



**FILHARMONIE BRNO
DENNIS RUSSELL DAVIES, CONDUCTOR
LAURIE ANDERSON, SOLOIST**

This evening marks Dennis Russell Davies' second appearance with the Series, Filharmonie Brno and Laurie Anderson's first appearance, and the Orchestra's Kansas City debut.

**The Muriel McBrien Kauffman Family Foundation
is the sponsor of our 58th Season.**

**7:00 P.M., SATURDAY, FEBRUARY 18, 2023
HELZBERG HALL
KAUFFMAN CENTER FOR THE PERFORMING ARTS
KANSAS CITY, MISSOURI**

*Founded by William Jewell College in 1965, Harriman-Jewell Series' commitment to Kansas City
has been to bring the best of the performing arts.*

FILHARMONIE BRNO
DENNIS RUSSELL DAVIES, CONDUCTOR
LAURIE ANDERSON, VOICE, VIOLIN, ELECTRONICS

Othello, Op. 93, B. 174, concert overture for orchestra (1892)

ANTONÍN DVOŘÁK

Thunderbolt P-47, H. 309, scherzo for orchestra (1945)

BOHUSLAV MARTINŮ

INTERMISSION

Amelia (2000/2019)

LAURIE ANDERSON

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

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TEXTS

Laurie Anderson: *Amelia*

1. The Plan

On June 1st, 1937, Amelia Earhart took off from Miami Airport.

Her plan was to fly around the world counterclockwise.

A thousand miles a day. And to become the first woman to circumnavigate the earth.

Her plane was a small Lockheed Electra. She flew non-stop for thirty-two days with only short breaks for fuel and sleep, her navigator Fred Noonan sitting in the back.

On July 2, she took off across the Pacific on the last leg of her journey headed for Howland Island. She began broadcasting an SOS on her radio, but she was on the wrong frequency and lost contact with the coast guard cutter assigned to guide her in. They could hear her, but she couldn't hear them. An hour later she vanished. Her plane was never found.

2. The Motor

It was the sound of the motor I remember the most.

Takeoff June 1, 1937. Miami municipal Airport. The idea? To fly from California back to California by the longest route possible. To circle the world from east to west.

I see something shining north northwest. I see something shining – shining in the distance.

Waves of air. Feel the wind blow.

Waves of water, water far below.

Waves of air feel the wind blow water far below.

Waves of air lift me up lift me up left me up!

3. San Juan

June 3 San Juan. I see it from the air clear as a map.

Ten past one. The shadow of my plane on the water.

Jungle treetops below. Follow railroad track. Then a muddy river.

Wind direction? I can see the way the wind is blowing

from the way smoke is rising from the fires.

From the way the clothes are swinging on the lines.

The shadow of my plane on the water.

4. Brazil

June 7. Brazil. Wet grass. Takeoff was in total darkness.

Then pitch-black ocean.

The south Atlantic.

Navigator asleep. The Sea – a dirty gray. Static on the radio.

We drop. We're dropping down. Shredding the clouds.

The sky has many avenues and streets.

But you have to know how to find them.

Streets of air. Air streets.

We cross the equator.

Crossing the equator. Brilliant sun.

Sea is black. Horizon tilts.

Crossing the equator. Brilliant sun. Sea is black.

Horizon tilts.

Dropping down through the shining white valleys of clouds.

Sky red. Then gold. Then black again.

(Continued on the next page.)

5. Dakar

June 8. Dakar. Very hot air can make for the worst flying conditions.

Motor stalls. Cuts out. The cockpit boiling. The Badlands.

Everywhere so hot. So hot.

The instruments quiver. All the meters burning up. Everything so hot, so hot.

I am hungry. I am hot.

Sand. A caravan. Waves of sand. And heat. A camp. Another camp.

I am hungry. I am hot. All the meters burning up. I am hungry. I am hot. The sea is dark. Waves of heat.

Sand. A caravan. Waves of sand. And heat A camp. Another camp.

Black eagles. I am hungry.

Sand. A caravan. Sand. A caravan.

I am hungry. I am hot.

6. The Letter

June 9. Khartoum

We carry a letter. To whom it may concern.

Just in case the engines fail and we fall into the Arabian desert

I possess a letter which I myself cannot read.

