



# PKF – Prague Philharmonia

**Emmanuel Villaume**

*Music Director*

Sarah Chang / *Violin*

Andrew von Oeyen / *Piano*

Thursday Evening, January 19, 2017 at 7:30

Hill Auditorium

Ann Arbor

30th Performance of the 138th Annual Season  
138th Annual Choral Union Series

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The Steinway piano used in this evening's performance is made possible by William and Mary Palmer.

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The PKF – Prague Philharmonia appears by arrangement with Opus 3 Artists.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

## PROGRAM

*Bedřich Smetana*

### **Má vlast (My Country) (excerpt)**

Vltava (The Moldau)

*Antonín Dvořák*

### **Violin Concerto in a minor, Op. 53, B. 96**

Allegro ma non troppo

Adagio ma non troppo

Finale: Allegro giocoso ma non troppo

Ms. Chang

## Intermission

*Felix Mendelssohn*

### **Piano Concerto No. 1 in g minor, Op. 25**

Molto allegro con fuoco

Andante

Presto — Molto allegro e vivace

Mr. von Oeyen

*Dvořák*

### **Symphony No. 8 in G Major, Op. 88, B. 163**

Allegro con brio

Adagio

Allegretto grazioso — Molto vivace

Allegro ma non troppo

## MÁ VLAST (MY COUNTRY) (EXCERPT) (1872–79)

Bedřich Smetana

*Born March 2, 1824 in Litomyšl, Bohemia (now Czech Republic)*

*Died May 12, 1884 in Prague*

UMS premiere: Czech Philharmonic, under the baton of Vaclav Neumann;  
March 1984 in Hill Auditorium.

### Snapshots of History...In 1879:

- The University Musical Society is founded in Ann Arbor, Michigan
- New York City's Gilmore's Garden is renamed Madison Square Garden by William Henry Vanderbilt, and is opened to the public at 26th Street and Madison Avenue
- Thomas Edison demonstrates incandescent lighting to the public for the first time in Menlo Park, New Jersey

In his cycle of six symphonic poems, *Má Vlast* (My Country), written between 1872 and 1879, Bedřich Smetana paid tribute to the natural beauties and heroic history of his native Bohemia. "The Moldau" (Vltava), composed second, became the most popular of the set. Smetana provided the following outline to the contents of the composition:

*The work depicts the course of the river Vltava (Moldau), beginning from the two small sources, the cold and warm Vltava, the joining of both streams into one, then the flow of the Vltava through forests and across meadows, through the countryside where gay festivals are just being celebrated; by the light of the moon a dance of water nymphs; on the nearby cliffs proud castles, mansions, and ruins rise up; the Vltava swirls in the St. John's rapids, flows in a broad stream as far as Prague, the Castle Vyšehrad appears, and finally the river disappears in the distance as it flows majestically into the Elbe.*

Each of these episodes, indicated in the score, is also clearly audible in performance. Throughout the work, unity is achieved by the use of the famous Moldau theme, adapted from a Swedish folksong Smetana heard while living in Sweden in the late 1850s. The Israeli national anthem, *Hatikvah* (Hope), is based on the same melodic formula.

## VIOLIN CONCERTO IN A MINOR, OP. 53, B. 96 (1879)

Antonín Dvořák

*Born September 8, 1841 in Nelahozeves, Bohemia (now Czech Republic)*

*Died May 1, 1904 in Prague*

UMS premiere: Philadelphia Orchestra under the baton of Alexander Hilsberg with Nathan Milstein as soloist; May 1952 in Hill Auditorium.

Antonín Dvořák spent the summer of 1879 with his friend Alois Göbl, who was secretary to Prince Alain de Rohan, at the prince's estate in the Czech countryside. It was there that he penned the first version of his violin concerto, no doubt intending to dedicate it to the famous violinist, Joseph Joachim. Joachim had played the premiere of the Brahms concerto just a few months earlier, on January 1, 1879. Brahms, who had done so much to help the young Dvořák's career (he was on the committee that awarded Dvořák his first grant, and he recommended him to his own publisher, Simrock), had also introduced him to Joachim, his friend of many years. The violinist performed two of Dvořák's chamber music works in 1879, so by the time the manuscript of the violin concerto reached him, he was well acquainted with the Czech composer's style.

