

International Orchestras

Czech Philharmonic conducted by Semyon Bychkov

These are the 1,346th and 1,347th concerts in Koerner Hall

PROGRAM FOR SATURDAY, DECEMBER 7, 2024 AT 8PM

WITH DANIIL TRIFONOV, PIANO

Antonín Dvořák: Concerto for Piano and Orchestra in G Minor, op. 33, B. 63

- I. Allegro agitato
- II. Andante sostenuto
- III. Allegro con fuoco

INTERMISSION

Bedřich Smetana: “Vyšehrad,” “Vltava,” and “Šárka” from *Má vlast*

PROGRAM FOR SUNDAY, DECEMBER 8, 2024 AT 3PM

WITH JAN MRÁČEK, VIOLIN

Antonín Dvořák: Violin Concerto in A Minor, op. 53 (B. 96/B. 108)

- I. Allegro ma non troppo –
- II. Adagio ma non troppo
- III. Finale: Allegro giocoso, ma non troppo

INTERMISSION

Gustav Mahler: Symphony No. 5 in C sharp Minor

PART ONE

1. Trauermarsch: In gemessenem Schritt. Streng. Wie ein Kondukt. (Funeral March: At a measured pace. Strict. Like a cortège)

2. Stürmisch bewegt. Mit grösser Vehemenz (Tempestuously. With utmost vehemence)

PART TWO

3. Scherzo: Kräftig, nicht zu schnell (Sturdy, not too fast)

PART THREE

4. Adagietto: Sehr langsam (Very slow)

5. Rondo-Finale: Allegro giocoso (Lively)

THE MICHAEL AND SONJA KOERNER FUND FOR CLASSICAL PROGRAMMING

The Royal Conservatory's mission to develop future generations of musicians and to bring the world's greatest performers to Toronto has been made possible, in large part, due to the generosity of Michael and Sonja Koerner. In 2022, the Koerners invested \$10 million to create The Michael and Sonja Koerner Fund for Classical Programming, securing the future of the finest classical music concerts at Koerner Hall and our other performance venues. This latest investment, along with the naming of Michael and Sonja Koerner Hall, support of Glenn Gould School students through The Michael & Sonja Koerner Scholarships, the donation of The Michael and Sonja Koerner Early Instrument Collection, the naming of The Alexandra Koerner Yeo Cello Program and The Alexandra Koerner Yeo Chair in Cello, and support of the annual 21C Music Festival, underscores the Koerner family's dedication to music and to the RCM.

Antonín Dvořák

Born in Nelahozeves, Bohemia, September 8, 1841; died in Prague, Czech Republic, May 1, 1904

Concerto for Piano and Orchestra in G Minor, op. 33, B. 63 (1876, rev. 1882/3)

Dvořák is generally known for three concertos: the iconic B Minor Cello Concerto (1894-5), the lesser-known A Minor Violin Concerto (1879-82) (which Jan Mráček plays on Sunday afternoon), and the even lesser-known G Minor Piano Concerto (1876). An early A Major Cello Concerto, composed only with piano accompaniment, brings up the rear. When he wrote the Piano Concerto in August and September 1876, the 35-year-old Antonín Dvořák was already well known within the Bohemian music community. However, it was his third collection of *Moravian Duets*, completed just before the concerto, that first gained him international recognition. Privately published at first, the duets were later released by Fritz Simrock with the endorsement of Johannes Brahms, significantly expanding Dvořák's audience. His first set of *Slavonic Dances* for piano four-hands, published soon after, further solidified his reputation as a major nationalist composer with wide appeal.

