



Czech Philharmonic

Semyon Bychkov

Chief Conductor and Music Director

Alisa Weilerstein / *Cello*

Thursday Evening, November 1, 2018 at 7:30

Hill Auditorium

Ann Arbor

13th Performance of the 140th Annual Season
140th Annual Choral Union Series

This evening's performance is supported by Ken and Penny Fischer and by Martha Krehbiel in memory of David Krehbiel.

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Special thanks to Matt Albert, Erin Burris, Anthony Elliott, Paul Feeny, and Stephen Shipps for their participation in events surrounding this evening's performance.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of lobby floral art for this evening's performance.

The Czech Philharmonic appears by arrangement with Columbia Artists.

The Czech Philharmonic's US tour is sponsored by the Karel Komarek Family Foundation.

In consideration for 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

Antonín Dvořák

Cello Concerto in b minor, Op. 104

Allegro

Adagio, ma non troppo

Finale: Allegro moderato

Ms. Weilerstein

Intermission

Piotr Ilyich Tchaikovsky

Serenade for Strings in C Major, Op. 48

Pezzo in forma di sonatina: Andante non troppo — Allegro moderato

Valse: Moderato — Tempo di Valse

Élégie: Larghetto elegiaco

Finale: Andante — Allegro con spirito

Tchaikovsky

Francesca da Rimini: Symphonic Fantasia after Dante in e minor, Op. 32

Andante lugubre — Allegro vivo

A NOTE FROM THE CONDUCTOR

On October 28, 2018 the Czech Republic celebrated 100 years of independence. The significance of its liberation from the Austrian Empire's domination is a source of inspiration not only to its own people, but to all nations that have experienced political, economic, and cultural repression. The courage and determination shown by the Czech people in the fight to preserve their national identity is a reminder that nothing — and no one — can ever conquer the human spirit when it refuses to surrender.

In the last 100 years, the Czech people have lived the entire gamut of different conditions: from the pride and prosperity that came with independence, to the Western betrayal inflicted by the Munich Agreement; from destruction in World War II, to the decades of Soviet domination. Fifty years ago, on August 21, 1968, when the Soviets rolled their tanks all the way to the streets of Prague, they proved yet again that the strong have no shame and stop at nothing to bring down those who are unable to defend themselves. Yet in spite of the adversity — and quite possibly because of it — the nation lived on to welcome the Velvet Revolution of 1989 and once again to become a free and independent member of the world community, this time hopefully forever.

The Czech Philharmonic shared its country's destiny and, with equal determination, preserved the uniqueness of the Czech musical tradition which they offer to the world. It was true 100 years ago, and

it remains true today. How fitting is it then, that in the very year that the Czech nation celebrates the centennial of its independence, its beloved orchestra will perform Mahler's Second Symphony ("Resurrection") in Prague and New York, and perform Smetana and Dvořák in London and various US cities. Born in Bohemia, Mahler tells us that we are here for a reason — that nothing ever dies. The Czech Republic and its Philharmonic Orchestra are living proof of this idea.

— *Semyon Bychkov*

CELLO CONCERTO IN B MINOR, OP. 104 (1894–95)

Antonín Dvořák

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

Died May 1, 1904 in Prague

UMS premiere: Cellist Emanuel Feuermann with the Philadelphia Orchestra conducted by Thor Johnson; May 1942 in Hill Auditorium.

Snapshots of History...In 1895:

- The first professional American football game is played in Latrobe, Pennsylvania
- Oscar Hammerstein opens the Olympia Theatre, the first theater to be built in New York City's Times Square district
- W.E.B. Du Bois becomes the first African American to receive a PhD from Harvard University

Written at the end of Dvořák's three-year tenure as director of the National Conservatory in New York, the Cello Concerto reflects some of the composer's American experiences but is at the same time filled with the spirit of his beloved Bohemia where he longed to return.

The idea of writing a cello concerto certainly had something to do with American experiences: Dvořák was inspired by the example of his colleague at the National Conservatory, cellist-composer Victor Herbert, who performed his own Second Cello Concerto with Anton Seidl and the New York Philharmonic in March 1894. As a young man, Dvořák had already written a cello concerto; however, that work was never orchestrated. And in the case of a cello concerto, orchestration is a matter of crucial importance, since the low pitch of the instrument makes it more difficult for it to stand out against a full orchestral texture. The 24-year-old Dvořák may not have been prepared to meet this

challenge, but three decades later, the mature composer knew how to solve the problem.