It is well known how closely Joachim worked with Brahms on the latter's violin concerto. It was to be expected that Dvořák wouldn't get away with anything short of a complete, measure-by-measure examination of his score, which, in fact, resulted in the verdict that the concerto needed a thorough revision. Dvořák made a first set of changes early in 1880, sent off a copy to Joachim, and then waited almost two

years for an answer. When Joachim finally responded, he made numerous emendations in the solo part. Despite his criticism, however, he repeatedly expressed his admiration for the concerto to Dvořák. Presumably, if he hadn't liked the work, he wouldn't have gone to the trouble of making corrections. Yet he does not seem to have ever played the concerto in public, although he did arrange for a run-through at the Berlin Conservatory.

Unlike Brahms, Dvořák was a string player himself, having played principal viola at the Provisional Theatre from 1862–1871 (in 1866, Bedřich Smetana became the conductor of that orchestra). Nevertheless, he welcomed Joachim's technical suggestions, and probably destroyed all earlier versions so that we cannot know the exact nature of the changes made.

An important structural idea of Dvořák's was to join the first two movements together without interruption. (Max Bruch had earlier done something similar in his popular *Concerto in g minor*, completed in 1865–66.) Robert Keller, advisor to the music publisher Simrock, criticized Dvořák for this irregularity, but the composer insisted on keeping it. And he was right: the "Quasi moderato" transition that leads from the first movement to the second is one of

the most beautiful moments in the concerto.

All three movements of the work are primarily melodic in nature; in other words, the concerto's effect depends on the immediate appeal of the thematic material, rather than its development or a particularly innovative use of harmony. In the first movement, the solo violin enters after just a few minutes of orchestral introduction, and never stops playing for very long. Its main theme, first presented in a somewhat declamatory style, is later repeated more smoothly, with the instruction *espressivo* added. The lyrical second theme is rather brief, as is the development (in which snippets of the introductory orchestral fanfare are played softly by solo woodwinds, accompanied by virtuoso passages of the solo violin). The recapitulation is interrupted by the transition leading into the grandiose second movement, which has an exceptionally long melody composed of several phrases. Each of these will be taken up separately in the course of the movement. A more dramatic minor-mode episode occurs twice in this "Adagio," played the first time by the solo violin, and the second time by the orchestra, in one of the rare passages where the soloist can take a brief rest. At the end of the movement, the solo violin engages in a haunting dialogue with a pair of horns.

The "Finale" is a rondo whose melodies were inspired by Czech folk dances. The rhythm of the *furiant*, with its ambivalence between triple and duple meter, is clearly recognizable in the main theme (at the repeat, it receives an added accompaniment where the cellos and oboes imitate

bagpipes). One of the episodes is a wistful *dumka* melody in d minor that later returns in a more brilliant instrumentation shortly before the end.

## PIANO CONCERTO NO. 1 IN G MINOR, OP. 25 (1830–31)

Felix Mendelssohn

*Born February 3, 1809 in Hamburg, Germany*

*Died November 4, 1847 in Leipzig*

UMS premiere: Boston Pops Esplanade Orchestra under the baton of Arthur Fiedler with Ruth Slenczynska as soloist; March 1957 in Hill Auditorium.

### **Snapshots of History...In 1831:**

- *The Hunchback of Notre-Dame* is first published by Victor Hugo
- Nat Turner's slave rebellion breaks out in Southampton County, Virginia
- Charles Darwin embarks on his historic voyage aboard HMS *Beagle*

Mendelssohn's precocity as a musician can only be compared to Mozart's in the history of Western music. While Mendelssohn started composing "only" at the age of 11 (not five like Mozart), he produced the *Octet for Strings* at 16 and the *Midsummer Night's Dream Overture* at 17, masterworks even more mature than what Mozart had written at the same age.