The Piano Concerto had a troubled early history after its premiere in Prague on March 24, 1878, performed by Karel Slavkovský, a young, but known advocate of Dvořák's music. While there were several prominent performances during Dvořák's lifetime – most notably in Prague, Berlin, and twice in London with Brahms conducting – publication did not occur until 1883, seven years after Dvořák initially completed the work. A Berlin publisher was one of many to reject the work, writing to Dvořák, "Like Beethoven, you choose to merge the piano closely with the orchestra, and this may not appeal to today's concert artists." What critics and pianists seemed to find lacking was the kind of Lisztian virtuosity and dramatic competition between soloist and orchestra that was in vogue at the time. Instead of dazzling displays of keyboard technique, Dvořák offers a warm-hearted and lyrical concerto, rich in distinctive melodies. This less conventional approach might well have appealed to his supporter Brahms, especially after the extensive revisions Dvořák made to both the solo part and orchestration in the years leading up to the concerto's eventual publication.

The keyboard writing is, nevertheless, challenging. Sviatoslav Richter famously took three years mastering the piece, ultimately becoming the first major pianist to perform the concerto as Dvořák originally wrote it. For much of the first half of the 20th century, the infrequent performances of the work customarily used a substantial rewriting of Dvořák's piano part by Czech pianist and pedagogue Vilém Kurz (1879-1942), made about 15 years after Dvořák's death. Kurz's reworking introduced a more traditional virtuosity and filled out Dvořák's lean piano line where it might be covered by the orchestra. Kurz's student Rudolf Firkušný (1912-94) championed this version, particularly in North America, though he gradually returned to Dvořák's original towards the end of his career. Pianists like Garrick Ohlsson have performed a hybrid of the two versions, while András Schiff, a more recent advocate of the work, performs Dvořák's original text, viewing its awkward moments – which he calls "frighteningly unpianistic" – to heighten the tension and colour of this unconventional concerto. Daniil Trifonov also strongly favours the original score.

The opening theme rises reflectively from violas and cellos, the first of many captivating lyrical melodies in a substantial opening movement. The piano soon joins in, developing the theme that dominates the movement. The contrasting second theme is a blend of a light-hearted Slavonic dance and a chorale-like conclusion, but the main theme reasserts itself through both the cadenza and the coda, proving that it is made of sterner stuff. In the beautiful slow movement, piano and orchestra work together in a spacious rhapsody built on two themes, creating an atmosphere of peace and tranquillity. The sprightly rondo-finale, unmistakably nationalistic in style, is the work's most vibrant section. Its momentum never falters as it moves through two lively folk-dance-inspired themes, while a nimble third theme adds a dash of piquancy to the invigorating movement, blending national character with symphonic form.

Bedřich Smetana

Born in Litomyšl, Bohemia, March 2, 1824; died in Prague, Czech Republic, May 12, 1884

"Vyšehrad," "Vltava," and "Šárka" from *Má vlast* (1874-9)

Born in Bohemia, then a part of the Austrian Empire, with German as its official language and Vienna as its capital, Smetana soon became a passionate nationalist. In 1848, he fought against the Austrians in an unsuccessful revolution, taking a role in the emerging Czech nation much as did Verdi in the unification of Italy. Political harassment followed and, for five years, Smetana moved to Gothenburg, Sweden. In 1866, he returned to Prague,

becoming conductor and eventually musical director of the new Provisional Theatre. With a mandate to encourage opera and plays in Czech, this theatre proved a valuable catalyst in the expansion of Prague's national musical and artistic life. Its small orchestra included Antonín Dvořák, leading the viola section, taking time out from a day job of composing his own early operas. In Prague, Smetana composed his masterpieces, the operas *The Bartered Bride* (1866), *Dalibor* (1867), and *Libuše*, composed for the opening of Prague's grand National Theatre in 1881. They highlight different aspects of Smetana's musical nationalism: one grounded in everyday life and folk culture, the other in myth and historical pride, together laying the foundation for Czech national opera.

