (Bernstein)
Don't Cry For Me Argentina	from EVITA (Webber)
Crapshooters Dance	from GUYS AND DOLLS (Loesser)
Symphonic Suite	from CATS (Webber)
Theme	from SINGIN' IN THE RAIN (Brown)
Aquarius, Let the Sunshine In	from HAIR (McDermott)
We Are The Champions	from WE WILL ROCK YOU (Mercury)



Whether you're hooked on Broadway musicals or not, for sure you know the famous Porgy and Bess, Hair, Hello Dolly, My Fair Lady, West Side Story, Evita, Cats and many more. Gorgeous and unforgettable music which will always remain a hit. Of course, also Summertime, recognized as one of the most covered songs in the history of recorded music. "Night and Day", a popular song by Cole Porter is just close in a tow. One can't recall the great Fred Astaire when listening to Singing in the Rain. As well the name of Miloš Forman will come up into your mind when hearing the Aquarius/Let The Sunshine from the famous director's movie Hair. Other music from the famous musicals will include Don't Cry For Me, Argentina, and the more late Mamma Mia with the music of the immortal Abba, as well as the memorable Freddie Mercury's We Are the Champions.

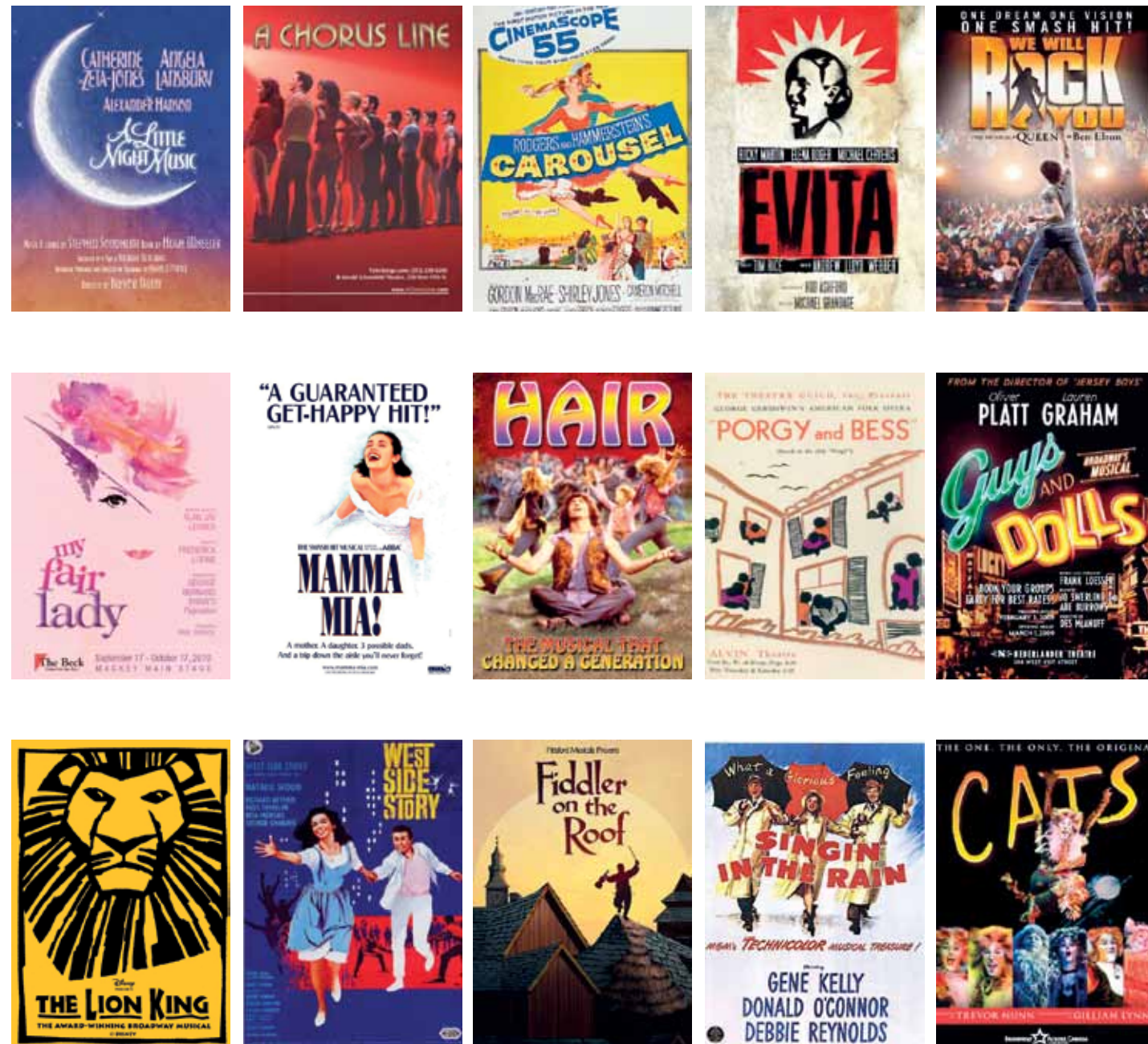
Get ready to play along with us as you're used to on the concerts conducted by Maestro Carl Davis!



CARL DAVIS

who certainly deserves to be called a renaissance man, is widely known in diverse spheres of international musical world. He has been remarkably successful in the world of theatre while composing scores for the Royal Shakespeare Company and the National Theatre. Moreover, he regularly conducts the London Philharmonic and Royal Philharmonic Orchestras. Davis is equally well-known in the fields of dance, opera, film, television, and radio. He has written scores for movies such as "The French Lieutenant's Woman", "Champions", "Scandal", Ken Russell's "The Rainbow", Mike Leigh's "Topsy Turvy", and "Widow's Peak". Davis also created music to accompany films which were originally silent, including Abel Gance's epic film Napoleon or the films of Charlie Chaplin. Carl Davis also enjoys his conducting career, which brought him to work with Royal Liverpool Orchestra, with whom he performed Paul McCartney's "Liverpool Oratorio".

A frequent guest of the CNSO, Carl Davis conducted the orchestra also on their numerous recordings. Carl's War, the album recorded by the CNSO in Prague, received 5 stars in BBC Music Magazine, and it is a celebration of Carl's War Themes for the TV films, The Snow Goose (BBC), Oscar winning documentary Anne Frank Remembered, ITV's highly popular Goodnight Mr. Tom, the Wiesenthal Foundation's Oscar winning documentary Echoes That Remain and a new recording of Carl's famous The World at War theme still revered today as one of the greatest war themes ever written.





PROMS[®]
P R A G U E

JULY 4

MARTINŮ TRIO

CZECH MUSEUM OF MUSIC, 7:00 PM

PAVEL ŠAFAŘÍK – VIOLIN
JAROSLAV MATĚJKA – CELLO
PETR JIŘÍKOVSKÝ – PIANO

PROGRAM

JOSEPH HAYDN

Piano Trio No. 43 in C major, Hob.XV:27
Allegro - Andante - Finale. Presto

JOHANNES BRAHMS

Piano Trio No. 3 in C minor Op.101
Allegro energico - Presto non assai - Andante grazioso - Allegro molto

INTERVAL

ANTONÍN DVOŘÁK

Piano Trio in B flat major Op. 21
Allegro molto - Adagio molto e mesto - Allegretto scherzando - Allegro vivace



In recent years the **MARTINŮ TRIO** has been one of the most sought-after European musical ensembles. Their long-standing musical collaboration and professional relationship ensure only the highest quality of performance, whether in live concerts or recordings, and their interpretation of original pieces is always outstanding. The Martinů Trio has an extensive repertoire and is therefore able to provide its audiences worldwide with a true and vital listening experience.

The sphere of musical activities of the individual members has never been limited to performing and recording together with the ensemble. Each of them being an exceptional solo artist, they are frequently invited to collaborate with other notable musical personalities of world classical music. Audiences in Japan, United States of America, South America, most of the Europe and Africa have been able to enjoy and appreciate their talent.

The Trio's last tour to Japan culminated in the prestigious Musashino Hall in Tokyo and met with great success. Thanks to its previous performances, the Martinů Trio receives requests to perform at major venues in the Netherlands (Doelen in Rotterdam, Vredenburg in Utrecht), France (Theatre Chatelett in Paris), Germany, Spain, Switzerland as well as in other countries. Every year, the Martinů Trio is invited to perform at major national festivals and venues (including the prestigious Prague Spring Festival or Rudolfinum Hall) as well as international festivals such as Mitte Europa, Schleswig – Holstein, Sion – Valais, Ohrid Summer.

The ensemble has performed Beethoven's Triple Concerto numerous times with various orchestras, including the Czech Philharmonic Orchestra under Libor Pesek, the Prague Symphony Orchestra under J. C. Casadesus and recently also with the Prague Chamber Orchestra.