By 1830, the 21-year-old Mendelssohn had earned an international reputation as a composer, pianist, and conductor. His accomplishments already included a highly successful series of concerts in London, and the performance of Bach's recently rediscovered *St. Matthew Passion*, which may be regarded as the symbolic starting point of the early music movement. At 21, Mendelssohn was offered a professorship at the University of Berlin; he declined the honor, however.

Mendelssohn also traveled widely in those years. He had combined his English tour with a trip to Scotland, and spent time in Italy (the fruits of those sojourns, the "Italian" and "Scottish" symphonies and the

*Hebrides Overture*, are known to every music lover). It was in Rome that he made his first sketches for the g-minor Piano Concerto in 1830, although the bulk of the work was written in Munich the following year. The composition was inspired by a talented young pianist by the name of Delphine von Schauroth, with whom Mendelssohn was infatuated, as one of his letters to his sister Fanny attests:

*We played Hummel's four-hand sonata beautifully, to the delight of the company; I melted and smiled and pounded and held the 'A-flat' at the beginning of the last movement for her because "my small hand cannot reach it."....I run day after day to the museum and twice a week to Schauroth, where I stay for a long time. We flirt outrageously, but it is not dangerous, because I am already in love with someone else. And that is a Scottish girl whose name I do not know.*

In reality there was no Scottish girl at all; that part of the story was just a cover-up, and Mendelssohn's diary entries show that he saw Schauroth far more often than twice a week. He

even told Fanny that Schauroth had “composed a passage for my g-minor Concerto, which makes a startling effect.” Which passage it was remains a secret that neither Mendelssohn nor Schauroth ever revealed.

The first performance of the concerto was at a concert that also featured Mendelssohn’s *Symphony No. 1 in c minor*, the *Midsummer Night’s Dream* Overture, and free improvisation by Mendelssohn on “Non più andrai” from Mozart’s *Marriage of Figaro*, at the request of the King of Bavaria who was in attendance. Mendelssohn later wrote to his father that the King “praised me highly, asking all sorts of questions.”

One thing the King might well have asked (and we shall never know whether he did) was why Mendelssohn had broken so boldly with traditional concerto form. In fact, Mendelssohn had taken the quite unprecedented step of dispensing with an orchestral introduction, bringing in the solo piano as early as the seventh measure. In another innovative move, he connected the concerto’s movements by way of bridge passages so that all three movements are performed without breaks.

From the first note to the last, the g-minor Concerto shows the exuberance of a young adult prodigy. The first movement’s themes, in turn energetic and lyrical, are developed with great pianistic virtuosity. The *cantabile* (singing) melody of the second-movement “Andante” is shared by the solo piano and the lower strings, with the cellos playing above the violas (this reversed relationship may have served as an example for Brahms, who scored

the second theme in the opening movement of his Second Symphony in the same way). The second half of the movement is dominated by some brilliant passagework for the piano. The violins are silent throughout, except for the last 17 measures.

The last movement is introduced by the same brass fanfares that earlier served as the bridge between the first and second movements. The ebullient rondo theme, in the cheerful key of G Major, is a variant of the first movement’s main melody, and the respective second themes are also related; this linking of the movements is another novel feature that reinforces the unity of the composition. Both in terms of the technical innovations and its ingratiating musical qualities, the g-minor Concerto more than deserved the “loud and long applause” Mendelssohn wrote home about.

## SYMPHONY NO. 8 IN G MAJOR, OP. 88, B. 163 (1889)

Dvořák

UMS premiere: Cincinnati Symphony Orchestra under the baton of Thor Johnson; January 1952 in Hill Auditorium.

### Snapshots of History...In 1889:

- The Eiffel Tower is inaugurated
- Vincent van Gogh paints *The Starry Night* at Saint-Rémy-de-Provence
- *The Wall Street Journal* is established

Something remarkable happened in the history of music during the 19th century: composers of symphonic music increasingly turned away from happy or cheerful feelings in favor of dramatic or even tragic ones. Instead of the light and unclouded tone found in many major works by Haydn or Mozart, Romantic composers predominantly used darker colors. Lightness was gradually pushed to the periphery of classical music and relegated to new popular genres (for instance, operetta), while large-scale symphonic works increasingly emphasized high passion and brooding melancholy.