It is addressed to Arab tribesmen

and it explains how and why a woman pilot

might drop from the sky onto their land

and it explains what to do if she did drop down and who to call.

Have walking shoes. Have maps.

Have extra water.

7. India

June 17. Karachi.

Black eagles at 500 feet

Hills roll like carpets down to the water's edge.

Southerly winds. A mist.

A monsoon then a sudden sandstorm. Far below factories and jute mills are glaring in the sun. A fringe of docks.

Land at Dum Dum Airport Calcutta. The streets are wide. White bulls are walking everywhere.

June 18

Gray skies. Gray skies. We passed over the many mouths of the Ganges and Brahmaputra Rivers.

Small figures trailing in the water look up as we pass.

Some wave their hats.

Hello goodbye Hello. Hello goodbye Hello.

Two pagodas. Hilly islands Mud volcanoes.

Villages on stilts.

From Singapore to Java.

The hazy contours of the mountains. Waters of Port Darwin a vivid green.

Boats below are fishing for pearls. Bought a knife.

Shipped the parachutes home today,

Shouldn't need them anymore. No we shouldn't need them

Not over the open ocean, where there's no place to land.

8. Flying at Night

I remember going to the airfields
at night in Los Angeles
And watching the daredevil pilots
do loop de loops up in the sky
And I knew then I wanted to fly.
Running across the dark lawn
when I was a kid
Top speed into the darkness.
Nothing above me, nothing below me.
I'm running I'm free

Flying at night – flying at night
Into the darkness – turn off the headlights
Nothing below me Nothing above me.
I'm flying I'm free
Skimming the water – riding the airwaves
High diving down through the sky
I always knew that I wanted to fly.

9. Bangkok

June 19 Bangkok
The jungle swallows everything. Green, green,
green everywhere.
In New Guinea, Bought a dictionary. Two
shillings.
Stopped in a village. Lava mountains. Heat.
Glad I did.
The word for woman here is Mary.
Imagine a whole town of Marys.
A whole country of Marys. Am tired. So tired.

10. Mandalay

Tommy Tommy Tommy left his Burma girl lazy
at the sea.
I can't get this song out of my mind.
It plays all day and night.

On the road to Mandalay where the flying
fishes play.

On the road to Mandalay where the flying
fishes play.

Who wrote that? Kipling? No. Where am I? I
don't know.

There is something shining north north east.
It is my plane. Her skin so smooth.
She shines like an English biscuit tin.

11. New Guinea

June 30 New Guinea
Fred unable to set his chronometers stop.
Personal unfitness stop.
Wind blowing the wrong way stop.
Looking bad for arrival in Oakland July 4 stop.

Did you know that in New Guinea the land is
nothing but silt
Held together by tangled vines
Sometimes pieces break off and become
islands
and float like rafts out to sea out to sea.
Now and then animals are trapped on them.
Animals.

July 1, 1937

Tonight I'm looking westward over the Pacific.
The whole width of the world has passed
behind us except this broad ocean.
The Electra is poised for her longest hop.
Twenty-five-hundred miles across the open
ocean.

Parachutes: Gone. Visibility: none.
Wind: blowing the wrong way.

12. New Guinea

After twenty-nine days of flight, they landed in New Guinea.

The remaining seven thousand miles would all be done over the Pacific

On her last takeoff Earhart was headed for Howland Island in the middle of the Pacific.

The coast guard cutter Itasca posted near the island was assigned to guide her in.

Take off was at dawn. Earhart estimated her chances of finding the island at about fifty fifty.

As she flew towards the island she was broadcasting but on the wrong frequency.

The closer she got, the fainter her voice became.

To make a sharper signal she began a series of loud whistles.

But the mid Pacific was full of high frequency radio code and her signals were lost.

13. Radio

Zero seven four zero

Electra calling Itasca. We must be on you but cannot see you.

Itasca to Electra: Do not hear you. Repeat on 6210 kilocycles. 0742.

Electra to Itasca Gas is low. No radio. We are flying at an altitude of 1000 feet.

Itasca to Electra. Do not hear you on 6210.

Do not hear you on 6210

Repeat Itasca to Electra We are circling but cannot see you

Earhart to Itasca: We are flying at an altitude of one thousand feet

Itasca to Earhart: Do not hear you. do not hear you. Repeat.