PROMS
PRAGUE

JULY 9

KURT ELLING & CHARLIE HUNTER

ŽOFÍN GARDEN, 8:00 PM

Kurt Elling is among the world's foremost jazz vocalists. He has been named "Male Singer of the Year" by the Jazz Journalists Association on half a dozen occasions in the past ten years, and during the same interval has been the perennial winner of the DownBeat Critics Poll. He is also a Grammy winner, and every record he has made has been Grammy nominated. Elling's rich baritone spans four octaves and features both astonishing technical mastery and emotional depth. His command of rhythm, texture, phrasing, and dynamics is more like a virtuoso jazz instrumentalist than a vocalist. His repertoire includes original compositions and modern interpretations of standards, all of which are springboards for inspired improvisation, scatting, spoken word, and poetry. Declared The New York Times, "Elling is the standout male vocalist of our time." Said The Washington Post, "Since the mid-1990s, no singer in jazz has been as daring, dynamic or interesting as Kurt Elling. He has been featured in profiles for CBS Sunday Morning, CNN, on Ramsey Lewis's Legends of Jazz, and in hundreds of publications. Elling has recorded and/or performed with an array of artists, including Terence Blanchard, Dave Brubeck, Jon Hendricks, Charlie Hunter, Al Jarreau, Christian McBride, and Kurt Rosenwinkel. He served as the Artist-in-Residence for the Singapore Music and Monterey Jazz Festivals. The Obama Administration's first state dinner featured Elling in a command performance. The Gate, Elling's much anticipated new recording, opened 2011. Produced by the legendary Don Was (The Rolling Stones, Bonnie Raitt, Bob Dylan), Elling's latest offering features inspired interpretations of songs by The Beatles, Herbie Hancock, Miles Davis, and Stevie Wonder. Certainly among his strongest albums, The Gate may well be the finest of his career.



PROMS
PRAGUE

JULY 12

LENKA DUŠILOVÁ

BAROMANTIKA

MERCEDES FORUM PRAHA, 8:00 PM

LENKA DUŠILOVÁ – VOCAL, GUITARS, LOOPS, FX
BEATA HLAVENKOVÁ – PIANO, SAMPLES, SYNTH., VOCAL
VILIAM BÉREŠ – PIANO, SAMPLES, SYNTH., VOCAL, KETTLE
PATRICK KARPENTSKI – BASS, EL. GUITAR
MARTIN NOVÁK – DRUMS, SAMPLES, VOCAL

An extraordinary singer with a number of the Anděl Annual Music Awards under her belt, Lenka Dusilová is an exceptional phenomenon on the Czech music scene. Gentle, but still dynamic music is adorned with excellent lyrics and a delicate accompaniment of her band. This all describes her latest- again “Anděl winning” - album Baromantika. Together with the band, no doubt, the main domestic stars of the Prague Proms.





PROMS[®]
PRAGUE

JULY 13

NIGHT IN THE CATHEDRAL

CHURCH OF ST. BARBARA, KUTNÁ HORA, 7:00 PM

DRAHOMÍRA MATZNEROVÁ – ORGAN

JAN HASENÖHRL, JAN HYKRDA & JAN BURIAN – TRUMPETS

PROGRAM

MAX REGER

Phantasy on A Chorale „Halelujah! Gott zu loben“ No. 3 Op. 52

ASTOR PIAZZOLLA

Ave Maria for Trumpet and Organ

JOHANNES MATHIAS MICHAEL

Intrada. Choral „Grosser Gott, wir loben dich“. Choral „Hilf, meines Lebens“

ALEXANDRE GUILMANT

Final in D minor

EMIL VIKLICKÝ

Variations on Theme „Over the Rainbow“ for Trumpet and Organ

JOHANNES MATHIAS MICHAEL

Choral „Raphael“. Choral „In my, Lord“

GEORG PHILIPP TELEMANN

Concerto in D for Three Trumpets and Organ / *Largo – Allegro – Adagio – Presto*

(CONCERT WITHOUT INTERVAL)



DRAHOMÍRA MATZNEROVÁ-CHVÁTALOVÁ

studied at the Prague Conservatory under Prof. Jan Hora and at the Academy of Performing Arts in the studio of Prof. Jaroslav Tůma. While a student, she participated in numerous organ courses in the Czech Republic, the Netherlands and France taught by Petr Eben, Martin Sander, Heidi Emmert, Jan Jongepier and Jan Willem Janssen. For Czech Television and Czech Radio she has made premiere recordings of organ works by composers including Jiří Ropek, Jiří Laburda, Jan Bernátek and Karel Sklenička. She regularly performs in concerts in the Czech Republic and abroad. She has made appearances at such festivals as the St Wenceslas Festivities, the Český Krumlov Chamber Music Festival, Days of Contemporary Music and the Hejnice Organ Summer, and in the autumn of 2009 she performed the Concerto for Organ and Orchestra by Francis Poulenc at the closing concert of the Malá Strana Chamber Festivities. She has appeared successfully in Austria, the Federal Republic of Germany, Spain, Sweden and elsewhere. Since 1995 she has held the post of organist at the Church of Our Lady of Victory in Prague – Malá Strana, where she also played during the visit of Pope Benedict XVI to the Infant Jesus of Prague.

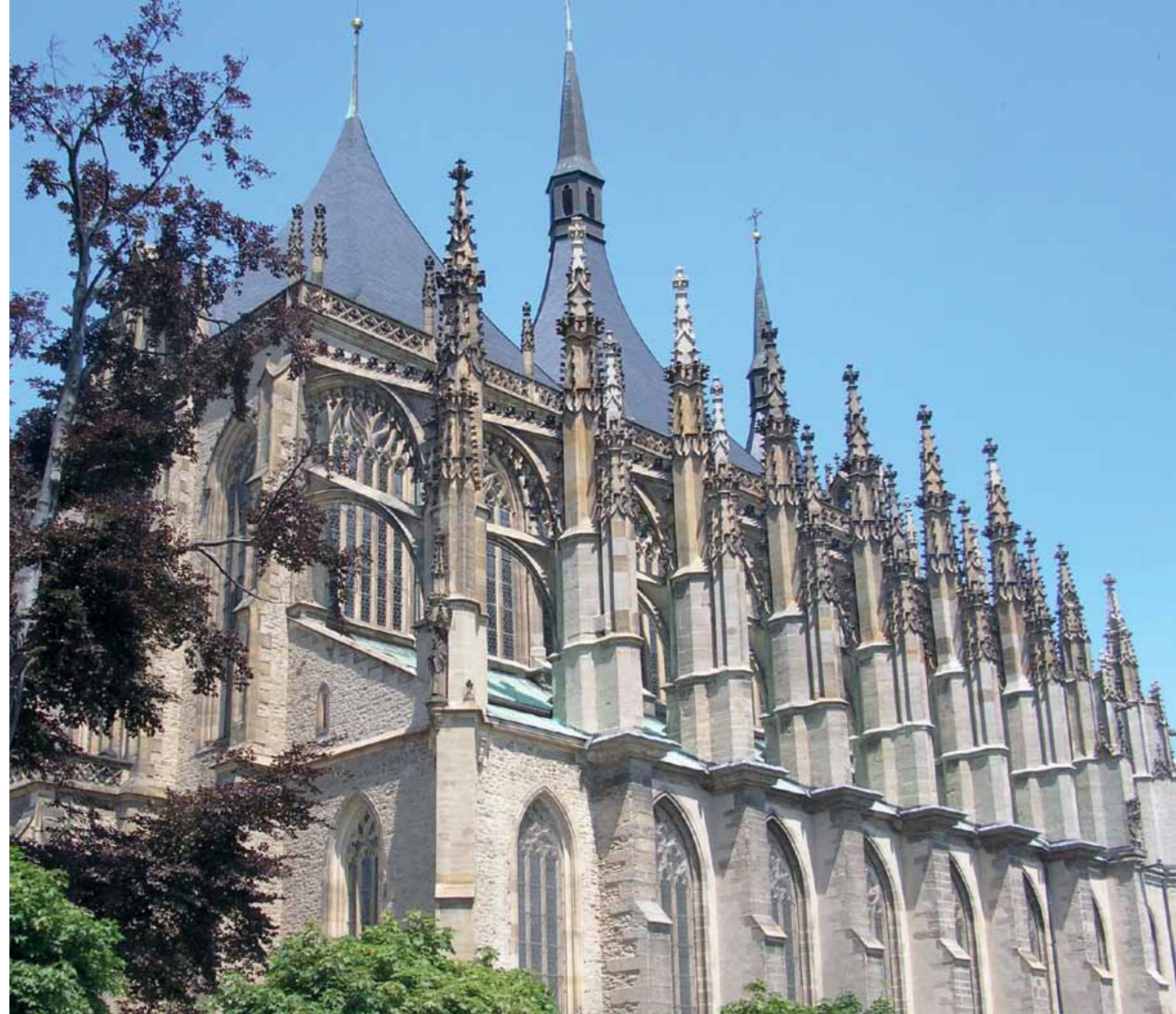


JAN HASENÖHRL

Born in Prague, Jan Hasenöhrl graduated from the Music Faculty of The Academy of Performing Arts in Prague with Prof. V. Junek. He has been awarded numerous prizes at several international competitions (e.g. Concertino Praga,