There were two great exceptions to this general trend: Mendelssohn in the first half of the century, and Dvořák in the second half. Both had the unusual gift of writing radiantly happy music in an era where such an approach was often taken for either conservatism or naïveté. It was neither: it was merely a sign of a different artistic personality.

If we compare Dvořák's Eighth Symphony (1889) to some of the great symphonic works written around the same time, the difference will become readily apparent. In the previous year,

1888, Tchaikovsky completed his Fifth (e minor), in which he was grappling with grave questions about fate and human life. The same year, César Franck introduced his *Symphony in d minor*, whose complex emotional journey leads from self-doubt to eventual triumph. Johannes Brahms finished his fourth and last symphony (e minor) just a few years earlier (1885) with a magnificent *passacaglia* that infused that Baroque variation form with genuine Romantic passion. (Brahms's "sunny" Second Symphony from 1877 is the exception that confirms the rule.)

Dvořák's cheerfully optimistic Eighth opens with an expressive melody in g minor that prepares the entrance of another theme, a playful idea in G Major first given to the solo flute. A dynamic sonata exposition soon gets underway. Dvořák "overshoots the mark" as he bypasses the expected secondary key, D Major, in favor of a more remote but even brighter-sounding B Major. The development section works up quite a storm, but it subsides when the playful main theme returns, now played by the English horn instead of the flute (two octaves lower than

before). The recapitulation ends with a short but very energetic coda.

The second movement ("Adagio") begins with a simple string melody in darker tonal regions (E-flat Major/c minor) that soon reaches a bright C Major where it remains. The main theme spawns various episodes, in turn lyrical and passionate. After a powerful climax, the movement ends in a tender *pianissimo*.

The third movement ("Allegretto grazioso") is neither a minuet nor a scherzo but an "intermezzo" like the third movements of Brahms' First and Second Symphonies. Its first tune is a sweet and languid waltz; its second, functioning as a trio, sounds more like a Bohemian folk dance. After the return of the waltz, Dvořák surprises us by a very fast ("Molto vivace") coda, in which commentators have recognized a theme from one of Dvořák's earlier operas. But this coda consists of exactly the same notes as the lilting trio melody, only in a faster tempo, with stronger accents, and in duple instead of triple meter. It is interesting that, in the third movement of his Second Symphony, Brahms had transformed his trio theme in exactly the same way.

A resounding trumpet fanfare announces the fourth movement ("Allegro ma non troppo"), a complex theme-and-variations with a central episode that sounds at first like contrasting material but is in fact derived from the main theme. Dvořák's handling of form is indebted to Beethoven and Brahms, but he filled out the form with melodies of an unmistakably Czech flavor and a joviality few composers at the time possessed. The variations vary widely

in character: some are slower and some are faster in tempo, some are soft (such as the virtuosic one for solo flute), and some are noisy; most are in the major mode, though the central one, reminiscent of a village band, is in the minor. The ending seems to be a long time coming, with an almost interminable series of closing figures. When the last chord finally arrives, it still sounds delightfully abrupt due to its unusual metric placement.

*Program notes by Peter Laki.*

## ARTISTS

The **PKF – Prague Philharmonia**, originally called the Prague Philharmonia, was founded in 1994 at the initiative of the world-famous conductor Jiří Bělohlávek to bring a breath of fresh air to the Czech and the global music scene in the form of a contagious élan and a drive to achieve superior performance of every detail of the score. Soon after its founding, the PKF – Prague Philharmonia joined the ranks of the most respected Czech orchestras and established great renown in Europe and elsewhere in the world.