Earhart to Itasca: We are running out of fuel.

We must be near you but cannot see you.

Itasca to Earhart: Do not hear you.

Broadcast on correct frequency 6210.

Earhart to Itasca: Will whistle into microphone.

Itasca to Earhart: Do not hear you. Repeat.

Earhart to Itasca: We are running a line north and south.

Cannot see you.

Itasca to Earhart: Cannot hear you. Repeat.

Earhart to Itasca: Cannot see you. Cannot see you.

Itasca to Earhart: Cannot hear you. Repeat.

Shining. My plane is shining like a lucky dime
My shadow on the water. It was the sound of the motor

I remember the most.

PROGRAM NOTES

Othello, Op. 93, B. 174, concert overture for orchestra (1892)

Antonín Dvořák

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

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

Several momentous events occurred in Antonín Dvořák's life in 1891: early that year, he started teaching at the recently established composition department of the Prague Conservatory, in March he received an honorary doctorate from Prague University, in June he went to England, where he was ceremoniously made an honorary Doctor of Music at the University of Cambridge, and on 8 September he celebrated his 50th birthday with his family. Following a second trip to England in October, where his *Requiem* was performed in Birmingham for the first time, on Christmas Eve, Dvořák signed a two-year contract with the National Conservatory of Music in New York; the agreement came into effect in autumn of the next year. In the meantime, from August he had been working on a trio of symphonic overtures, originally sharing a collective title, *Nature, Life and Love* and bearing the same opus number, 91. Having embraced Franz Liszt's neo-Romantic direction more closely than before, and having been particularly captivated by the Lisztian form of symphonic poem, in these overtures Dvořák addressed these three fundamental concepts of human existence.

Although Dvořák later removed the close connection between the works in the trilogy by revoking their collective title, and each of the pieces received its own name and opus number (*In Nature's Realm*, Op. 91; *Carnival*, Op. 92; and *Othello*, Op. 93), the overtures remained musically connected by a shared motif. The Shakespearean title of the third symphonic overture, which he worked on from 10 December 1891 to 18 January 1892, shows the type of love Dvořák had in mind while composing: a gentle sentiment that grows into powerful passion swayed by jealousy.

While the composer dedicated the first two overtures—the first to the University of Cambridge and the second to the Czech university in Prague—*Othello*, the longest prelude of the three, bore no dedication. The entire cycle was performed by the National Theatre Orchestra conducted by Dvořák at Prague's Rudolfinum on 28 April 1892.

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Thunderbolt P-47, H. 309, scherzo for orchestra (1945)
Bohuslav Martinů

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

Died August 28, 1959, in Liestal, Switzerland

In 1923, Bohuslav Martinů received a grant from the Czechoslovak minister for education to study composition with Albert Roussel in Paris. He left his homeland, which he would visit occasionally but never returned to permanently. During World War II, Martinů fled occupied France at the last moment and spent several years in the United States. After 1948, when communists took power in Czechoslovakia, Martinů lived in France, Italy and then in Switzerland, where he died. In 1979, his remains were returned to his native Polička.

In the United States, Martinů was received as an established composer. He regularly won commissions for new works, was kept busy composing and in summer taught at prestigious courses of composition. Despite these successes, he watched the developments in Europe, and particularly in his homeland, with a heavy heart. Most of his works written during the war years testify to his dark feelings. He welcomed the end of the war, therefore, with all the more satisfaction, and doubtless with a longing to return home...

The brief piece *Thunderbolt P-47* can be seen as a quirky celebration of the end of the war. "For a long time I had intended to write a short piece for orchestra," said Martinů, "but I was always preoccupied with my symphonies—I have written

(Continued on the next page.)

four during my stay in America, that is to say, one each year. That is why I welcomed the suggestion of my friend Hans Kindler with pleasure for composing a short work. I had thought of writing some dances or scherzo and I chose the latter form. At the time we were with my wife [Charlotte] at South Orleans on Cape Cod where I had just finished my Fourth Symphony which was just recently premiered by the Philadelphia Orchestra under Eugene Ormandy on November 30 [1945]. I preserved the usual scherzo form with the trio and da capo and in September 1945 between swimming, fishing, and composing, I completed this work which I call *Thunderbolt—P-47*. The title was added after the completion of the music, for there is nothing descriptive in it, except for the animated movement which recalls the speed of the fighter planes which were continually flying over our heads at South Orleans and my private tribute to this type of plane which was of such assistance in ending this terrible war. The composition is dedicated to Hans Kindler."