Prague Spring). In course of his artistic career, he has been engaged in a large number of ensembles and orchestras (National Theatre Opera Orchestra, Prague Chamber Orchestra, Universal Brass, or Czech Radio SO). Since 1993, he is the principal trumpet of the CNSO. As a soloist and a member of music ensembles, he has performed throughout Europe as well as in Japan, Korea, UAE, Mexico, USA, and in South America. His soloist career highlights include cooperation with the English Chamber Orchestra (1998) as well as his appearance in Chicago Symphony Hall with Chicago Chamber Orchestra in the same year, or in London Cadogan Hall with the Czech National Symphony Orchestra in 2010. He realized several soloist projects for the Czech Radio and TV2, and recorded profile CDs of Telemann's and Vivaldi's concertos. Jan Hasenöhrl also made dozens of chamber and symphony music recordings. As a truly versatile artist, he enjoys performing also a bit lighter genres, especially swing and jazz (CDs Brasspy, Swing Party, La Parada, White Mullet and Waiting for Art). Jan Hasenöhrl founded the Czech National Symphony Orchestra and still remains the orchestra's general manager.





JULY 16

NEW ORLEANS NIGHT

ŽOFÍN GARDEN, 8:00 PM

ST. BLAISE'S BIGBAND / KRYŠTOF MAREK – CONDUCTOR

MARTIN PLACHÝ – ALTO SAX, CLARINET

DAVID FÁREK – ALTO SAX, FLUTE

MILAN KRAJÍC – SOPRANO AND TENOR SAX

MARTIN MYNAŘÍK – TENOR SAX, BASS CLARINET

ROBERT MITREGA – BARITONE SAX, CLARINET

JAN HASENÖHRL. VRATISLAV BARTOŠ & RADEK NĚMEC – TRUMPET, FLUGELHORN

LUKÁŠ KOUDELKA & JAN BURIAN – TRUMPET

PŘEMYSL TOMŠÍČEK, KAREL KOHOUT & SVATOPLUK KOŠVANEC – TROMBONE

PETR FRÍD – BASS TROMBONE

PETR BENNY BENDE BENEŠ - PIANO, KEYBOARDS

TOMÁŠ UHLÍK – BASS GUITAR

LUKÁŠ CHEJN – GUITAR

IVAN AUDES – DRUMS / DAVID RŮŽIČKA – PERCUSSION

PROGRAM

KRYŠTOF MAREK

SINAEEL Jazz Symphony **(PREMIERE)**

— INTERVAL —

DUKE ELLINGTON

New Orleans Suite (Arr. Mirko Krebs)

Blues for New Orleans – Bourbon Street Jingling Jollies – Portrait of Louis Armstrong

- Thanks for the Beautiful Land on the Delta – Portrait of Wellman Braud – Second Line

- Portrait of Sidney Bechet – Aristocracy A La Jean Lafitte – Portrait of Mahalia Jackson





NEW ORLEANS SUITE

Recorded by Duke Ellington Orchestra in 1970, the New Orleans Suite was penned in time when the renowned leader and composer reached the age of 71. It could be considered a Tribute to the musical legacy of the great city, and the jazz music. The album won a Grammy Award for Best Jazz Performance by a Big Band in 1971.

What a pity the suite has not been performed in the Czech republic so far. The work of one of the most extraordinary figures the jazz scene ever had, will have its Czech premiere at this unique concert. St. Blaise's Big band will be conducted by Kryštof Marek, and you will for sure be enthused, we guarantee!

ST. BLAISE'S BIGBAND

St. Blaise's Bigband celebrates the 17th anniversary since it was formed by Jan Hasenöhrl, the trumpet player and founder of the Czech National Symphony Orchestra. Presenting a unique blend of contemporary big band sound, great technical level of the musicians and original Czech expression, they released their debut CD, entitled Brasspy, in 1997. The CD brought them invitation to the prestigious Montreux Jazz Festival where their performed to great acclaim. Among other successful performances belongs also participation at the Czech Music Festival in London. Later recordings include The White Mullet, released in 2007, and the brand new album Waiting for Art which was introduced in a concert with the Golias Chamber Orchestra at Prague Proms 2010. The authors of music (trumpet player Jan Hasenöhrl, the guitar player Lukáš Chejn and conductor Kryštof Marek) emphasize thorough arrangements and high requirements on the musicians. The members of Jazz Efferätt and La Parada, who on the field of jazz, funk and also symphonic fusions are very much-sought-for musicians, form the rhythm section. The guest soloists of the St. Blaises bigband are members of the Czech National Symphony Orchestra. The bigband often invites also noted guests as Svatopluk Košvanec /Trombone/, or Ivan Audes /Drums/. The Bigband is enjoying an inimitable advantage: St. Blaise - the patron saint of all wind players - is supervising.





JULY 17

PRAGASÓN

LA MÚSICA CUBANA EN PRAGA MODERNO

ŽOFÍN GARDEN, 8:00 PM

PRAGASÓN

JORGE CONCEPCION – VOCAL AND PERCUSSION

TOMASH SHYDLOVSKY (TOMSON) – KEYBOARDS AND VOCAL

SANTIAGO FELIX JIMÉNEZ SMITH – TRES AND VOCAL

STEFANO DE PAULA – PIANO

JUAN CARLOS DIAZ – PERCUSSION AND VOCAL

AMADOR J. HERNÁNDEZ – DOUBLE BASS

Cuban music with modern electronic and acoustic elements, employing keyboard, tres - a traditional Cuban string instrument (a fusion of guitar, tiple or bandola), electric bass and percussion - bongos, guira, maracas.

PROMS
PRAGUE



PRAGASÓN

First band of its kind, bringing together Cuban music players in Prague, founded in 2000. Their name "PRAGASÓN" means Son - for the kind of music, and Praga - for the place of bands origin. One of the founding members - singer and band leader Jorge Concepcion, comes from Regla, Ciudad Habana. Besides of music he works as a dancer, salsa teacher, step dancer and entertainer.

Pragasón is trying to present traditional cuban music from Danzon, Bolero and Son to famous styles like Chachacha, Mambo or Salsa. Influence of the musicians from the various

countries, present or bygone in the band, brings the original sound with the jazzy feel. The band has performed on many different stages including Pflasterspektakl Linz, Murenschalk Bruck an der Mur a Villach (Austria), Landshut (Germany), IFF Karlovy Vary, Febio Fest, Colours of Ostrava, La Bodeguita del Medio Cuban Restaurant, La Casa Argentina (both in Prague), and all major jazz clubs in Prague.

The lyrics of the famous Cuban song "A la hora que me llamen voy" say: "When you call a musician it's the same as if you called a doctor."





PROMS
PRAGUE

JULY 18

GABRIELA MONTERO

MÚSICA FABULOSA!

MUNICIPAL HOUSE, SMETANA HALL, 7:00 PM

CZECH NATIONAL SYMPHONY ORCHESTRA
LIBOR PEŠEK – CONDUCTOR
GABRIELA MONTERO – PIANO

PROGRAM

JOHANNES BRAHMS

Variations on a Theme by Haydn Orchestra in B flat major, Op. 56a

WOLFGANG AMADEUS MOZART

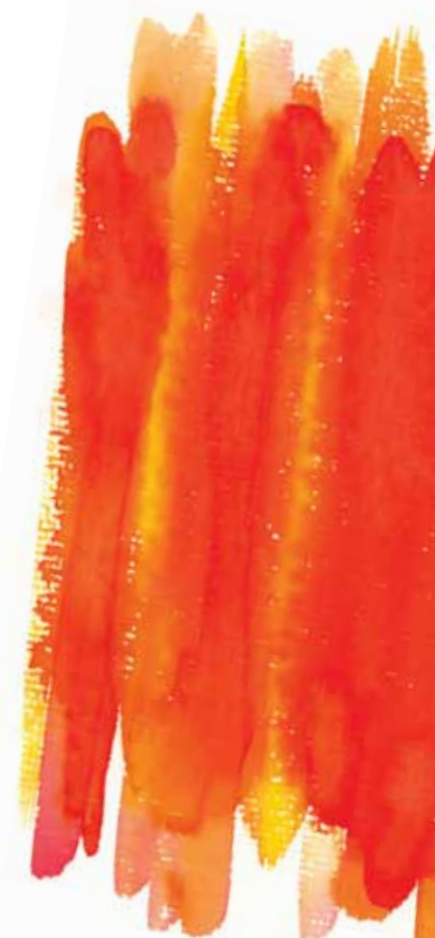
Piano Concerto No. 20 in D minor, K. 466
I. Allegro II. Romance III. Rondo. Allegro assai

— INTERVAL —

GEORGE GERSHWIN

Rhapsody in Blue

PRAGUE PROMS SURPRISE



Venezuelan-born pianist Gabriela Montero has been causing a stir in musical circles, and her recordings for EMI have earned her Grammy Award nominations. Often included in program, her acclaimed improvisations have become a highlight of her concerts worldwide. You might at this concert– besides Mozart and Gershwin – hear Gabriela improvising on your favourite music theme.