By 1874, at the age of 50, Smetana was profoundly deaf, with constant ringing in his ears, day and night. Work at the theatre had become impossible, but he continued to compose. Through most of the 1870s he worked on an epic cycle of symphonic poems titled *Má vlast* (My Homeland), making both a personal and a national statement, blending music with the history, landscapes, and legends of his native Bohemia. This was subject matter that could not be fully expressed in his patriotic operas of the 1860s and 70s, and it touched him deeply. Liszt's idea of the symphonic poem presented a thematically malleable structure. Already, while in Sweden, Smetana had experimented with the symphonic poem, taking Liszt's creation to depict the story of Shakespeare's *Richard III*, among others. "Vyšehrad" (The High Castle) came first, likely begun in 1872 but completed between September and November 18, 1874. Just two days later, still suffering physically and mentally, he began "Vltava" (The Moldau) and completed it in three weeks. "Šárka" followed in the new year (1875). The six pieces build organically, linked by a cyclic theme, exploring the spirit of Bohemia on a grand scale. Smetana wrote the following brief, descriptive program notes for his publisher, revealing the narratives:

"Vyšehrad" (The High Castle)

The harps of the bards begin; a bard sings of the events that have taken place on Vyšehrad, of the glory, splendour, tournaments, and battles, and finally its downfall and ruin. The composition ends on an elegiac note.

"Vltava" (The Moldau)

The composition depicts the course of the river, from its beginning where two brooks, one cold, the other warm, join a stream, running through forests and meadows, and a lovely countryside where merry feasts are celebrated; water-sprites dance in the moonlight; on nearby rocks can be seen the outlines of ruined castles, proudly soaring into the sky. Vltava swirls through the St. John Rapids and flows in a broad stream towards Prague. It passes Vyšehrad and disappears majestically into the distance, where it joins the Elbe.

"Šárka"

The 8th century female warrior Šárka's "rage against men, her mortification and wrath – the outcome of love betrayed – and her vow to take vengeance ... The massacre. Vengeance is accomplished." [Excerpt]

Antonín Dvořák

Violin Concerto in A Minor, op. 53 (B. 96/B. 108) (1879-80, rev. 1882)

Five years separate the premieres of Dvořák's Violin Concerto and his earlier Piano Concerto. Just 18 months after the Prague premiere of the Piano Concerto, Dvořák completed his Violin Concerto and dedicated it to the renowned violinist Joseph Joachim. He had visited Joachim before starting work on the piece, a meeting encouraged by Brahms. Six months earlier, Joachim had premiered Brahms's D Minor Violin Concerto to great success, which likely encouraged Dvořák during a pivotal stage in his career.

By this time, Dvořák's music had begun to gain international recognition through the success of his *Moravian Duets* and the first set of *Slavonic Dances*. With the prospect of Joachim as soloist, Dvořák saw the Violin Concerto as an opportunity to merge his distinctive Czech national identity with the broader European concerto and symphonic tradition. His goal was to create a work that balanced virtuoso demands with deep musical substance.

Joachim, however, was not satisfied with the concerto's original version. Although Dvořák made many revisions over the next two years – starting with a complete rewrite in 1880 and further extensive changes in 1882 – Joachim, an arch-traditionalist, never performed it publicly. The premiere took place October 14, 1883, with the young Czech virtuoso František Ondříček and the National Theatre Orchestra. Ondříček, who had studied the work closely with Dvořák at the composer's apartment on Žitná Street, went on to perform it in Vienna and other European capitals. Today, Dvořák's Violin Concerto stands as a compelling fusion of virtuoso writing, lyrical beauty, and rhythmic vitality, confidently capturing the essence of his musical voice.

Dvořák bypasses the customary orchestral introduction of the main themes with a bold, fanfare-like unison statement, followed by a rhapsodic hint from the violin of the main theme to come. The soloist continues to intertwine with orchestra with a fluidity that will become a defining feature of the movement. The main theme is confident and dramatic, grounded in minor-mode Slavic intensity. The second theme is lyrical and expansive; enjoy it now, because it will not return! The traditional development section focuses on the opening theme, building to the movement's climax and then, accompanied by horns, it sounds as though a cadenza might arrive. But, in a radical move that troubled traditionalists, including the composer's publisher who commissioned the work in the first place, Dvořák dispenses with the customary recapitulation of the main themes. The music dissolves simultaneously into a calm farewell to a transformed opening theme and an introduction to the slow movement that follows without a break.