He solved it not simply by reducing the volume of the accompaniment, but by placing the solo cello into a variety of constantly changing combinations with selected wind soloists from the orchestra. This results in delicate, almost chamber music-like instrumental writing in which the timbre of the cello comes into full display.

It is remarkable that despite this chamber-music quality, the Concerto has a certain symphonic grandeur one doesn't find in most other Romantic cello concertos (e.g. Schumann or Saint-Saëns). Dvořák continues the Beethoven-Brahms tradition in which solo passages (including several prominent ones for the flute) are balanced by full-fledged orchestral statements. The orchestra's role is not restricted to mere accompaniment: it always shares the limelight with the soloist and often even takes center

stage. That is because, clearly, this concerto is much more than a virtuoso showpiece for the soloist. It is in many ways a dramatic, even tragic, work, from its somber opening to the unprecedented closing section of the “Finale.” We have a great deal of evidence to show that Dvořák was grappling with important life issues as he was writing it. Musicologist Michael Beckerman has discussed some of these issues in a highly readable and illuminating book that every Dvořák lover would read with pleasure.*

The Concerto memorializes Dvořák’s sister-in-law Josefina Kaunitzová, who became seriously ill shortly after the composer had begun work on the Concerto. It is no secret that, as a young man, Dvořák was deeply in love with Josefina but their union was not to be; instead, the composer ended up marrying Josefina’s sister.

In the second movement of his Cello Concerto, Dvořák quoted one of his own songs (“Lasst mich allein” [Let Me Be Alone], Op. 82, No. 1) which, according to leading Dvořák biographer Otakar Šourek, was a favorite song of Josefina’s and its appearance here is a personal tribute. This view is supported by the fact that this melody returns at the end of the Concerto, in the part that Dvořák revised after his return to Bohemia, and after Josefina’s death. Here Dvořák made the almost unheard-of decision of inserting a wistful and elegiac slow section in the middle of a finale that has up to this point been dominated by a spirited dance

melody. What is more, the solo cello is joined here by a second solo voice coming from the concertmaster: the combination of violin and cello (high and low) creates unmistakable associations with an operatic love duet. Precisely at the moment when one would expect a final *presto* to begin, the music drifts more and more into sadness. The dramatic first theme of the opening movement is recalled, as is a variant of Josefina’s song. It is apparently only with some effort that Dvořák gathers up enough momentum for a few measures of *allegro vivo* to end the Concerto.

After completing his Cello Concerto, Dvořák asked his friend, the renowned cellist Hanuš Wihan, to add fingerings and bowing instructions to the solo part. In addition to these, however, the cellist proposed some changes and wrote cadenzas (for the first and last movements) that the composer found impossible to accept. Šourek believed that it was because of these differences of opinion that Wihan did not play the Concerto’s premiere. New research has discovered that this was not the case: the cellist was simply not free on the day suggested by the London Philharmonic Society, which then engaged another soloist, much to Dvořák’s dismay, since he had already committed himself to Wihan. Dvořák apparently cleared the situation with his friend, was released from his promise, and worked with the new cellist, Leo Stern, intensely for several days. “I hope he will be all right,” he wrote to London a few days before leaving for the premiere.

*Michael Beckerman, *New Worlds of Dvořák: Searching in America for the Composer’s Inner Life*. New York: W.W. Norton, 2003.

The concert was extremely long by today's standards. In addition to Dvořák's Eighth Symphony and five of his *Biblical Songs*, it also contained a performance of Beethoven's "Emperor" Concerto (with Emil Sauer) and more. Yet the Cello Concerto was received with enthusiasm; Stern introduced it to several cities in Europe and the US, and other cellists took it on as well. Wihan finally performed the work in January 1899 at The Hague, with the Concertgebouw Orchestra conducted by Willem Mengelberg.