JOHANNES BRAHMS (1833 - 1897)

Brahms loved thematic variations. His only orchestral variations are Variations on a Theme of Haydn, Op. 56a. The piece is based on a theme from one of a set of six Divertimenti (Feldparthien) – the suites for performances in the open air by a military band - attributed to Haydn. Brahms liked the theme of the second, the so-called St. Anthony Chorale, a pilgrims hymn for the feast day of Saint Anthony. What makes the tune unusual is its division into 5-bar and 4-bar phrases. Brahms's arrangement is very close to Haydn's original (very unique at that time for the use of contrabassoon). Almost without exception, the eight variations follow the phrasal structure of the theme and, though less strictly, the harmonic structure as well. The finale is longer than each variation and is a passacaglia, based on a constantly repeated 5-bar phrase in the bass.

WOLFGANG AMADEUS MOZART (1756 - 1791)

Mozart composed more than two dozen piano concertos, all of them intended to display the soloist's virtuosity. Most of the concertos for this favourite instrument of him breathe with its typical brilliance, lightness and brightness. Mozart was a mere 29 in 1785 when he wrote the Concerto in D minor, KV 466, and it is one of only two he composed in the minor. The work begins with a restless and moody passage for the orchestra. The soloist's first entrance sounds almost sweet and melancholy. The quiet ending of the movement comes as something of a surprise. The second movement presents a lovely and songful Romanza. It's rather of calming than meditative character. Highly charged and urgent third movement ends in a bright mood, as if the sorrow was postponed but not overcome. In this work one can feel the struggle of the freelance composer under strain after he was dismissed from the court service. Among an incredible output of all Mozart's works this is a real jewel.

GEORGE GERSHWIN (1898 - 1937)

belongs together with Leonard Bernstein to the most renowned American composers. Although he had no early

musical contact, he became to learn to play piano on his own. It was the success in 1918 of his song Swanee which brought him fame and established him as a composer. His probably most famous composition is Rhapsody in Blue dated from 1924. His musicals and popular songs are among the finest in those genres, and his art-music compositions are infused with jazz and popular music.

GABRIELA MONTERO

Her visionary interpretations and unique improvisational gifts have won her a quickly expanding audience and devoted following around the world. "I connect to my audience in a completely unique way – and they connect with me. Because improvisation is such a huge part of who I am, it is the most natural and spontaneous way I can express myself". Today, in both recital and after performing a concerto, Gabriela often invites her audience to participate in asking for a melody for improvisations.

Ms. Montero's engagements include acclaimed performances with the New York Philharmonic, LA Philharmonic at the Hollywood Bowl, San Francisco Symphony, Pittsburgh Symphony, Philadelphia Orchestra, Philharmonia Orchestra at the Royal Festival Hall, Rotterdam Philharmonic, WDR Sinfonieorchester Köln. In recital she has appeared in Berlin, Frankfurt, Dresden, Hamburg, Klavier Festival Ruhr, Salzburg Festival, Köln Philharmonie, Tonhalle Düsseldorf, Istanbul International Festival, Kennedy Center and Library of Congress in Washington DC, Ravinia Festival, National Arts Centre Ottawa, Orchard Hall Tokyo and at the 'Progetto Martha Argerich' Festival in Lugano where she is invited annually.

Ms. Montero's 2011/12 season highlights include debuts with the Cleveland Orchestra both in Cleveland and on tour as well as the Atlanta Symphony Orchestra. In addition she returns to Pittsburgh for performances with the Pittsburgh Symphony Orchestra. In Europe she recently toured with the Academy of St Martin in the Fields and performs with Vienna Radio Orchestra and the Zürich Chamber Orchestra.

It has long been a desire to take her improvisations to the next logical step of composition. Gabriela has enthusiastically embarked on this new phase of her career by composing a new work ExPatria for piano and orchestra. Her composition received its premiere performance in London and on tour in Germany with the Academy of St Martin in the Fields orchestra. In these concerts, her multi-faceted talents were featured along with her new work as Ms. Montero performed Beethoven's "Emperor" Concerto as well as her legendary solo improvisations.



Ms. Montero's recordings for EMI Classics comprises of one disc of music by Rachmaninov, Chopin and Liszt and a second of her deeply felt and technically brilliant improvisations. Her EMI CD Bach and Beyond is a complete disc of improvisations on themes by Bach which topped the charts for several months. In February 2008 her follow up EMI recording of improvisations Baroque was nominated for a Grammy Award and released with great critical acclaim receiving 5 star reviews from BBC Music Magazine and Classic FM. Gabriela's most recent recording Solatino released by EMI Classics in January, is devoted exclusively to works by Latin American composers. She selected the works of six composers, including Alberto Ginastera's Piano Sonata No. 1 as well as her own improvisations on Latin themes.

Born in Caracas Venezuela, Gabriela gave her first public performance at the age of five. At the age of eight she made her concerto debut with the Simon Bolivar Youth Orchestra conducted by Jose Antonio Abreu and was granted a scholarship from the Venezuelan Government to study in the USA. She currently resides in Massachusetts with her two daughters.

THE CZECH NATIONAL SYMPHONY ORCHESTRA

Considered one of Czech's great orchestras, The Czech National Symphony Orchestra is respected today also as one of busiest symphonic ensembles in Europe. In its new era, The Czech National Symphony Orchestra is also organizing summer Prague Proms Festival which annually attracts the audience for presenting greatest international performers (Ennio Morricone, Lalo Schifrin, James Morrison). At the beginning of the year 2007, Maestro Libor Pešek was named the Chief Conductor. The concerts of CNSO are held in the beautiful Smetana Hall of Prague's Municipal House. Besides concerts in auditoriums and concert halls, the CNSO has accompanied some of the most important artists of our time, among them Andrea Bocelli, Sting, George Michael. Successful tours have taken place over the British Isles, France, Spain, Dubai, Japan, Mexico, Australia, and New Zealand.

Recorded in orchestra's studio and famous Prague's music halls, the Czech National Symphony Orchestra's recordings are on sale in the United States and Japan, and the orchestra takes pride in several Gold CDs (for more than 30 000 copies sold) which it has produced. Other accolades include Gustav Mahler Prize, awarded for the interpretation of Mahler's works, and the prestigious agreement that the orchestra signed with IMG Artists London for worldwide representation. The achievements also include the long-standing recording project in association with Tokyo media company Victor Entertainment.

The Czech National Symphony Orchestra was established in 1993 by trumpet player Jan Hasenöhrl. A spiritual father at the birth of the CNSO was the legendary conductor Zdeněk Košler. In the year 1996, the American Paul Freeman took over as Chief Conductor, and remained in this position for fantastic ten years. Together with this position he was also Honorary Music Director of CNSO, at which position he still remains today.



PROMS[®]
PRAGUE

CZECH NATIONAL SYMPHONY ORCHESTRA



PROMS[®]
PRAGUE

JULY 21

DEATH IN THE OPERA

MUNICIPAL HOUSE, SMETANA HALL, 7:00 PM

CZECH NATIONAL SYMPHONY ORCHESTRA
MARCELLO ROTA – CONDUCTOR
EVA URBANOVÁ & ANNA CHIERICHETTI – SOPRANO
KATEŘINA JALOVCOVÁ – MEZZO
RICCARDO BOTTA & VALENTIN PROLAT – TENOR
ROMAN JANÁL – BARITONE
ONDREJ MRÁZ & FRANTIŠEK ZAHRADNÍČEK – BASS
VÁCLAV PREISLER – BOY SOPRANO
ALEŠ BÁRTA – ORGAN
MIXED CHOIR OF THE CNSO

PROGRAM

JANÁČEK – Káťa Kabanová "Finale"
MOZART – Don Giovanni "Hell"
JANÁČEK – Jenůfa "Each While" from II. Act
FIBICH – Bride Of Messina "The Funeral March"
TCHAIKOVSKY – Eugene Onegin "Duel"
MUSSORGSKY – Boris Godunov "Finale"
WAGNER – Tristan & Isolde "Love Death"
JANÁČEK – The Cunning Little Vixen "Finale"

INTERVAL

SHOSTAKOVICH – Katarina Izmailova "Finale" of II. Act
STRAUSS – Salomé "Finale"
BIZET – Carmen "Finale"
PUCCINI – Turandot, Aria Liu
VERDI – La traviata "Finale"
WAGNER – Tannhäuser "Finale"
VERDI – Rigoletto, Tercetto "La tempesta"
PUCCINI – Tosca "Te Deum"
GOUNOD – Faust "Finale"

You are all welcome to enjoy the famous opera finales, despite the fact most of operas have fatal ending. The intention of this July 21 concert is to present the dramatic musical moments of opera endings, usually overshadowed on concert stages by splendid overtures, and amorous arias.