In its manifesto, the orchestra highlighted vigor, energy, and perfectionism, as well as a tremendous love for the music, with which it imbues each and every concert. The PKF – Prague Philharmonia is beloved for its characteristic sound, created in large part by the key focus of its repertoire: Viennese classicism, pieces by Haydn, Mozart, and Beethoven. This area is the ensemble's primary domain, and an area at which it excels. The spirit of the art from this historical period is perfectly reflected in the PKF – Prague Philharmonia credo: to play with crystal-clear purity and a straightforward, sparkling passion that will ensure that every listener, regardless of age or profession, may understand every detail of the music performed and return home from its concerts full of joie de vivre. The art presented by the PKF – Prague Philharmonia is both exceptional and accessible to everyone. The repertoire also includes romance compositions, as well as modern and contemporary music, performed within a special concert series unique among the selections of Czech orchestras.

Since the beginning of the 2008–09 season, the orchestra has been headed by chief conductor and music director Jakub

Hrůša, who despite his young age, already enjoys great international renown. The ensemble's founder, the globally celebrated Czech conductor Jiří Bělohlávek, was at its helm until 2005, when he was named the orchestra's conductor laureate. From 2005–08, the chief conductor of the PKF – Prague Philharmonia was the Swiss conductor and flautist Kaspar Zehnder. Since the beginning of the 2015–16 season, distinguished French conductor Emmanuel Villaume has been music director and chief conductor.

The PKF – Prague Philharmonia is a regular guest at international music festivals, frequently performs at prestigious world concert halls, and has recorded more than 60 CDs for prominent Czech and foreign labels, including Deutsche Grammophon, Decca, Supraphon, EMI, Warner Music, and Harmonia Mundi.

French-born conductor **Emmanuel Villaume** has led captivating performances with the most prominent opera companies and symphony orchestras around the world. Entering his fourth season as music director of The Dallas Opera (TDO), Maestro Villaume returns to Dallas for three productions in the 2016–17 season. He opened TDO's season leading performances of Tchaikovsky's *Eugene Onegin* in October, followed by the highly anticipated return of Jake Heggie's *Moby Dick*, which debuted at The Dallas Opera in 2010. He revisits his acclaimed interpretation of Gounod's *Roméo et Juliette* in his return to New York's Metropolitan Opera in March. The *Chicago Classical Review* praised his conducting of *Roméo et Juliette* at the Lyric Opera of Chicago last season, proclaiming "Villaume is almost without peer in this repertory, and his conducting provides a virtual

seminar in how French opera should be performed.” Maestro Villaume closes the TDO season with performances of *Norma* in April, followed by his return to the Santa Fe Opera in the summer of 2017.

In September 2015, Maestro Villaume began his tenure as music director and chief conductor of the PKF – Prague Philharmonia. Recent projects with the PKF include a Deutsche Grammophon recording with Anna Netrebko, a Warner Classics release with Bryan Hymel, and a special New Year’s celebration concert at the Royal Opera House Muscat. His recent orchestral performances include New York’s Avery Fisher Hall for the 2014 Richard Tucker Gala and at Alice Tully Hall for concerts with the Juilliard Orchestra; the Los Angeles Philharmonic; the Grant Park Music Festival in Chicago; the White Nights Festival at the Mariinsky Theater in St. Petersburg, Russia; and a European concert tour of *Iolanta* with performances in Lucerne, Copenhagen, Monte Carlo, and London’s Royal Albert Hall featuring soprano Anna Netrebko. Maestro Villaume returned to the Royal Opera House Muscat in December 2015 for a concert with the PKF and guest soprano Sonda Radvanovsky.

Born in Strasbourg in 1964, Emmanuel Villaume studied music at the Conservatoire de Strasbourg. He continued his education at Khâgne and the Sorbonne in Paris, where he received degrees in literature, philosophy, and musicology. As author of noted articles of musicology, Maestro Villaume was appointed Dramaturg of the Opéra National du Rhin in Strasbourg at the age of 21. He holds an honorary doctorate from the University of Indianapolis. Maestro Villaume makes his home in Paris and Dallas.

Recognized as one of the foremost violinists of our time, **Sarah Chang** (*violin*) has performed with the most esteemed orchestras, conductors, and accompanists in an international career spanning more than two decades. Since her debut with the New York Philharmonic at the age of eight, Ms. Chang has continued to impress audiences with her technical virtuosity and refined emotional depth.