SERENADE FOR STRINGS IN C MAJOR, OP. 48 (1880)

Piotr Ilyich Tchaikovsky

Born May 7, 1840 in Kamsko-Votkinsk, Russia

Died November 6, 1893 in St. Petersburg

UMS premiere: Boston Festival Orchestra conducted by Emil Mollenhauer; May 1902 in University Hall.

Snapshots of History...In 1880:

- The journal *Science* is first published in the US, with financial backing from Thomas Edison
- Competing circus owners P. T. Barnum and James A. Bailey sign a contract in Bridgeport, Connecticut to create the Barnum & Bailey Circus
- Dostoevsky publishes *The Brothers Karamazov*

Musical Romanticism is always Janus-faced. It moves boldly beyond the past in search of new expressive forms and means. At the same time, every Romantic musician had a longing for that very past. Tchaikovsky, for instance, felt a particularly strong nostalgia for the times of Mozart, and he repeatedly tried to recapture that spirit in works such as the *Variations on a Rocooco Theme* or the *Suite No. 4* (“Mozartiana”). At first sight, there seems to be a gulf between the gracefulness of these compositions and the stormy passion of, say, the great symphonies or the b-flat minor Piano Concerto. In reality, the intense dramaticism of the latter and the flight into the dream world of bygone days in the former are but opposite sides of the same coin.

The *Serenade for Strings* was a work especially dear to Tchaikovsky’s heart. He worked on it concurrently with the *1812 Overture*, a commission he probably would have turned down had he been able to. Yet Tchaikovsky made no bones about which of the

two projects he really cared about. As he wrote in a letter to his patron, Nadezhda von Meck:

You can imagine, beloved friend, that my muse has been benevolent of late, when I tell you that I have written two long works very rapidly: a festival overture and a Serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth or enthusiasm; and therefore it has no great artistic value. The Serenade, on the contrary, I wrote from an inward impulse: I felt it; and I venture to hope that this work is not without artistic qualities.

It seems that Tchaikovsky first started sketching melodic ideas without being sure whether they would turn into a symphony or a string quartet. Only later did it become clear that the work would take the form of a suite for string orchestra and Tchaikovsky finally decided to call it “Serenade.” That name itself shows an intention to evoke the era of Mozart, the greatest master of the serenade.

In his letter to Madame von Meck, Tchaikovsky described the first movement as a deliberate imitation of Mozart's manner. The title "*Pezzo in forma di sonatina*" (Piece in sonatina form) refers to the absence of a development section: this abbreviated sonata form consists only of first theme, second theme (in the dominant), first theme, and second theme (in the tonic). Mozart used this form mainly in slow movements; it is also found in many of Rossini's operatic overtures. In Tchaikovsky's Serenade, the "sonatina" is preceded by a solemn introduction ("Andante non troppo") whose full meaning will be not revealed until the end. The "Allegro moderato" tempo starts with a lyrical first melody followed by a jauntier second theme. The solemn introduction returns at the end.

The second-movement "Waltz" and the third-movement "Élégie" are examples of that special kind of musical sweetness that only Tchaikovsky could provide. The last movement is based on two Russian folksongs. The first of these (in a slower tempo) is a boat-hauling song from the Volga River, taken from Mily Balakirev's folk music collection. The second one is a street ditty from the Kolomna district, near Moscow. The two are linked with extreme ingenuity, as the last phrase of the first song is identical to the first phrase of the second (only the tempo is different). The second tune becomes the starting point of a vigorous sonata movement, this time complete with contrasting theme, development section, even a short *fugato*. The big surprise is reserved for the end: the introduction of the first movement reappears, and we

suddenly realize that this solemn and dignified music consists of the very same notes as the light-hearted street ditty. They differ only in tempo and harmonization. The identity is definitively nailed down as the theme is heard side by side in its slower and faster forms.

All four movements of the Serenade share a certain dance-like quality that is reminiscent of the style of Tchaikovsky's great ballets. It was no coincidence that the Serenade itself was choreographed by George Balanchine with great success. For Tchaikovsky, the Serenade always remained a concert piece, one he programmed with great frequency at concerts both in Russia and abroad as one of his personal favorites.