Kindler premiered *Thunderbolt P-47* with the National Symphony Orchestra in Washington on 19 December 1945, but Martinů was not able to attend, as he was sick with flu.

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Amelia (2000/2019)

Laurie Anderson

Born June 5, 1947, in Glen Ellyn, Illinois, U.S.A.

Overcoming new challenges, made possible for humanity by ever improving technology, and the often tragic fates of the people involved, has long attracted the attention of artists. Looking back now on the early days of aviation, Bohuslav Martinů springs to mind with his 1927 mechanical ballet, *The Amazing Flight*, inspired by the unsuccessful attempt by French pilots Charles Nungesser and François Coli to cross the Atlantic in the same year.

Likewise, the story of Amelia Mary Earhart (1897–1937) invites artistic treatment. A record breaker who climbed in her aircraft to greater altitudes and flew faster than any woman before, in 1932 she conquered the Atlantic—again, the first woman to do so—and five years later planned a world flight. Initially, she wanted to set out on her own, but in the end, the navigator Fred Noonan joined her in the cockpit of the Lockheed L-10E Electra. At one stage of the flight, they lost radio contact with a U.S. cutter. The further fates of the aircraft, the pilot and the navigator have since been the subject of theories, speculations and fabrications. Recently, in 2019, interest in Amelia was rekindled when the media carried the story that the well-known oceanographer Robert Ballard, who had previously discovered the wreckages of the Titanic, the battleship Bismarck and the ocean liner Lusitania, was searching for her plane. Yet as Ballard himself admitted, somewhat non-committally, "Perhaps some matters are not to be uncovered. We shall see whether Amelia is one of them." Fortunately, art does not have to ask such questions. It reaches its truth by its own means.

"The words in *Amelia* were drawn from Earhart's pilot logs, telegrams she wrote to her husband George and my imagination of what a woman flying around the world might think," wrote Laurie Anderson, making it clear that she conceived her composition not as a documentary work, but as a very subjective story about the fate of the celebrated pilot.

The work has a long history. The original version for a large orchestra was commissioned by the American Composers Orchestra and premiered as *Songs for A.E.* at Carnegie Hall in 2000 under the baton of Dennis Russell Davies, who later arranged it for strings and electric double bass and performed it with the Stuttgarter Kammerorchester in 2003. A third version, entitled *Amelia*, was prepared especially for the Brno performance in 2019 (Filharmonie Brno conducted by Dennis Russell Davies) and features several new parts.

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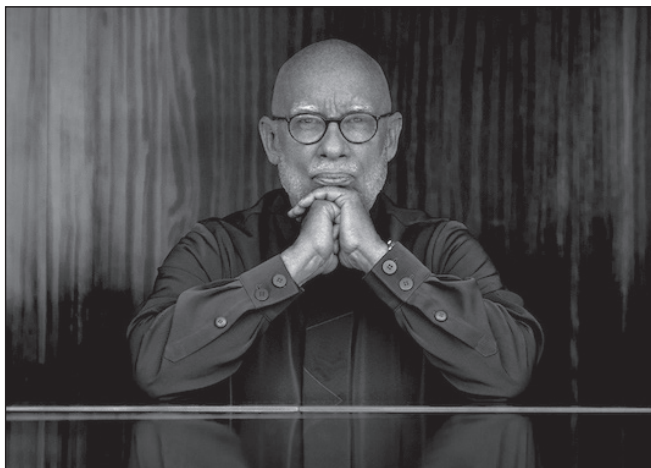


Photo by Andreas H. Bittesnich

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

Widely considered to be one of the most innovative and adventurous conductors/programmers in the classical music world, Davies has successfully challenged and inspired audiences on both sides of the Atlantic. Since 2018 Dennis Russell Davies has served as Artistic Director and Chief Conductor of the Filharmonie Brno. In the fall of 2020 he assumed the additional position of Chief Conductor of the MDR-Sinfonieorchester Leipzig.