Serene and lyrical, the Adagio, *ma non troppo* offers a moment of introspection. The violin sings a gentle, song-like melody, supported by delicate orchestration, drawing on Dvořák's ability to create emotionally rich, pastoral music that feels deeply connected to his Bohemian roots. The music does not focus on technical display but rather on expressive, heartfelt playing, punctuated by dramatic, brief episodes. The finale is a spirited dance, heavily influenced by the Czech folk tradition. Its rhythmic drive and lively character are unmistakable, as Dvořák incorporates elements of the *furiant*, a fast-paced Bohemian dance. The violinist is required to navigate rapid passagework, but the technical demands always serve the music's joyful energy. The interplay between soloist and orchestra is particularly engaging, with moments of call-and-response that reflect a celebratory, communal atmosphere. Dvořák's mastery of rhythm and his deep connection to Czech folk culture are on full display here and the spirit of the *Slavonic Dances* is never far away.

Gustav Mahler

Born in Kalischt, nr. Iglau [now Kaliště, Jihlava], Czech Republic, July 7, 1860; died in Vienna, Austria, May 18, 1911

Symphony No. 5 in C sharp Minor (1901-2)

Born in Bohemia to a German-speaking Jewish family, Gustav Mahler was accepted into the Vienna Conservatory at just 15. He quickly advanced as an opera conductor, moving from small provincial theatres to significant posts, becoming music director in Budapest in 1888 and Hamburg in 1891. His conducting career reached its peak with top positions at the Vienna Court Opera and Philharmonic Orchestra, as well as in New York at The Metropolitan Opera and Philharmonic Orchestra.

A perfectionist with fierce ambition, Mahler's refusal to compromise in performance achieved extraordinary results, but also earned him many adversaries. He famously described himself as "thrice homeless: as a native of Bohemia in Austria, as an Austrian among Germans, and as a Jew throughout the world." Despite this sense of alienation, Mahler moved between cities more for career advancement than for reasons of persecution. In 1897, he converted to Catholicism.

Mahler composed during his summer holidays, which were generally spent in the Austrian countryside. His symphonies are permeated by the sounds of Austrian folk music, echoes of the music of the German classical composers and military bands. Structured in five movements, the Fifth Symphony is rich in contrasts and intricately orchestrated. It explores profound emotional depths, offering listeners an immersive journey through despair, love, and ultimate triumph.

PART ONE. The first movement opens with a solemn trumpet fanfare, evoking the sound of a military barracks. Echoes of this fanfare, along with other military band music, will reappear. Violins and cellos poignantly convey the heavy tread of a funeral march, over a steady, marching bass. A stormy, passionate section emerges, reflecting Mahler's description of the symphony as "primaeval music – a foaming, roaring, raging sea of sound." The funeral procession continues, and the movement ends with echoes of the trumpet fanfare. The second movement erupts with a violent explosion of sound. Stabbing strings and harsh brass chords punctuate the texture. In a reversal of the pattern of the Funeral March, the turmoil is twice relieved by moments of calm, with the cellos echoing the funeral cortège. A brisk woodwind march and strident, brass are met with eloquent pleading from the cellos, only to be dismissed. Suddenly, a radiant D major chorale breaks through, offering a glimmer of hope (which will be resolved later), before the music fades away.

PART TWO. The scherzo serves as a bridge between the darkness of the opening two movements and the light of the final two. Mahler builds a mighty structure, anchored by the rhythm of an Austrian *Ländler* folk dance. The contrast with the calm, otherworldly *Adagietto* is striking.

PART THREE. Originally, Mahler had completed a substantial four-movement version of the Fifth before marrying Alma Schindler, a renowned beauty. She inspired him to add the Adagietto, scored for six-part strings and harp, as a reflection, as Mahler put it, of “their life of utter peace and concentration together.” The music evokes a deep nostalgia for a lost pastoral simplicity. The finale then begins with a lively horn call, full of good humour. Echoes of the Adagietto return, this time in a crisper, more rhythmic guise. The symphony reaches its triumphant conclusion with a glorious reprise of the blazing chorale from the second movement, capped by an exhilarating final flourish.