FRANCESCA DA RIMINI: SYMPHONIC FANTASIA AFTER DANTE IN E MINOR, OP. 32 (1876)

Tchaikovsky

UMS premiere: Chicago Symphony Orchestra conducted by Frederick Stock;
May 1916 in Hill Auditorium.

Snapshot of History...In 1876:

- The Dewey Decimal Classification system is published
- Alexander Graham Bell is granted a US patent for the telephone
- Thousands of Plains Indians in the US travel to an encampment of the Sioux chief Sitting Bull in the region of the Little Bighorn River, creating the last great gathering of native peoples on the Great Plains

1876 was a year of great upheavals for Tchaikovsky. Plagued by bouts of depression and a variety of physical ailments, he traveled restlessly across Russia and Western Europe in search of treatment and emotional relief. His stops included a few days at the spa of Vichy, France, where he started taking a cure; a few weeks later he attended the first performance of Wagner's complete *Ring* cycle at Bayreuth (he hated it). It was also around this time that he first started to contemplate marriage (although he did not have anybody in particular in mind), no doubt in a desperate attempt to repress his homosexuality. These efforts were to lead to Tchaikovsky's short-lived and disastrous marriage to Antonina Milyukova in 1877.

Small wonder that Tchaikovsky composed little for the better part of 1876. After completing his Third String Quartet in February, he wrote only a series of short piano pieces (*The Seasons*) until October, when he was asked to contribute to a special concert in support of the Serbs, who

were fighting a war against the Turks. This commission resulted in the popular *Slavonic March*. Tchaikovsky couldn't find the inspiration and the peace of mind necessary for composing until the end of the year, when he composed two major works within a period of three months: the symphonic fantasia *Francesca da Rimini* and the *Rococo Variations* for cello and orchestra.

The story of *Francesca* had been on Tchaikovsky's mind for about a year: it was in 1875 that the writer and critic Konstantin Zvantsev offered him an operatic libretto based on this episode from Dante's *Divine Comedy*. Although this project was never realized, the idea preoccupied Tchaikovsky all year. When he finally got down to work, he channeled all his turbulent emotions into the composition. As he wrote to his brother Modest:

I have written it with love, and the love (the central section) seems to have come out respectably. With regard to the whirlwind, perhaps it might correspond better to Doré's picture. It

has not turned out quite what I wanted. However, a reliable judgment on the work is impossible so long as it is neither orchestrated nor played.

Dante told the story of Paolo and Francesca (a true occurrence that had taken place in 1288, when Dante was a young man) in the fifth canto of his *Inferno*. The poet, guided by Virgil, visits the second circle of hell where, among the crowds of carnal sinners, he sees the shades of two young lovers in eternal embrace. Urged by the poet, Francesca tells him her story. The daughter of Guido da Polenta, Duke of Ravenna, she had been forced to marry Giovanni (“Gianciotto”) Malatesta, one of four sons of the Duke of Rimini. His younger brother Paolo fell in love with his sister-in-law, who returned his feelings. The two young people spent much of their time reading together. One day, as they read about the first kiss exchanged by the knight Lancelot and Lady Guinevere (King Arthur’s wife), they were overcome by their passion, and, as Francesca’s spirit tells Dante, “that day we read no more.” Dante’s narrative stops here, but we know from Giovanni Boccaccio’s commentary that the lovers were surprised by Francesca’s husband who killed them both on the spot.

The artist to whom Tchaikovsky referred in the passage quoted above, Gustave Doré (1832–1883), was one of the greatest and most prolific book illustrators of the 19th century. The passages Tchaikovsky called “the whirlwind” were certainly inspired by the French artist’s wildly romantic, dark, and often frightening evocations of Hell.

The symphonic poem opens with an “Andante lugubre” introduction that Tchaikovsky described as “the gateway to the Inferno — the tortures and agonies of the condemned.” This introduction, which starts with an ominous diminished seventh chord intoned by the brass, grows gradually louder and faster, before it returns to the initial tempo and harmonies. Then comes “the whirlwind,” the “Allegro vivo” section that frames the central “love” melody and its development — replete with tremolos on the strings and excited 16th-note passages in the woodwinds. The diminished sonorities, the usual symbols of terror and anguish since Classical times, continue to be predominant; the novelty is that these dissonances are not resolved according to tradition, but are often piled up, creating progressions of unusual poignancy and dramatic power. The tension increases almost to the breaking point. At last, Francesca begins to tell her story as the first clarinet intones a mournful melody over *pizzicato* (plucked) strings. The melody is repeated several times in various orchestrations, finally building up to a more stringent *tutti* passage that forms the climax of the middle section. After another short transition, the “whirlwind” music returns, and the *poco più mosso* coda ends the composition on an emotional high point.