KÁŤA KABANOVÁ LEOŠ JANÁČEK

Janáček's opera comes to an end when Kabanicha, Káťa's mother-in-law, bends over Káťa's dead body and pronounces a short speech of thanks to the good people for the help they have given.

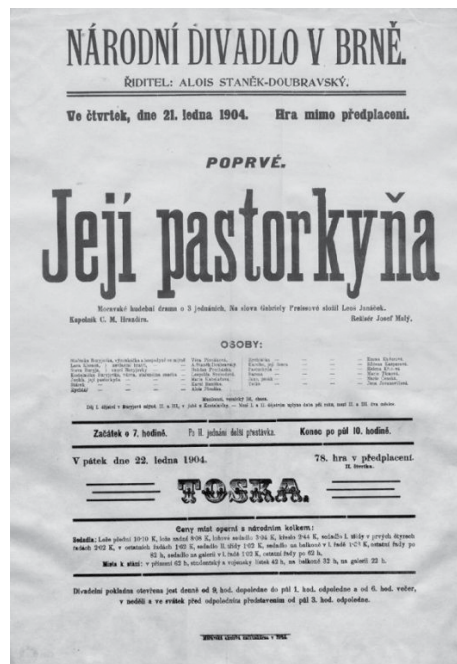
This moment is followed by the orchestral finale sung also by the choir to raise the genuine atmosphere.



DON GIOVANNI WOLFGANG AMADEUS MOZART

A scene "like from a horror film": The Commendatore appears in front of Don Giovanni to drag him into hell, Leporello hiding under the table, shaken by the horror he has witnessed.

The aria for this trio will be the second piece of the program, featuring **Roman Janál** as **Don Giovanni**, **Ondrej Mráz** as **Commendatore**, and **František Zahradníček** as **Leporello**.



JENŮFA LEOŠ JANÁČEK

The master of "culminating scenes", Leoš Janáček was very good at picking the strong stories. Believe it or not, it will send shivers down your spine when the soprano **Eva Urbanová**, in the role of **Kostelnička**, will decide to drown Jenůfa's baby to protect her from shame. Be revealed state of mind of a half-mad woman in a quandary.



BRIDE OF MESSINA ZDENĚK FIBICH

Two brothers, sons of princess, are feuding with one another. They both are in love with a girl from a convent. Their mother reveals to her sons that they have an unknown sister, Beatrice. She was secured in a convent after late husband of the princess had a dream which foretold that Beatrice would bring about the deaths of her sons. The prophecy is about to become accomplished.

The opera contains a musical jewel – **The Funeral March**



EUGENE ONEGIN PYOTR ILYICH TCHAIKOVSKY

Tchaikovsky's celebrated opera Eugene Onegin is based on Pushkin's story of a selfish hero who lives to regret his callous rejection of a young woman's love – and his careless incitement of a fatal duel with his best friend.

In this program we've included the aria with a beautiful accompaniment of the orchestra. The rivals in love muse on the reason why they should kill a friend. The two friends are facing each other as rivals. Neither of them can manage a gesture of reconciliation which would end the duel.



BORIS GODUNOV MODEST MUSSORGSKY

The 1869 original version of Mussorgsky's masterpiece is rarely heard today. Re-orchestrated, and even "corrected" new editions of the opera were later created by Nikolai Rimsky-Korsakov and Dmitri Shostakovich. In every way the original is starker and cruder, but still more and more favoured today.

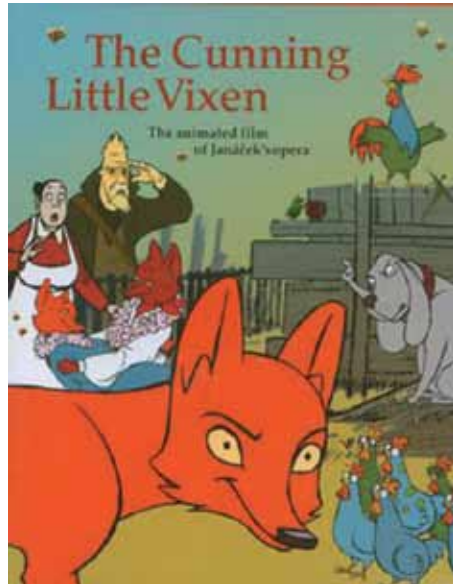
The boyar, **Boris Godunov**, has withdrawn to the monastery after the death of Tsar Fyodor, who did not leave an heir. It's a foregone conclusion that Boris will be elected to the throne. Common people do not care much about the successor. They have to cope as best they can with their poverty while the boyars are always much better off. The title role will be sung by **Ondrej Mráz**, and the choir will create an extraordinarily intense atmosphere.



TRISTAN UND ISOLDE / RICHARD WAGNER

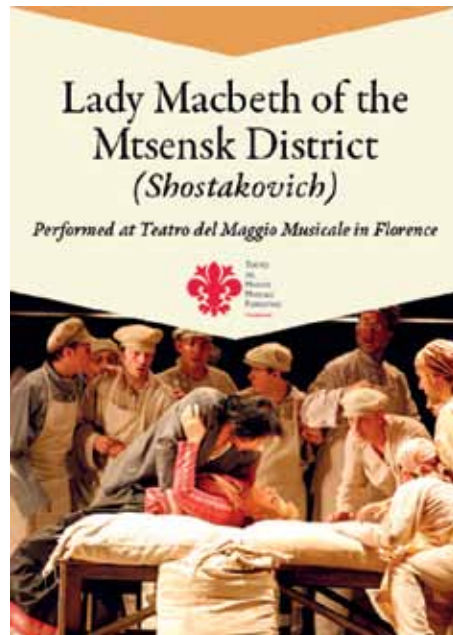
All Wagner's heroes are idealized embodiments of certain special traits of human character. Isolde's determination to take revenge for her husband's death dissolved when Tristan, his murderer, looked into her eyes. Several turnarounds follow. Tristan and Isolde declare their passion for each other. Tristan later comes up with the intention of marrying Isolde to his uncle, King Mark. Furious, Isolde decides she's going to kill Tristan, then herself. When he eventually appears, she offers him a drink expecting it to be poisoned. He accepts it, and Isolde drinks the other half. Both of them didn't die. Isolde's handmaid, however, has substituted the poison with love potion. Isolde did marry King Mark, but could not help love Tristan. King Mark finds out their affair and resolves to have them punished. Led by Tristan's treacherous friend Melot, he returns to find Tristan and Isolde in each others arms. Melot and Tristan fight, and Tristan is fatally wounded. He sends for Isolde in hopes that she would be able to cure him. He died of grief before Isolde could reach him. **Isolde** died soon after of a broken heart.

The final, dramatic aria "Liebestod" (Love Death) will be sung by **Eva Urbanová**.



THE CUNNING LITTLE VIXEN LEOŠ JANÁČEK

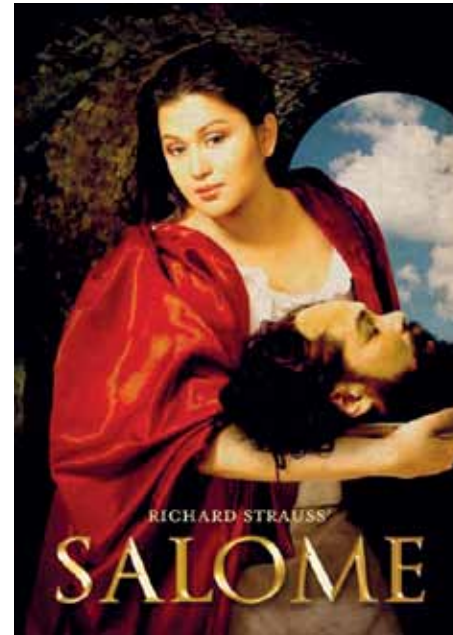
Bystrouska is shot by the poacher. In a while, the **Forester** (sung by **Ondrej Mráz**) sets out for home, walking through the woods. A sweet memory comes back to him – of gathering wild mushrooms with his wife, as a young couple in love. "Is it real or a fairy tale?" he asks himself. At peace with his beloved woods and with himself, he lies down for a nap and the scene mirrors the very opening of the opera. Animals hover around him as he dreams about the Vixen.