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Semyon Bychkov

Chief Conductor & Music Director

Bychkov's tenure as Chief Conductor and Music Director of the Czech Philharmonic launched in 2018 with a series of concerts in Prague, London, New York, and Washington to mark the 100th anniversary of Czechoslovak independence. The following year saw the culmination of *The Tchaikovsky Project*: concerts, residencies, and the release of Tchaikovsky's symphonies for Decca Classics.

In recognition of 2024's Year of Czech Music, Bychkov and the orchestra give pride of place to Czech composers both at home and touring in Europe, the US, where they give three concerts at Carnegie Hall, and in Canada at Toronto's Koerner Hall. Additionally, PENTATONE released recordings of Smetana's *Má vlast*, and Dvořák's Symphonies 7, 8, and 9 coupled with *Nature, Life, and Love*. They are currently midway through a complete Mahler cycle.

Bychkov's repertoire spans four centuries to which he brings a unique combination of innate musicality and rigorous Russian pedagogy. He holds honorary titles with the BBC Symphony Orchestra and the Royal Academy of Music, and has recorded with the Berlin Philharmonic, Bavarian Radio, Concertgebouworkest, Philharmonia Orchestra, London Philharmonic, Orchestre de Paris, and WDR Cologne. In 2015, Bychkov was named Conductor of the Year by the International Opera Awards, and in 2022, by *Musical America*.

In common with the Czech Philharmonic, Bychkov has one foot firmly in the culture of the East and the other in the West. Born in St. Petersburg in 1952, he emigrated to the United States in 1975 and has lived in Europe since the mid-1980s. He returned to the former Soviet Union in 1989 as principal guest conductor of the St. Petersburg Philharmonic, the same year he was named music director of the Orchestre de Paris. In 1997, Bychkov was appointed Chief Conductor of the WDR Symphony Orchestra Cologne, and in 1998, Chief Conductor of the Dresden Semperoper.

Daniil Trifonov

Piano

Grammy Award-winning pianist Daniil Trifonov is a solo artist, champion of the concerto repertoire, chamber and vocal collaborator, and composer. Combining consummate technique with rare sensitivity and depth, his performances are a perpetual source of wonder to audiences and critics alike. He won the Grammy Award for Best Instrumental Solo Album of 2018 with *Transcendental*, the Liszt collection that marked his third title as an exclusive Deutsche Grammophon artist.

In 2024-25, Trifonov undertakes season-long artistic residencies with both the Chicago Symphony Orchestra and Czech Philharmonic. A highlight of his Chicago residency is Brahms's Second Piano Concerto with incoming music director Klaus Mäkelä, and his Czech tenure features Dvořák's Concerto with Semyon Bychkov at season-opening concerts in Prague, tonight in Koerner Hall, and at New York's Carnegie Hall. Trifonov also opens the Leipzig Gewandhaus Orchestra's season with Mozart's 25th Piano Concerto under Andris Nelsons; performs Prokofiev's Second with the San Francisco Symphony and Esa-Pekka Salonen; reprises Dvořák's concerto for a European tour with Jakub Hrůša and the Bamberg Symphony; plays Ravel's G Major Concerto with Hamburg's NDR Elbphilharmonie Orchestra and Alan Gilbert; and joins Rafael Payare and the Montreal Symphony for concertos by Schumann and Beethoven on a major eight-city European tour. In recital, Trifonov appears twice more at Carnegie Hall as part of two US tours, with a solo program and with violinist Leonidas Kavakos. Due for release in fall 2024, *My American Story*, the pianist's new Deutsche Grammophon double album, pairs solo pieces with concertos by Gershwin and Mason Bates.