Program notes by Peter Laki.

ARTISTS

Internationally recognized for an approach to music making that combines innate musicality with the rigors of Russian music pedagogy, **Semyon Bychkov** (*conductor*) began his tenure as chief conductor and music director of the Czech Philharmonic at the beginning of the current season.

Following early concerts with the Czech Philharmonic in 2013 that sparked their relationship, Maestro Bychkov initiated The Tchaikovsky Project, an intensive exploration of the venerated composer's seminal works through a series of concerts, residencies, and recordings for Decca Classics. The Tchaikovsky Project culminates in 2019 with residencies in Paris and Vienna, and a box set of Tchaikovsky's complete symphonic repertoire. In addition to a nine-city tour of the US, Maestro Bychkov inaugurates his tenure with the Orchestra with concerts in London, Bruges, five cities in Germany, and a residency at Vienna's Musikverein.

Maestro Bychkov conducts at the most prominent major orchestras and opera houses throughout the US and Europe. In addition to his title with the Czech Philharmonic, he holds the Günter Wand Conducting Chair with the BBC Symphony Orchestra, with which he appears annually at the BBC Proms, and the honorary Klemperer Chair of Conducting at the Royal Academy of Music. He was named "Conductor of the Year" at the 2015 International Opera Awards.

Spanning four centuries, his repertoire is wide-ranging. The current season brings two weeks of concerts with the New York Philharmonic, which includes the US premiere of Thomas Larcher's *Symphony No. 2*; and the Cleveland Orchestra where he will conduct Detlev Glanert, Martinů, and Smetana. In Europe,

his concerts include performances with the Leipzig Gewandhaus Orchestra, Munich Philharmonic, Berlin Philharmonic, Accademia di Santa Cecilia, and the Royal Concertgebouw.

Maestro Bychkov was born in St. Petersburg, studied at the Leningrad Conservatory, and at age 20, won the Rachmaninoff Conducting Competition. Denied the prize of conducting the Leningrad Philharmonic, he immigrated to the US, where his first appointments as music director were with the Grand Rapids Symphony and the Buffalo Philharmonic. He went on to become music director of Orchestre de Paris, principal guest conductor of the Leningrad Philharmonic, and chief conductor of both the WDR Symphony Orchestra Cologne and the Dresden Semperoper.

The **Czech Philharmonic** — which debuted in 1896 under Antonín Dvořák — has an extraordinary legacy reflecting its place in the pantheon of the great European orchestras as well as its distinct embrace of both Eastern and Western European culture. The Orchestra resides in Prague at the Rudolfinum and proudly represents the Czech Republic internationally as an esteemed and cherished cultural ambassador.

Since its founding, the all-Czech orchestra has championed the music and composers of their homeland. Their past is inextricably woven to that of the Czech Republic, and one particularly potent symbol of that connection is Smetana's *Má vlast* (*My Homeland*). Considered by many to be the country's unofficial national anthem, *Má vlast* has been used by the Orchestra to exemplify the country's perseverance and pride throughout its

complicated and often turbulent political history: as an act of defiance during the Nazi occupation; in a “concert of thanks” in 1945 for the newly liberated Czechoslovakia; to mark the country’s first free elections in 1990; and, this year, to celebrate the 100th anniversary of Czech and Slovak independence in a new release from Decca Classics.

Acknowledged for its definitive performances of Dvořák, Janáček, Martinů, and Suk, the Orchestra is also recognized for its deep relationships to Brahms, Tchaikovsky, and Mahler, who was of Czech origin, and whose Seventh Symphony they premiered in 1908. Historic collaborations and premieres include a podium appearance by Edvard Grieg; Stravinsky conducting his *Capriccio for Piano and Orchestra*; Leonard Bernstein conducting Aaron Copland’s *Symphony No. 3*; Arthur Honegger conducting his own music; Darius Milhaud introducing his *Music for Prague*; and Krzysztof Penderecki conducting his *Concerto for Clarinet and Chamber Orchestra*.