LADY MACBETH OF MTSENSK – KATARINA IZMAILOVA DMITRY SHOSTAKOVICH

A violent tale of lust, power, and corruption, is a tragic story of the series of murders in a small Russian village. The music sounds very contemporary, almost as a film scores. Its style is very penetrating and impressive.

The second half of the concert will open with the orchestral Finale of Act II.



SALOME / RICHARD STRAUSS

Music Drama in One Act by Richard Strauss to a libretto by the composer, based on the German translation by Hedwig Lachmann of the play by Oscar Wilde.

The moonlit terrace of King Herod's palace. Princess Salome is fascinated by the prophet Jochanaan's appearance and begs for a kiss from him. He rejects her, publicly disgracing her mother for incest and adultery.

Herod loves Salome's exotic dancing and he promises to give her anything to watch her dance. She asks for the head of Jochanaan on a silver platter. Salome then kisses the lips of the severed head. Frightened Herod orders his soldiers to kill the princess. The soprano aria, **Salome's** four last minutes, will be sung by **Eva Urbanová**.



CARMEN / GEORGES BIZET

Everyone knows Carmen, a beautiful and tragic opera in which the very essence of Spain is brought to life. The women from the tobacco factory are on their break in a public square. Carmen enters and sings provocatively of the untameable nature of love. Only one man pays no attention to her: Don José. Carmen throws a flower at him, and the girls go back to work.

Later, consumed by passion and jealousy, Don José pursues Carmen back to Seville, but Carmen already has found a new lover, the toreador Escamillo. This leads to the inevitable and tragic conclusion. The opera ends with the murder of Carmen by Don José, as she accompanies Escamillo to the bull-ring for a corrida. As **José** kills **Carmen** the choir sings the refrain of the Toreador's song off-stage, accompanied by the drums and brass. In the title roles you will hear **Kateřina Jalovcová** and **Riccardo Botta**.



TURANDOT / GIACOMO PUCCINI

Princess Turandot is the daughter of the emperor of China. Before she marries, she sets all her suitors three questions they must answer. If they are unable to answer these, they will be beheaded. However, unlike the rest of the suitors seeking the princess' hand in marriage, an unknown prince is able to answer all her questions correctly. The princess does not relish the idea of marriage. However, the prince gives her a way out if she can guess who he is: "You do not know my name. Bring me my name before sunrise, and at dawn, I will die." To stop the bloodshed, Liu, a slave girl, declares that she alone knows the Prince's name, but she will not reveal it. Before she would be forced by torture to reveal the name she stabs herself. Being faithful to the program title of this concert, **Anna Chierichetti** will sing the aria of **Liu**. Turandot, which had been scheduled for its world premiere at Teatro alla Scala under Arturo Toscanini, was left unfinished. Toscanini decided to commission Franco Alfano (a former pupil of Puccini's) to use the master's final sketches and undertake the difficult task of completing the opera. The section prepared by Alfano was not, however, performed on the opening night - following Liu's death scene, Toscanini put his baton down, turned to the public and announced: "Here the Maestro died".



LA TRAVIATA / GIUSEPPE VERDI

La Traviata was inspired by Alexandre Dumas's *La dame aux camélias*. Courtesans lived in luxury with rich, powerful men, but died in poverty. Set to a libretto by Francesco Maria Piave, the title *La traviata* means literally The Fallen Woman, or perhaps more figuratively, The Woman Who Goes Astray. Abandoned by everybody, poor and ill, a beautiful courtesan Violetta is dying all alone. In her last moments her lover, a young nobleman Alfred ardently confesses his love and begs her to forgive him.

This scene requires 5 soloists: **Anna Chierichetti** as **Violetta**, **Kateřina Jalovcová** as **Annina**, **Riccardo Botta** as **Alfredo**, **Roman Janál** as **Giorgio** and **František Zahradníček** as **Dottore Grenvil**.



TANNHÄUSER / RICHARD WAGNER

After Tannhäuser is sick of the sensual pleasures of the Venusberg and longs for the simple joys of earthly life, he agrees to return to the Wartburg, the scene of his many triumphs as a minnesinger in the contests of song. This time, however, he cannot control himself, and bursts out into a reckless hymn in praise of Venus. Horrified at his words, the knights draw their swords and would slay him, but Elizabeth throws herself between him and them. He is allowed to join a band of pilgrims who are going to Rome to plead with the Pope for forgiveness. The Pope has cast him out forever, proclaiming that no more than that his staff can put forth leaves can he expect forgiveness. Utterly despairing, Tannhäuser is now seeking the way back to the Venusberg and presently calls to Venus, who appears before him and bids him welcome back to her cavern. Suddenly, Wolfram notices a funeral procession, and sees the mourners bearing the corpse of Elisabeth on a bier. Tannhäuser collapses upon her body with the words, "Holy Elisabeth, pray for me" upon his lips. The younger pilgrims enter and announce that the Pope's staff has sprouted young leaves.



RIGOLETTO / GIUSEPPE VERDI

Rigoletto, the hunchbacked jester of the Duke of Mantua, tries to hide his beautiful daughter Gilda from the duke and from the world. Rigoletto pokes fun at the defenceless victims of the duke's perversities. Especially cruel are his treatment of Count Monterone, whose daughter was raped by the duke, and provocations of Count Ceprano whose wife has also been a target of the duke's lust. But Rigoletto's heartlessness is the essence of the story's magnificent dramatic irony. One day, Rigoletto finds Gilda in the Duke's palace and vows revenge against the Duke after he learns that he has raped his beloved daughter. He hires the professional assassin, Sparafucile, to murder the Duke. Sparafucile's sister and accomplice Maddalena, becomes infatuated with the Duke and persuades her brother to fulfil his murder contract by killing the next person who enters their inn. Gilda sacrifices her life for her new-found love and becomes the victim of Sparafucile's sword. **Anna Chierichetti** as **Gilda**, **Kateřina Jalovcová** as **Maddalena**, **Ondrej Mráz** as **Sparafucile** together with "the howling wind of the storm" - sung by the choir - will sing the tercetto *La tempesta*.



TOSCA GIACOMO PUCCINI

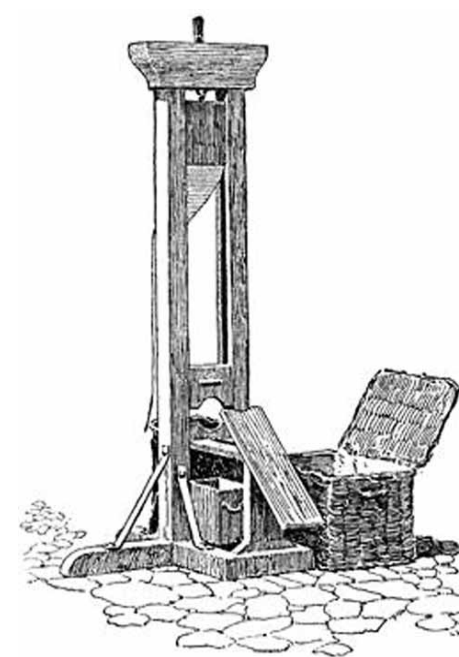
Giacomo Puccini saw Victorien Sardou's play *La Tosca* with Sarah Bernhardt. Before Puccini, even Giuseppe Verdi had expressed interest in turning *La Tosca* into an opera. His music is by critics described as emotional rather than rational. His melodies are so attractive because he was sympathetic to his opera's heroes, and loved the souls filled up with hope and illusion. The *Te Deum* scene concludes Act 1. **Ondrej Mráz** will sing the baritone aria of **Scarpia**. The suicides and executions are yet to come.



FAUST CHARLES GOUNOD

Gounod's *Faust* went from success to sensation soon after its first performances. The plot is loosely based on Goethe's masterpiece, but for its musical elegance and lyrical qualities, *Faust* is still considered Gounod's greatest masterpiece and one of the most successful French operas. Beautiful lyric passages are followed by impassioned demonic outbursts of the *Faust* role. The story is interspersed with choir and ballet scenes, culminating from shorter arias into the giant "Church Scene" or magnificent "Finale Trio".

You will hear **Anna Chierichetti** as **Marguerite**, **Riccardo Botta** as **Doctor Faust** and **Ondrej Mráz** in the role



of **Mephistopheles**. *Faust* enters the prison where Marguerite is being held for killing her child. He begs her to escape with him, but - aware of the evil in Mephistopheles - Marguerite in her distraction can't understand *Faust*'s pleas, her confused mind reverting to their first meeting and their illicit love. Mephistopheles appears and she falls upon her knees, imploring heaven for mercy.