After Davies' first appointments as Music Director of the St. Paul Chamber Orchestra (1972-1980) and Co-Founder & Chief Conductor of the American Composers Orchestra (1977-2002), he has served as Principal Conductor & Classical Music Program Director of the Philadelphia Orchestra. Davies has also appeared as Guest Conductor in the United States with the New York Philharmonic, Chicago, Boston and San Francisco Symphonies, and Philadelphia and Cleveland Orchestras. Festival orchestras that Davies has led include Aspen Music Festival, the Cabrillo Festival of Contemporary Music (Santa Cruz, CA; 1974-1990) and the Saratoga Music Festival. Since 2009, Dennis Russell Davies is a Fellow of the American Academy of Arts and Sciences.

In Europe, Davies has served as General Music Director of the Staatsoper Stuttgart, then Opera Bonn and the Beethovenhalle Orchestra, subsequently leading the Vienna Radio Symphony Orchestra, the Stuttgart Chamber Orchestra, and the Symphony Orchestra Basel. In 2013, during his long and successful tenure in Linz as Chief Conductor of the Linz Opera and Bruckner Orchester (2002-2017), Davies inaugurated the new Linzer Musiktheater conducting the World Premiere of Philip Glass's opera *Spuren der Verirrten* (*The Lost*), commissioned for the occasion. Davies' regular European orchestral partners include the Gewandhaus Leipzig, the Royal Concertgebouw, as well as the Berlin Philharmonic, the Munich and Hamburg Philharmonics, Filharmonica della Scala, RAI National Symphony, St. Petersburg Philharmonic, and Bamberg Symphony.

He has conducted new productions at the Metropolitan Opera New York, the Lyric Opera of Chicago, the Opera National de Paris, the Bayreuth and Salzburg Festivals, the Hamburg and Bavarian State Operas, and Teatro Real Madrid – a total of more than 140 new productions by many of the theater world's most important stage directors. Recent opera engagements include multiple performances of *Salome* and *Wozzeck* at the Vienna State Opera.

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

Born in Toledo, Ohio in 1944, Davies studied piano and conducting at the Juilliard School in New York. From 1997-2012 he was Professor for orchestral conducting at the University Mozarteum Salzburg. In September 2020 he assumed the position of Guest Professor at the Janáček Academy of Music and Performing Arts in Brno. Dennis Russell Davies has been awarded the German Bundesverdienstkreuz, the Austrian Ehrenkreuz für Wissenschaft und Kunst, as well as the title "Commandeur des Arts et Lettres" bestowed by the French Government.



Photo by Tim Knox

■ **LAURIE ANDERSON** is one of America's most renowned—and daring—creative pioneers. Known primarily for her multimedia presentations, she has cast herself in roles as varied as visual artist, composer, poet, photographer, filmmaker, electronics whiz, vocalist, and instrumentalist.

O Superman launched Anderson's recording career in 1980, rising to number two on the British pop charts and subsequently appearing on *Big Science*, the first of her seven albums on the Warner Brothers label. Other record releases include *Mister Heartbreak*, *United States Live*, *Strange Angels*, *Bright Red*, and the soundtrack to her feature film *Home of the Brave*. A deluxe box set of her Warner Brothers output, *Talk Normal*, was released in the fall of 2000 on Rhino/Warner Archives. In 2001, Anderson released her first record for Nonesuch Records, entitled *Life on a String*, which was followed by *Live in New York*, recorded at Town Hall in New York City in September 2001, and released in May 2002.

Anderson has toured the United States and internationally numerous times with shows ranging from simple spoken word performances to elaborate multimedia events. Major works include *United States I-V* (1983), *Empty Places* (1990), *The Nerve Bible* (1995), and *Songs and Stories for Moby Dick*, a multimedia stage performance based on the novel by Herman Melville. *Songs and Stories for Moby Dick* toured internationally throughout 1999 and 2000. In the fall of 2001, Anderson toured the United States and Europe with a band, performing music from *Life on a String*. She has also presented many solo works, including *Happiness*, which premiered in 2001 and toured internationally through Spring 2003.

Anderson has published six books. Text from Anderson's solo performances appears in the book *Extreme Exposure*, edited by Jo Bonney. Anderson has also written the entry for New York for the *Encyclopedia Britannica* and in 2006, Edition 7L published Anderson's book of dream drawings entitled *Night Life*.