2018 marks the beginning of a new era for the Czech Philharmonic as Semyon Bychkov becomes the Orchestra’s 14th chief conductor and music director, taking up the mantle from luminary predecessors including Václav Talich, Rafael Kubelík, Karel Ančerl, Václav Neumann, and Jiří Bělohávek. Maestro Bychkov’s tenure opens in Prague with performances of Mahler’s “Resurrection” Symphony, Berio’s *Sinfonia*, and Dvořák’s *Symphony No. 7*. He and the Orchestra immediately embark on their inaugural international tour together to London, nine US cities, a week-long residency in Vienna, Belgium, and five cities in Germany.

“A young cellist whose emotionally resonant performances of both traditional and contemporary music have earned her international recognition...Weilerstein is a consummate performer, combining technical precision with impassioned musicianship,” stated the MacArthur Foundation, when awarding American musician **Alisa Weilerstein** (*cello*) a 2011 MacArthur Fellowship. In the current season, Ms. Weilerstein releases *Transfigured Night* on the Pentatone label, joined by Norway’s Trondheim Soloists for three masterworks of the First and Second Viennese Schools: Haydn’s First and Second Cello Concertos, and Schoenberg’s *Verklärte Nacht*, from which the album takes its title. In the spring, she returns to *Verklärte Nacht*, this time in a trio version, when she tours Europe and the US with pianist and frequent collaborator Inon Barnatan, violinist Sergey Khachatryan, and percussionist Colin Currie. Between these bookends, she gives performances of Shostakovich’s Second Cello Concerto with five different orchestras and tours the US playing Dvořák’s Cello Concerto with the Czech Philharmonic with Semyon Bychkov. She also performs the Schumann Concerto with the Rotterdam Philharmonic, and Saint-Saëns’s First Cello Concerto, Britten’s *Symphony for Cello and Orchestra*, Richard Strauss’s *Don Quixote*, and Bloch’s *Schelomo* in cities from San Diego to Vienna. Finally, she gives two performances of Matthias Pintscher’s new cello concerto *Un despertar* (An Awakening), with the composer leading both the Danish National Symphony Orchestra and the Cincinnati Symphony. In the midst of her orchestral engagements are five solo performances of Bach’s complete cello suites in Beverly Hills, Boston, Paris, the Elbphilharmonie in Hamburg, and Berkeley.

Ms. Weilerstein's career milestones include an emotionally tumultuous account of Elgar's Cello Concerto with the Berlin Philharmonic and Barenboim in Oxford, England, and a performance at the White House for President and Mrs. Obama. An ardent champion of new music, she has worked on multiple projects with Osvaldo Golijov and Matthias Pintscher and premiered works by Pascal Dusapin, Lera Auerbach, and Joseph Hallman. Ms. Weilerstein, whose honors include Lincoln Center's 2008 Martin E. Segal Prize and the 2006 Leonard Bernstein Award, is a graduate of the Cleveland Institute of Music and Columbia University. Diagnosed with type 1 diabetes, she is a Celebrity Advocate for the Juvenile Diabetes Research Foundation.

UMS ARCHIVES

Tonight's performance marks the **Czech Philharmonic's** fourth appearance under UMS auspices, following the orchestra's UMS debut in October 1965 in Hill Auditorium under the baton of Václav Neumann. The Philharmonic most recently appeared under UMS auspices in April 2000 in a performance conducted by Vladimir Ashkenazy in Hill Auditorium. **Semyon Bychkov** makes his second UMS appearance this evening, following his UMS debut in October 2005 in Hill Auditorium conducting an opera-in-concert performance of Strauss's *Daphne* with the WDR Symphony Orchestra Cologne and Renée Fleming. Cellist **Alisa Weilerstein** makes her fourth appearance under UMS auspices this evening, following her UMS debut in October 2009 in recital with pianist Inon Barnatan in Hill Auditorium. She most recently appeared at UMS in January 2017 in Rackham Auditorium with Mr. Barnatan and clarinetist Anthony McGill.