Angels bear Marguerite heavenward as Mephistopheles drags *Faust* into hell.





EVA URBANOVÁ

With her electrifying stage presence and powerful voice, soprano Eva Urbanová is the First Lady of the Czech opera scene. For nearly fifteen years she has been the supreme star at the National Theater in Prague, in addition to her numerous performances abroad. A recipient of several prestigious awards in her home country and abroad, Ms. Urbanová's most important recognitions include the Czech

Thalie award for "Jenůfa" ('Kostelníčka') and a Grammy award for her disc "Celeste Aida: Famous Opera Arias". In 2003 in Toronto (with the Canadian Opera Company) she has received the Dora Mavor Moore Award for Outstanding Performance in an Opera, again for her portrayal of 'Kostelníčka'. Her Suphraphon recording of Fibich's "Šárka," conducted by Charles Mackerras, was nominated for a Grammy award in 2001. In 2003 Ms. Urbanová has been appointed Chevalier in the Order of Arts and Letters of the Republic of France. At her "home", the National Theater in Prague, Ms. Urbanová has performed such varied roles as 'Elizabetta' ("Don Carlo"), 'Leonora' ("La Forza del Destino"), 'Julie' in Dvořák's "Jakobín", 'Milada' in Smetana's "Dalibor", 'Mother of Milla' in Janáček's "Osud", and a role for which she is especially renowned, 'Kostelníčka' in Janáček's "Jenůfa". Other notable roles for this superb soprano include 'Turandot' (London with the BBC Symphony Orchestra, Cincinnati, Canadian Opera Company, Prague for 10th anniversary of The State Opera in Prague, plus the world premiere of Luciano Berio's new ending in Amsterdam and at the 18th Festival de Música de Canarias, both conducted by Chailly), the 'Foreign Princess' in "Rusalka" (Opernhaus Zurich, Opéra National de Paris, The Royal Opera Covent Garden), 'Tosca' (San Francisco Opera), 'La Gioconda' (Valencia, La Scala, L'Opéra de Montréal, and Berlin's Deutsche Oper). She made her debut at the Metropolitan Opera in 1998 as 'Ortrud' in "Lohengrin", returning in subsequent seasons as 'Santuzza' in "Cavalleria Rusticana", 'Tosca', the 'Foreign Princess', and 'Turandot'. Recognized for her interpretive and communicative presence, Ms. Urbanová performs numerous other works in addition to her opera appearances. In the past, she studied privately with

Ludmila Kotnauerová and currently she works, also privately, with the renowned soprano Renata Scottò. Conductors with whom Ms. Urbanová frequently collaborates include Christoph von Dohnanyi, Jiří Bělohlávek, Sir Charles Mackerras, Kent Nagano, Ondrej Lenárd, Sir Andrew Davis, James Conlon, James Levine, Nello Santi, Leonard Slatkin, Roberto Abbado and Riccardo Chailly. Ms. Urbanová's numerous recordings include both solo recital discs as well as full length operas and other works. The world premiere recording of Janáček's "Šárka" with the Prague Philharmonic Choir and the Czech Philharmonic Orchestra under the baton of Sir Charles Mackerras was nominated for a Grammy Award. Ms. Urbanová opened the current 2004/2005 season singing the title role of 'Adriana Lecouvreur' in the new production at the National Theater in Prague and subsequently she returned to the Metropolitan Opera in New York for 'Santuzza' in "Cavalleria Rusticana".



ANNA CHIERICHETTI

Following her Italian debut as Adina in L'Elisir d'Amore, Anna Chierichetti is in demand with major Italian and foreign opera houses and orchestras. Her career has taken her to the Teatro alla Scala in Milan, Covent Garden in London, Salzburg Festival, Hamburgische Staatsoper, Bilbao Opera, Teatro Real in Madrid, La Maestranza in Seville, Maggio Musicale Fiorentino, Zurich Opera House and to many more stages.

Her voice and stylistic flexibility has allowed her to include in its repertoire roles ranging from baroque to contemporary, with a strong predilection for the Mozart's works (The Magic Flute, Marriage of Figaro, Così fan tutte, La Clemenza di Tito, Ascanio in Alba, Don Giovanni) and the belcanto. She successfully appeared several times at Teatro alla Scala in Milano, as in Europa Riconosciuta by Salieri, at the reopening of the Theater (2005), conducted by Riccardo Muti, or Dido and Aeneas in 2006. On the concert stage Mrs Chierichetti sang always to great acclaim in prestigious international concert halls, such as the Concertgebouw of Amsterdam, Rotterdam's Doelen, the Barbican in London, Mozarteum in Salzburg, Accademia Santa Cecilia in Roma, Radio Philharmonie in Utrecht, Salle Pleyel in Paris, Palau de la Musica in

Barcelona. She was chosen by M' Gardiner for singing Contessa, Donna Elvira and Elettra in an European tour of Mozart Gala Concerts. Anna Chierichetti's discography for labels such as Chandos, Dynamics, Bongiovanni and Arte Nova includes the world-premiere recording of Il Califfo di Bagdad by Manuel Garcia, with Les Talens Lyriques conducted by C. Rousset, edited by Decca-Archiv. Anna Chierichetti made studied at the Conservatory of Milan, graduating in both singing and vocal chamber music with honors. She followed masterclass with Renata Scottò, Leyla Gencer and Ely Ameling.



KATEŘINA JALOVCOVÁ

is the soloist of Prague National Theatre. She studied singing at the Prague Conservatory with professor Brigita Šulcová. In 2001 she was awarded the 1st prize in the Performing Contest of Czech Conservatories in Pardubice. She has been a soloist of F.X. Šalda Theatre in Liberec since 2004, and a regular guest on the stages of the theatres in Olomouc, Pilsen, and National Theatre in Prague. Her repertoire includes Dalila (Samson et Dalila,

with Sergej Larin as Samson), Ulrika (Un Ballo in Maschera), Fenena (Nabucco), Azucena (Il Trovatore), Olga (Eugen Onegin), Laura (Jolanta), Fjodor (Boris Godunov), Rosa (The Secret), Annio (La Clemenza di Tito), Third Lady (The Magic Flute), Witch and Third Nymph (Rusalka), Lapák and Datel in (The Cunning little Vixen), Shepherdess (Jenufa), Radmila (Libuše) and others. In July 2007, she performed the Witch at the Irish Wexford Opera Festival, and for this role she was awarded festival's most talented young singer. Since 2007 she is a regular guest of the Graz Opera House where she has performed the role of Suzuki (Madama Butterfly), and the role of Jocasta in the opera oratorio Oedipus Rex by Igor Stravinskij. In 2009 she performed in Teatro Municipale di Piacenza as Azucena in Il Trovatore and also appeared in the same role in Teatro Comunale di Bolzano. The performances were conducted by Antonello Allemandi and directed by Roberto Laganá Manoli. The highlights of the 2010 season included the roles of Varvara in Káťa Kabanová, as well as Nicklausse and the Muse in The Tales of Hoffmann in the Prague National Theatre, and the concert performance of Dvořák's Stabat Mater with Prague SO FOK conducted by Jiří

Kout. As soloist Kateřina has been regularly collaborating with the CNSO: e.g. Beethoven's Ninth Symphony, J. J. Ryba Czech Christmas Mass, or at concerts for Lobkowitz IMF in Mělník.



RICCARDO BOTTA

Born in Trieste, the tenor Riccardo Botta began his career as a singer early under his father, Giuseppe Botta, Giuseppe Taddei and Enza Ferrari. With a varied concert career appearing with leading orchestras in Rome and Milano among others, he has undertaken a variety of roles in major opera-houses. Success in the Toti dal Monte Competition in Treviso in 1996, opened the doors for him to engagements throughout Italy, in Venice, Cagliari, Parma, Milan, Turin, Bergamo, Bologna, Siena, Rome and Palermo, with appearances abroad in Lisbon, Monaco, Amsterdam, Zurich, Warsaw and Toronto, at the Semperoper in Dresden, the Stuttgart State Theatre and the Leipzig Opera. He has collaborated in performances under conductors including Callegari, Rovaris, Arrivabeni, Chung, Sanii, Zedda and Julian Reynolds. Since 2008 he works with the Stadtheater Sankt Gallen where, in the last seasons, he performed roles like Ecclitico in Il Mondo della Luna by Haydn, Camille de Rossillon in Lustige Witwe, Alfredo Germont in La Traviata and Giasone in Medea in Corinto by Simone Mayr, Hauptmann in Berg's Wozzeck and Alfred in Fledermaus by Strauss. In the current season he made an acclaimed debut in La Boheme (Rodolfo) with Nagasaki Opera in Japan.