Laurie Anderson's visual work has been presented in major museums throughout the United States and Europe. In 2003, The Musée Art Contemporain of Lyon in France produced a touring retrospective of her work, entitled *The Record of the Time: Sound in the Work of Laurie Anderson*. This retrospective included installation, audio, instruments, video, and art objects and spans Anderson's career from the 1970s to her most current works. It continued to tour internationally from 2003 to 2005. As a visual artist, Anderson is represented by the Sean Kelly Gallery in New York where her exhibition, *The Waters Reglitterized*, opened in September 2005. In 2008, the Museum of Modern Art acquired her *Self-Playing Violin* which was featured in the *Making Music* exhibition in Fall 2008.

As a composer, Anderson has contributed music to films by Wim Wenders and Jonathan Demme; dance pieces by Bill T. Jones, Trisha Brown, Molissa Fenley, and a score for Robert LePage's theater production, *Far Side of the Moon*. She has created pieces for National Public Radio, The BBC, and Expo '92 in Seville. In 1997 she curated the two-week Meltdown Festival at Royal Festival Hall in London. Her most recent orchestra work, *Songs for Amelia Earhart*, premiered at Carnegie Hall in February 2000 performed by the American Composers Orchestra and later toured Europe with the Stuttgart Chamber Orchestra conducted by Dennis Russell Davies. The piece was performed as part of the Groningen Festival honoring Laurie Anderson in Fall 2008 with the Noord Nederlands Orkest.

Recognized worldwide as a groundbreaking leader in the use of technology in the arts, Anderson collaborated with Interval Research Corporation, a research and development laboratory founded by Paul Allen and David Liddle, in the exploration of new creative tools, including the Talking Stick. She created the introduction sequence for the first segment of the PBS special *Art 21*, a series about Art in the 21st century. Her awards include the 2001 Tenco Prize for Songwriting in San Remo, Italy and

the 2001 Deutsche Schallplatten prize for *Life on a String* as well as grants from the Guggenheim Foundation and the National Endowment for the Arts. She recently collaborated with Bran Ferren of Applied Minds, Inc to create an artwork that was displayed in *The Third Mind* exhibition at the Guggenheim Museum in New York in Winter 2009. In 2002, Anderson was appointed the first artist-in-residence of NASA which culminated in her 2004 touring solo performance *The End of the Moon*. Recent projects include a series of audio-visual installations and a high-definition film, *Hidden Inside Mountains*, created for World Expo 2005 in Aichi, Japan. In 2007 she received the prestigious Dorothy and Lillian Gish Prize for her outstanding contribution to the arts. In 2008 she completed a two-year worldwide tour of her performance piece, *Homeland*, which was released as an album on Nonesuch Records in June 2010. Anderson's solo performance *Delusion* debuted at the Vancouver Cultural Olympiad in February 2010 and toured internationally throughout 2011. In 2010 a retrospective of her visual and installation work opened in São Paulo, Brazil and later traveled to Rio de Janeiro.

In 2011 her exhibition of all new work titled *Forty-Nine Days In the Bardo* opened at the Fabric Workshop and Museum in Philadelphia. That same year she was awarded with the Pratt Institute's Honorary Legends Award. In January of 2012 Anderson was the artist-in-residence at the High Performance Rodeo in Calgary, Alberta where she developed her latest solo performance titled *Dirtday!* Her exhibition *Boat* curated by Vito Schnabel opened in May of 2012. She has recently finished residencies at both CAP in UCLA in Los Angeles and EMPAC in Troy, New York. Her film *Heart of a Dog* was chosen as an official selection of the 2015 Venice and Toronto Film Festivals. In the same year, her exhibition *Habeas Corpus* opened at the Park Avenue Armory to wide critical acclaim and in 2016 she was the recipient of Yoko Ono's Courage Award for the Arts for that project. Anderson lives in New York City.



■ The roots of the **FILHARMONIE BRNO** go back to the 1870s, when the young Leoš Janáček endeavored to establish a Czech symphony orchestra in Brno. The works of the famous twentieth-century composer constitute the core of the orchestra's repertory, and to this day the Filharmonie Brno considers itself to be the authentic performer of his oeuvre.