Highlights from Ms. Chang’s recent and upcoming seasons have included performances with many major North American orchestras and music festivals, along with many engagements throughout Europe, Asia, Australia, and New Zealand. As an accomplished recital and chamber musician, Ms. Chang regularly travels the world, performing with such artists as Pinchas Zukerman, Yefim Bronfman, Leif Ove Andsnes, Yo-Yo Ma, Isaac Stern, Wolfgang Sawallisch, and members of the Berlin Philharmonic Orchestra. Ms. Chang’s most recent recording for EMI Classics — her 20th for the label — featured the Brahms and Bruch violin concertos with Kurt Masur and the Dresdner Philharmonie, and was received to excellent critical and popular acclaim.

Along with Pete Sampras, Wynton Marsalis, and Tom Brady, Ms. Chang has been a featured artist in Movado’s global advertising campaign “The Art of Time.” In 2006, Ms. Chang was honored as one of “20 Top Women” in *Newsweek Magazine*’s “Women and Leadership, 20 Powerful Women Take Charge” issue. In March 2008, Ms. Chang was honored as a Young Global Leader for 2008 by the World Economic Forum (WEF) for her professional achievements, commitment to society, and potential in shaping the future of the world.

In 2012, Ms. Chang received the Harvard University Leadership Award, and in 2005, Yale University dedicated a chair

in Sprague Hall in her name. For the June 2004 Olympic games, she was given the honor of running with the Olympic Torch in New York, and that same month, became the youngest person ever to receive the Hollywood Bowl's Hall of Fame award. Also in 2004, Ms. Chang was awarded the Internazionale Accademia Musicale Chigiana Prize in Siena, Italy. Other previous distinctions include the Avery Fisher Career Grant, *Gramophone's* "Young Artist of the Year" award, Germany's "Echo" Schallplattenpreis, "Newcomer of the Year" honors at the International Classical Music Awards in London, and Korea's "Nan Pa" award. In 2011, Ms. Chang was named an official Artistic Ambassador by the United States Department of State.

Hailed worldwide for his elegant and insightful interpretations, balanced artistry, and brilliant technique, **Andrew von Oeyen** (*piano*) has established himself as one of the most captivating pianists of his generation. Since his debut at age 16 with the Los Angeles Philharmonic and Esa-Pekka Salonen, Mr. von Oeyen has excelled in a broad spectrum of concerto repertoire with ensembles all over the world. As both soloist and conductor, he has led concerti and orchestral works by Haydn, Mozart, Beethoven, Ravel, and Kurt Weill.

On July 4, 2009, Mr. von Oeyen performed at the US Capitol with the National Symphony in *A Capitol Fourth*, reaching millions worldwide in the multi award-winning PBS live telecast. Mr. von Oeyen's 2016–17 engagements include a European and North American tour with the Prague Philharmonia (including performances as both soloist and conductor), appearances with the Vancouver Symphony, Jerusalem Symphony, Rochester Philharmonic, Calgary Philharmonic, Chicago's Grant

Park Music Festival Orchestra, and the orchestras of Grand Rapids, Oklahoma City, Wichita, and Boise. He will also appear in recital in San Francisco and throughout Europe. In 2018 he will make his debut with the Orchestre Philharmonique de Radio France and the Orchestra Filarmonica della Fenice in Venice.

In June 2016, Mr. von Oeyen signed an exclusive recording contract with Warner Classics. His debut album under the label will be released this month and will include works for piano and orchestra by Saint-Saëns, Ravel, and Gershwin. In 2013 Mr. von Oeyen released a critically-acclaimed album of Debussy and Stravinsky piano works under the Delos Label (including two pieces written for him by composer David Newman), following his 2011 award-winning album of Liszt works under the same label. 2013 also saw the release of the Chopin-Debussy-Ravel digital album *Andrew von Oeyen: Live in Recital*.

Mr. von Oeyen was born in the US and is of German and Dutch origin. He began his piano studies at age five and made his solo orchestral debut at age 10. An alumnus of Columbia University and graduate of The Juilliard School, where his principal teachers were Herbert Stessin and Jerome Lowenthal, he has also worked with Alfred Brendel and Leon Fleisher. He won the prestigious Gilmore Young Artist Award in 1999 and also took First Prize in the Leni Fe Bland Foundation National Piano Competition in 2001. Mr. von Oeyen lives in Paris and Los Angeles.