Trifonov's existing Deutsche Grammophon discography includes the Grammy nominated live recording of his Carnegie recital debut; *Chopin Evocations*; *Silver Age*, for which he received Opus Klassik's Instrumentalist of the Year/Piano award; the best-selling, Grammy nominated double album *Bach: The Art of Life*; and three volumes of Rachmaninov works with the Philadelphia Orchestra and Yannick Nézet-Séguin, of which two received Grammy nominations and the third won *BBC Music's* 2019 Concerto Recording of the Year. Named *Gramophone's* 2016 Artist of the Year and *Musical America's* 2019 Artist of the Year, Trifonov was made a Chevalier de l'Ordre des Arts et des Lettres by the French government in 2021.

During the 2010-11 season, Trifonov won medals at three of the music world's most prestigious competitions: Third Prize in Warsaw's Chopin Competition, First Prize in Tel Aviv's Rubinstein Competition, and both First Prize and Grand Prix in Moscow's Tchaikovsky Competition. He studied with Sergei Babayan at the Cleveland Institute of Music.

Jan Mráček

Violin

Internationally acclaimed soloist, chamber musician, and concertmaster of the Czech Philharmonic, Jan Mráček has delighted audiences since his earliest years when he was the youngest laureate in the Prague Spring International Competition and won Vienna's Fritz Kreisler international violin competition.

In 2015 he was concertmaster of the European Youth Orchestra under Gianandrea Noseda and Xian Zhang. At the invitation of Jiří Bělohlávek, he subsequently took up the post of concertmaster of the Czech Philharmonic and has led their tours in many countries.

He made his London debut with the Royal Philharmonic Orchestra; notable performances include the St. Louis Symphony, Slovenian Philharmonic, Asian Youth Orchestra, Tchaikovsky Symphony Orchestra, MDR Leipzig and Austrian Radio Symphony under the batons of Franz Welser-Möst, James Judd, Maxim Vengerov, Semyon Bychkov, David Robertson, Howard Griffiths, Tomáš Netopil, Michael Gamba, Jordan de Souza, Keith Lockhart, Stéphane Denève, Petr Popelka, Han-Na Chang, Manuel López-Gómez, Petr Altrichter, Tomáš Brauner, Ondrej Lenárd, Jan Talich, Petr Vronský, Jac van Steen, and Vladimir Fedoseyev.

In 2022 he was guest concertmaster of the Berlin Philharmonic. In 2023 he was invited for the third consecutive time by the Bamberger Symphoniker under Jakub Hrůša, made his debut with Sir John Eliot Gardiner, performed with the Tokyo Philharmonic Orchestra at Suntory Hall, and gave 11 recitals in China with pianist Lukáš Klánský. He has been invited by Franz Welser-Möst to lead the Cleveland Orchestra on two occasions this season.

Jan Mráček is a member of the Lobkowitz Trio, which won both the 1st prize and the audience prize at the Johannes Brahms International Music Competition in 2014. Their recent CD featuring works for piano trio by Beethoven and Voříšek is on Rubicon Classics.

Antonín Dvořák's complete works for violin for Onyx Classics with the Czech National Symphony Orchestra under James Judd with pianist Lukáš Klánský received excellent reviews. He is currently preparing a new CD of works by Suk, Mendelssohn, and Schubert.

He plays a 1770 Nicolò Gagliano violin, generously loaned by the Fidula Foundation.

Czech Philharmonic

Gramophone's 2024 Orchestra of the Year, the 129-year-old Czech Philharmonic gave its first concert – an all Dvořák program conducted by the composer himself – in the Rudolfinum on January 4, 1896. The orchestra is acknowledged for its definitive interpretations of Czech composers and recognised for its special relationship to the music of Brahms, Tchaikovsky, and Mahler, who conducted the world premiere of his Symphony No. 7 with the orchestra in 1908. It is currently recording the complete cycle of Mahler symphonies with Chief Conductor and Music Director, Semyon Bychkov for PENTATONE.