VALENTIN PROLAT

He studied voice at St. Petersburg's Conservatory. He won a Czech prestigious Thalia Award 2000 for his artistic performances. Since 1992 he has been a permanent guest of the National Theatre Opera. He has enacted here, for example, Ferrando in Mozart's Così fan tutte, Alfredo in Verdi's La traviata, Lensky in Tchaikovsky's Eugene Onegin, Don José in Bizet's Carmen and

Hoffmann in Offenbach's *Les contes d'Hoffmann*, when it comes to the Czech repertoire, he has sung the Prince in Dvořák's *Rusalka*, the Smetana roles of Jeník in *The Bartered Bride*, Dalibor, Jarek in *The Devil's Wall*, Lukáš in *The Kiss*, Števa in Janáček's *Jenůfa* and Manolios in Bohuslav Martinů's *The Greek Passion*. He has also regularly appeared on stages of world's opera houses and concert halls, performing in, for example, *La bohème* at Copenhagen's Royal Danish Theatre, in Wiesbaden and Tel Aviv (directed by Franco Zeffirelli), Verdi's *Nabucco* at the Chorégies d'Orange festival in France, *La traviata* in Toronto during the opening of a new opera house, Verdi's *Rigoletto* in Berlin, Gounod's *Faust* in St. Gallen, Switzerland, in Paris and at Wiener Staatsoper, in *Rusalka* in Amsterdam and Utrecht, *The Bartered Bride* in Geneva, Dvořák's *Requiem* in Bern, etc. With the ensemble of the National Theatre Opera he toured Japan, performing in *Rusalka* and Janáček's *Glagolithic Mass*. Valentin Prolet has collaborated with the conductors Marek Edler, Fabio Luisi, Carlo Rizzi, John Fiore, Jiří Kout and Jiří Bělohlávek.



ROMAN JANÁL

After finishing violin studies at Conservatory in Pilsen he enrolled in the Music Academy in Prague and was recommended to study singing at the Music Academy in Sofia. As a student he guest appeared with the State Opera in Sofia and at the chamber festival in Sofia. After completing his studies he got his first engagement in Banská Bystrica, and half year later with the Prague Chamber Opera (later Opera Mozart). He

also collaborates with the Pilsen Opera (*The Lady of Spades - Tomsky*, *Faust - Valentin*, *Don Giovanni - Don Giovanni*, *Fidelio - Don Pizarro*). After a successful debut in the roles of Guglielmo in *Così fan tutte* and Figaro in *The Barber of Seville* he got an engagement with the State Opera Prague. He won the 30th Dvořák International Singing Competition in Karlův Vary in November 1995. Since that year he has been a teacher at the Prague Conservatory. In 1997 he became a soloist of the National Theatre, where he has performed numerous roles of opera repertoire, e.g. *Gregorius* in *Romeo and Juliet*, Figaro in *The Barber of Seville* or *Escamillo* in *Carmen*. The role of Pollux in Rameau's tragedy *lyrique Castor et Pollux* gained

him a prestigious Thalia Prize in 1999. In the 1999/2000 season Roman Janál appeared in the roles of Alexander in Martinů's *Twice Alexander* and in the title role in Mozart's *Don Giovanni*. He has recorded several opera arias and song cycles by contemporary Czech authors for the Czech Radio. Together with BBC Orchestra and conductor Jiří Bělohlávek he has recently performed the solo parts of Martinů's "Field Mass" and "The Opening of the Wells" in London.



ONDREJ MRÁZ

studied voice at the University of Performing Arts in Bratislava in the class of Prof. Sergej Kopčák. After graduating in 2006, he became a soloist of the State Theatre in Košice. He has received several awards for his performances, including a Literary Fund Prize for the role of Mephistopheles. In 2008 he was invited by the Croatian National Opera to appear in this role in its new production of Gounod's opera *Faust*. He

performed as a guest at concerts given by Peter Dvorský, Elena Obraztsova and Sergej Kopčák. He has won several international competitions, sung at numerous opera festivals and performed on various international opera stages. His repertoire includes the roles of Gremin (Tchaikovsky: *Eugene Onegin*), the Water Goblin (Dvořák: *Rusalka*), Sarastro (Mozart: *Die Zauberflöte*), Zaccaria (Verdi: *Nabucco*), Kecal (Smetana: *The Bartered Bride*), Dulcamara (Donizetti: *L'elisir d'amore*), Basilio, Bartolo (Rossini: *Il barbiere di Siviglia*), the Commendatore (Mozart: *Don Giovanni*), Raimondo (Donizetti: *Lucia di Lammermoor*).



FRANTIŠEK ZAHRADNÍČEK

Bass-baritone František Zahradníček graduated at Academy of Music Arts in Prague under leading of Ivan Kusnjer. He had a debut in the National Theatre in the year 2000 in the part of Masetto in Mozart's opera *Don Giovanni* and he has created many roles there since. Among the most outstanding are the roles in Mozart's operas,

like Figaro (*Le nozze di Figaro*), Leporello (*Don Giovanni*) or Papageno (*Die Zauberflöte*), from others we can name e.g. Colline (Puccini – *La Bohème*) and Marbuel (Dvořák – *The Devil and Kate*). He also performs in the State Opera Prague. František Zahradníček has been four times a guest of the opera festival in Wexford (Ireland), where he sang Malvolio in *Alessandro Stradella* by Flotow, or in the operas *Charlatan* by Pavel Haas and in Tchaikovsky's *The Maid of Orleans*. He also sang in Tchaikovsky's opera *The Slippers* in Teatro Lirico di Cagliari. He was a guest in the part of Harasta in Janáček's *The Cunning Little Vixen* in Teatro National Sao Carlo in Lisbon. Creating mainly leading parts in Mozart's operas he toured several times Japan with the opera of the National Theatre Prague. Very rich is also his concert activity. He has concets with the prestigious orchestras like Prague Chamber Orchestra, Prague SO, Prague Radio SO, Pardubice Chamber Philharmony or Philharmony of Bohuslav Martinů. He also performs with those orchestras in abroad, e.g. in Germany and Italy. In 2002 he sang in Carnegie Hall in New York at the concert in honour to the victims of the terrorists' attack from September 11, 2001. From the outstanding conductors who he has collaborated with can be named Jiří Bělohlávek, Libor Pešek, Genadi Rozhdestvensky, Leopold Hager, Asher Fish, John Fiore, Enrico Dovico or Ondrej Lenárd.

MARCELLO ROTA

Maestro Rota studied composition with Felice Quaranta and orchestra conduction with Igor Markevitch and Franco Ferrara at Chigiana Academy of Siena. After having debuted with RAI SO of Turin, he has conducted repeatedly San Carlo SO of Naples, Massimo Theatre Orchestra of Palermo, "Enti Arena" of Verona and Cagliari, the Opera of Genoa, Philharmonics of Turin, Italian Philharmonic Orchestra, Staatsoper of Munich, Nordwestdeutsche Philharmonie, Baden-Baden Philharmonic, Galizia SO, Gran Canaria Philharmonic, Moscow Philharmonic. Since 1995 he conducted in many prestigious concert halls Europe: Concertgebouw of Amsterdam, Musik Halle of Hamburg, Royal Albert Hall of London, Palais des Beauw Arts of Bruxelles and the Elizabeth Halle of Antwerpen, Philharmonic of Munich, Berlin, Mannheim, Academy of S. Cecilia in Rome, Rome Opera and Comunale of Bologna. Conducting the Philharmonic Orchestra of Xalapa, SO of Chile, Buenos Aires, Rio de Janeiro, San Diego, Vancouver, Hollywood Bowl SO, New Jersey, The National Opera of Beograd, Royal Philharmonic in United States, British Philharmonic, Deutsche Oper Berlin, the

BBC Radio Concert SO, Virginia SO, Michigan Opera Detroit, Manila Philharmonic, in Australia and New Zealand with the Melbourne, Sydney, Adelaide, Queensland, and Perth SO, and in China with the National Opera and Choir of Beijing, Shanghai and Beijing SO. Since 2004 he is the Principal Guest Conductor of the Czech National Symphony Orchestra of Prague. With them he has recently made several recordings for the Victor - JVC. Marcello has accompanied leading world soloists, including Rostropovich, Geringas, Rampal, Diaz, Sitkovetsky, Baumann, Tiziana Fabbricini, Katia Ricciarelli. Memorable has been the participation - with Andrea Bocelli and the "Toscanini" Orchestra of Parma - at the Bologna concert in the presence of the Pope John Paul II broadcast in worldvision. His opera repertoire counts over forty titles with particular attention for Rossini, Bellini, Donizetti, Verdi and Puccini.