The present orchestra was created in 1956 by merging the Brno-based Radio and Regional orchestras, and since then has been among the leading Czech orchestras in terms of both size and importance. On its tours abroad, it has performed about a thousand concerts throughout Europe, the United States of America, Latin America, and both the Middle and Far East. The Filharmonie Brno is a regular guest at festivals in the Czech Republic and abroad, frequently joining forces for these appearances with the Czech Philharmonic Choir Brno.

The orchestra regularly records for the Czech Radio, Czech Television and a number of music labels (Supraphon, Sony Music, IMG Records, BMG, Channel 4), and is also receiving a growing number of commissions from global clientele through the agency Czech Orchestra Recordings.

Throughout its history, the orchestra has had a number of Czech and international conductors, including Břetislav Bakala, František Jílek, Petr Altrichter, Jiří

Bělohlávek, Sir Charles Mackerras, Jakub Hrůša, or Tomáš Netopil. Maestro Dennis Russell Davies was appointed the orchestra's new chief conductor and artistic director in 2018.

Since 2000 the Filharmonie Brno has been organizing the open-air summer festival at the Špilberk castle in Brno, and in 2012 has become the organizer of the renowned traditional festivals Moravian Autumn, Easter Festival of Sacred Music and Exposition of New Music. The orchestra sponsors the internationally lauded children's choir Kantiléna, has been involved since 2010 in the young musicians' festival Mozart's Children, and in 2014 founded the Filharmonie Brno Orchestra Academy.

Today Filharmonie Brno is not only a strong player in the field of symphonic music at home and abroad, but also the primary organizer of the musical season in the second largest Czech city, an active instigator of festivals and a creative leader in orchestral programming.

Its home is the beautiful Besední dům (former civic house), the Brno counterpart to Vienna's Musikverein, built in 1873 according to a design by Theophil Hansen, though the orchestra is now looking forward to its new modern concert hall, which is being designed by a team of Tomasz Konior, Petr Hrůša, and acoustician Yasuhisa Toyota.

FILHARMONIE BRNO

Dennis Russell Davies, Chief Conductor & Artistic Director

FIRST VIOLIN

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

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

VIOLA

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

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Michal Greco
Lukáš Svoboda
Štěpánka Plocková
Radan Vach

Iveta Vacková
Katarína Madariová
Pavčina Jelínková

DOUBLE BASS

Marek Švestka
Martin Sedlák
Miloslav Raisigl
Jaromír Gardoň
Barbora Opršálová
Dominik Sedá

FLUTE

Martina Venc Matušinská
Petr Pomkla
Aneta Herková
František Kantor

OBOE

Barbora Trnčíková
Zdeněk Nádeníček
Martin Beneš
Pavel Korbička

CLARINET

Lukáš Daňhel
Stanislav Pavlíček
Jiří Sedláček
Věra Drápelová

BASSOON

Jozef Makarovič
Petr Hlavatý
Jana Košnářová
Jiří Jakubec

FRENCH HORN

Karel Hofmann
Nicolas Perez
Igor Michalík
Petr Chomoucký
David Ryšánek

TRUMPET

Ondřej Jurčeka
Dávid Pollák
Petr Hojač
Jan Broda

TROMBONE

Pavel Debef
Pavel Šuráň
David Dubec
Šimon Pavlík

TUBA

David Křížek

PERCUSSION

Lukáš Krejčí (timpani)
Radek Tomášek (timpani)
Petr Hladík
Maximilian Jopp

HARP

Vanda Šabaková

PIANO

Veronika Jurčková
Maki Namekawa

ORGAN/CELESTA

Veronika Jurčková

*Concert Master

FILHARMONIE BRNO

Marie Kučerová,
Orchestra Director
Pavel Šindelář,
Orchestra Manager
Petr Bauer,
Orchestra Technician
Jan Jagoš,
Orchestra Technician

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More Upcoming Events in Sensational Season 58!

Chicago Symphony Orchestra with music director Riccardo Muti and violinist Julia Fischer

Sunday, February 26, 2023, 7:00 PM
Kauffman Center for the Performing Arts



Kodo, taiko performing arts ensemble

Saturday, February 25, 2023, 7:00 PM
Kauffman Center for the Performing Arts



Tenebrae, choral ensemble

Sunday, March 5, 2023, 7:00 PM
Folly Theater

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