2024 is the Year of Czech Music, a major celebration of Czech music launched on the centenary of Smetana's birth and celebrated across the Czech Republic every 10 years. For the bicentenary of Smetana's birth, the Czech Philharmonic released a new recording of *Má vlast* conducted by Bychkov and presented rare concert performances of *Libuše* with Principal Guest Conductor Jakub Hrůša. In December, the orchestra and Bychkov travel

to New York and Toronto, for which they have programmed Dvořák's concertos for cello, violin, and piano. For the latter, they are joined by Artist-in-Residence Daniil Trifonov.

Throughout the Czech Philharmonic's history, two features have remained at its core: its championing of Czech composers and its belief in music's power to change lives. From as early as the 1920s, Václav Talich (chief conductor 1919-41) pioneered concerts for workers, young people, and voluntary organisations, a philosophy which is equally as vibrant today.

Alongside the Czech Philharmonic's Youth Orchestra, Orchestral Academy, and Jiří Bělohlávek Prize for young musicians, a comprehensive education strategy engages with more than 400 schools. An inspirational music and song program led by singer Ida Kellarová for the extensive Romany communities within the Czech Republic and Slovakia has helped many socially excluded families to find a voice.

Daniil Trifonov made his Royal Conservatory debut on April 14, 2013, and tonight marks his fifth appearance in Koerner Hall. Semyon Bychkov, Jan Mráček, and the Czech Philharmonic are making their Conservatory debuts with these performances.

Czech Philharmonic

Violin I

Jan Mráček, concertmaster
(Dec. 7)

Jiří Vodička, concertmaster
(Dec. 8)

Irena Jakubcová
Magdaléna Mašlaňová
Luboš Dudek
Marie Dvorská
Jiří Kubita
Lenka Machová
Viktor Mazáček
Pavel Nechvíle
Helena Skopová
Milan Vavřínek
Miroslav Vilímeč
Zdeněk Zelba
Filip Kubita
Jonasz Szachtmajer

Violin II

Ondřej Skopový
Markéta Vokáčová
Václav Prudil
Zuzana Hájková
Pavel Herajm
Jitka Kokšová
Milena Kolářová
Veronika Kozlovská
Jan Ludvík
Vítězslav Ochman
Jiří Ševčík
Libor Vilímeč
Kateřina Vítečková
Chloe Bowers-Soriano

Viola

Eva Krestová
Pavel Ciprys
Dominik Trávníček
Jaroslav Pondělíček
Ondřej Kameš
Jaroslav Kroft
Ondřej Martinovský
Jiří Poslední

Jan Šimon
Lukáš Valášek
Michaela Sedláčková
Andrea Fages

Cello

Ivan Vokáč, concertmaster
Matěj Štěpánek
Adam Klánský
Eduard Šístek
Jan Keller
Josef Špaček
Tomáš Hostička
Petr Hamerský
Julius Maknickas

Bass

Adam Honzírek
Petr Ries
Gonzalo Jiménez Barranco
Tomáš Karpíšek
Ondřej Balcar
Martin Hilský
Theodor Ditrich
Jakub Amcha

Harp

Jana Boušková
Barbara Pazourová

Flute

Andrea Rysová
Naoki Sato
Petr Veverka
Eliška Bošková
Jan Machat

Oboe

Jana Brožková
Barbora Trnčíková
Jiří Zelba
Vladislav Borovka

Clarinet

Jan Mach
Lukáš Dittrich
Jan Brabec
Petr Sinkule

Bassoon

Ondřej Roskovec
Jaroslav Kubita
Martin Petrák
Ondřej Šindelář

French horn

Jan Vobořil
Kateřina Javůrková
Mikuláš Koska
Hana Sapáková
Jindřich Kolář
Petra Čermáková
Jan Vobořil Jr.

Trumpet

Stanislav Masaryk
Walter Hofbauer
Jaroslav Halíř
Marek Vajo
Barbora Ticháčková

Trombone

Lukáš Besuch
Jan Perný
Robert Kozánek
Karel Kučera

Tuba

Jakub Chmelař

Timpani

Michal Kroutil

Percussion

Daniel Mikolášek
Miroslav Kejmar
Nana Fukuzato