## UMS ARCHIVES

UMS welcomes the **PKF – Prague Philharmonia**, Maestro **Emmanuel Villaume**, and pianist **Andrew von Oeyen** as they make their UMS debuts this evening. This evening's performance marks violinist **Sarah Chang**'s fourth UMS appearance, following her UMS debut in April 1999 as violin soloist with the NHK Symphony Orchestra of Tokyo under the baton of Charles Dutoit at Hill Auditorium. She most recently appeared under UMS auspices in November 2006 as soloist with the London Philharmonic Orchestra conducted by Alexander Vedernikov at Hill Auditorium.

## PKF – PRAGUE PHILHARMONIA

**Emmanuel Villaume** / *Music Director*

### **First Violins**

Jan Fišer  
*Concertmaster*  
Miloslav Vrbá  
Hana Jarošová Kubisová  
Roman Hranička  
Veronika Panochová  
Martin Bialas  
Zuzana Bialasová  
František Kosina  
Martina Bačová  
Dmitry Samojlov  
Eva Schäferová  
Tomáš Bařinka

### **Second Violins**

Jan Adam  
Marta Hajšmanová  
Lada Ševčíková  
Lukáš Kroft  
Alena Miřácká  
Iva Středová  
Matěj Polášek  
Jan Zrostlík  
Veronika Šenová  
Martin Balda

### **Violas**

Stanislav Svoboda  
Anna Cibulková  
Dagmar Mašková  
Emi Sawahata  
Zdeněk Suchý  
Ondřej Martinovský  
Angelika Boué  
Anna Šimková

### **Cellos**

Lukáš Pospíšil  
*Concertmaster*  
Teodor Brcko  
Balázs Adorján  
Judita Škodová  
Martin Havelík  
Marie Dorazilová

### **Double Basses**

Pavel Klečka  
Jan Prokop  
Dalibor Tkadlčík  
Lubomír Čížek

### **Flutes**

Jiří Ševčík  
Oto Reiprich  
Lenka Schichová

### **Oboes**

Jan Souček  
Lenka Filová  
Clarinets  
Jindřich Pavlíš  
Jan Czech

### **Bassoons**

Václav Fůrbach  
Jiří Jech

### **French Horns**

Jan Musil  
Mikuláš Koska  
Adéla Triebeneklová  
Eva Mlázovská

### **Trumpets**

Svatopluk Zaal  
Lubomír Kovářik

### **Trombones**

Stanislav Penk  
Vít Kořínek  
Václav Kotek

### **Tuba**

Petr Salajka

### **Timpani**

Pavel Rehberger

### **Percussion**

Radek Doležal  
Anton Zdanovich  
Štěpán Hon

### **Harp**

Hana Müllerová

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# Ilene H. Forsyth Choral Union Endowment Fund

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| 3/11 | UMS Choral Union and Ann Arbor Symphony Orchestra:<br>Beethoven's <i>Missa Solemnis</i> |

*Tickets available at [www.ums.org](http://www.ums.org).*

## ON THE EDUCATION HORIZON...

- |      |   |
|------|---|
| 1/20 | Renegade Pre-Performance Talk: Meredith Monk & Vocal Ensemble<br>(Power Center Lobby, 7:00 pm)  |
| 1/21 | You Can Dance: Meredith Monk & Vocal Ensemble<br>(Ann Arbor Y, 400 W. Washington Street, 2–3:30 pm)   |
| 1/21 | Pre-Concert Lecture Series: Exploring Beethoven's String Quartets<br>(Rackham Amphitheatre, Fourth Floor, 915 E. Washington Street,<br>7:00 pm) |
| 2/16 | Penny Stamps Speaker Series: Ping Chong<br>(Michigan Theater, 603 E. Liberty Street, 5:10 pm)   |

*Educational events are free and open to the public unless otherwise noted.*