CZECH PHILHARMONIC

Semyon Bychkov / *Chief Conductor and Music Director*

Violin I

Jiří Vodička / *Concertmaster*
Jan Mráček / *Concertmaster*
Magdaléna Mašlaňová
Otakar Bartoš
Luboš Dudek
Marie Dvorská
Bohumil Kotmel
Viktor Mazáček
Pavel Nechvíle
Zdeněk Starý
Jindřich Vácha
Milan Vavřínek
Miroslav Vilímc
Zdeněk Zelba
Marco Čaňo
Anna Pacholczak

Violin II

Ondřej Skopový
Libor Vilímc
Zuzana Hájková
Petr Havlín
Pavel Herajm
Jitka Kokšová
Milena Kolářová
Veronika Kozlovská
Jan Ludvík
Vítězslav Ochman
Jiří Ševčík
Markéta Vokáčová
Kateřina Jelínková
Marek Blaha

Viola

Jaroslav Pondělíček
Pavel Ciprys
Dominik Trávníček
Jiří Řehák
René Vácha
Pavel Hořejší
Jaromír Páviček
Jan Šimon
Jan Mareček
Jiří Poslední
Lukáš Valášek
Radka Teichmanová

Cello

Václav Petr / *Concertmaster*
Tomáš Hostička
Jan Holeňa
František Lhotka
Peter Mišejka
Marek Novák
Karel Stralczynský
Eduard Šístek
Dora Hájková
Aneta Šudáková

Double Bass

Jiří Hudec
Petr Ries
Ondřej Balcar
Jaromír Černík
Martin Hilský
Jiří Valenta
Jiří Vopálka
Danijel Radanovič

Flute

Daniel Havel
Oto Reiprich
Jan Machat
Petr Veverka

Oboe

Jana Brožková
Vladislav Borovka
Jiří Zelba
Magdaléna Klárová

Clarinet

Tomáš Kopáček
Jan Mach
Jan Brabec
Petr Sinkule

Bassoon

Ondřej Roskovec
Jaroslav Kubitá
Ondřej Šindelář
Martina Bálkova

French Horn

Jan Vobořil
Kateřina Javůrková
Jiří Havlík
Jindřich Kolář
Zděnek Vašina
Hana Sapáková

Trumpet

Jaroslav Halíř
Walter Hofbauer
Antonín Pecha
Jiří Šedivý

Trombone

Lukáš Motka
Jan Perný
Karel Kučera
Břetislav Kotrba

Tuba

Karel Malimánek

Percussion

Petr Holub
Michael Kroutil
Pavel Polívka
Saori Seino

Harp

Barbara Pazourová

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Czech Philharmonic

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TONIGHT'S VICTORS FOR UMS:



Ken and Penny Fischer

—
Martha Krehbiel

in memory of David Krehbiel

*Supporters of this evening's performance by the
Czech Philharmonic.*

MAY WE ALSO RECOMMEND...

- | | |
|--------|-------------------------|
| 11/15 | Danish String Quartet |
| 12/1-2 | Handel's <i>Messiah</i> |
| 2/9 | Israel Philharmonic |

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

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|-------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 11/7 | UMS 101: Jake Shimabukuro and the Ukulele
(Hill Auditorium Mezzanine Lobby, 5:30 pm)
<i>Paid registration is required for this event;
please visit bit.ly/UMSClasses (case-sensitive) to register.
In partnership with Ann Arbor Public Schools Rec & Ed.</i> |
| 12/1 | <i>Messiah</i> Pre-Performance Talk: Meet the Conductor
(Hill Auditorium Mezzanine Lobby, 6:00 pm)
<i>Must have a ticket to that evening's performance of
Handel's Messiah to attend.</i> |
| 12/16 | Pre-Performance Talk: How Singers and Pianists Collaborate
(Hill Auditorium Mezzanine Lobby, 3:00 pm)
<i>Must have a ticket to that afternoon's performance by
Joyce DiDonato and Yannick Nézet-Séguin to attend.</i> |

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