

CONTEMPORARY  
COMPOSED  
MUSIC  
IN THE CZECH  
REPUBLIC  
ENSEMBLES  
FESTIVALS  
CONCERT SERIES

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Translation: Ian Mikyska

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What is happening in the field of contemporary composed music in the Czech Republic? You hold in your hand a publication whose aim is to answer this question by presenting the work of those who make these activities possible and push them forward: on the one hand, **ensembles focused on contemporary music**, on the other, **festivals, concert series, organisers and associations**. We tried to approach everyone on the Czech scene for whom contemporary notated music is, if not at the centre of their attention, then at least an important part of their activities. All the responses were positive, for which we are very grateful. The presentations are ordered alphabetically, with the same space for everyone: one page in Czech and English. The texts were polished by our editors, but the content of each individual contribution was left up to the discretion of the individual subjects – everyone said what they wanted to say about themselves. This publication, which the Czech Music Information Centre offers freely for distribution in both paper and electronic form, captures the state of the matter in the summer of 2017. Inevitably, it will gradually become dated. It is my hope, however, that this will happen due to the establishment of new ensembles and events. In fact, I hope that circumstances will force us to prepare a new edition soon – and that it will be appropriately thicker.

Petr Bakla  
Czech Music Information Centre

# AGON ORCHESTRA

## ENSEMBLE FOR NEW MUSIC

[facebook.com/Agon-Orchestra-22421277775293](https://facebook.com/Agon-Orchestra-22421277775293)  
[agon.orchestra@post.cz](mailto:agon.orchestra@post.cz)

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The Agon Orchestra (originally the Agon Ensemble) started in the 1980s as a platform for the up-and-coming generation of composers. In semi-official conditions, it presented pieces by P. Kofroň, M. Smolka, M. Pudlák and composers from abroad – J. Cage, M. Feldman, A. Pärt, S. Reich, G. Scelsi or K. Stockhausen. After 1989, their concert activity developed on stages both at home and abroad, Petr Kofroň became the conductor and Martin Smolka the artistic director. At this time, Arta Records and Audio Ego published a series of critically acclaimed CDs. The period culminated in a portrait disc of M. Smolka.

After his departure (1998), Petr Kofroň (artistic director and conductor) and Ivan Bierhanzl (dramaturgy and production) became the leading figures. This time also saw a confluence with New York based composers (E. Sharp, J. Zorn, D. Lang, M. Gordon). The orchestra presented several operas by P. Glass (*Fall of the House of Usher*, Prague State Opera, 1999, *La Belle et la Bête*, National Theatre, 2003, and *In the Penal Colony*, Archa Theatre, 2005). A major inspiration for the orchestra was music from the underground rock scene. There were new versions of songs by F. Topol, M. Hlavsa, the group DG 307 and settings of poems by I. M. Jirous. At the 2012 Prague Spring, the Agon Orchestra played a programme of I. Acher, J. Cage, B. Eno, P. Kofroň, M. Nejtek and F. Zappa. *Typornamento* is an album of realisations of graphic scores by M. Adamčíak. In 2015, Czech Radio broadcast a six-part series, Agon Orchestra – 30 Years.

### Discography:

Agon (Arta Records, 1991)  
Česká nová hudba 60. let [Czech New Music of the 1960s] (Arta Records, 1994)  
Grafické partitury a koncepty [Graphic Scores and Concepts] (Audio Ego, 1996)  
Red & Black (Audio Ego, 1997)  
Martin Smolka (Audio Ego, 1998)  
Filip Topol & Agon Orchestra (Indies Records, 2001)  
Pašijové hry [The Passion of Jesus] (Knihy Hana, 2004)  
Obešel já polí pět [I Walked Through Five Fields] (Guerilla Records, 2009)  
Magorova Summa [Magor's Summa] (Guerilla Records, 2009)  
Typornamento (Guerilla Records, 2012)  
Petr Kofroň: Titan Symphony (Czech Music Information Centre, 2015)

# AGOSTO FOUNDATION

FOUNDATION FOR THE SUPPORT OF CULTURAL PROJECTS

[agosto-foundation.org](http://agosto-foundation.org)

The Agosto Foundation was established in Prague in 2013 as a private organisation. It focuses on social and cultural programs and the support of their continuing development through an interdisciplinary approach. The foundation places an emphasis on innovation, experiment, and especially projects with an educational element. It has established a grant system to support groups and individuals who contribute to personal and social development, and who use artistic activity to approach the complex challenges that are indelibly connected with societal changes.

In 2014 and 2016, the Agosto Foundation organised the multi-genre vs. Interpretation festival, which focused on musical improvisation with forays into film, visual art, and movement-based art. The festival was characterised by its use of a wide range of expressive means and situational contexts, which it then filled with live performances, audio-visual installations, site-specific works, and interventions in public space, using a range of genres and tools of contemporary artistic practice. Each edition of the festival, despite its unique theme and form, emphasised the connection of the local experimental art scene to its international context.

Currently, the Foundation is preparing smaller projects, again turning to improvised music, sound art, and ecology. Rather than presenting closed art works to the public, it focuses on process and collaborative forms, directed towards the possibilities of transformation of the social and cultural environment. The international interdisciplinary colloquium, "Soundworms Ecology Gathering", aimed at individuals interested in ecology, theory, and acoustics, will take place from the 22nd to the 24th of September 2017 in Mariánské Radčice.

# ATELIÉR '90

ASSOCIATION OF COMPOSERS, PERFORMERS  
AND MUSICOLOGISTS; TRÍDENÍ FESTIVAL

[atelier.webzdarma.cz](http://atelier.webzdarma.cz)

Ateliér '90 is an association of composers, performers and musicologists concentrating on non-traditional contemporary music. It was established at the beginning of 1990, when it stood in direct opposition to the practices of the totalitarian Composers' Union (Svaz skladatelů) and others' endeavours to organise musical life in its spirit. Creative freedom and support of unconventional contemporary stylistic trends is the main import of its existence. Ateliér '90 is led by an elected board – Marek Kopelent has been director of the board for the duration of the association's activity.

The association brings together various musical professions, linked by their interest in progressive trends in contemporary art music. It builds on the tradition of avant-garde societies, associations and creative groups. It is based in Prague and active in the Czech Republic. Its mission is to create spaces for the exchange, confrontation and refinement of exploratory poetics and positions. It aims to establish conceptions that aid developments and applications for new art, it protects minority, radical streams against mainstream conservatism and fosters the legacy of those whose non-traditional and non-conformist positions robbed them of their deserved place in Czech musical culture. It collaborates with ideologically allied groups in other spheres of culture.

Most of Ateliér '90's activities consist of the presentation and publication of works by its members and mutual international exchanges of pieces and performers. These tasks are accomplished mainly through concerts. Since 1993, small festivals are organised in addition to individual concerts – Dvoudení, Trídení, Trídení Plus (Two-Day, Three-Day, Three-Day Plus). In addition to works by its members, these also feature pieces by 20th century avant-gardists celebrating important anniversaries, as well as seminars and discussions. The concerts also include selected works by composers from abroad.

# BEAUTY OF TODAY

CONCERT SERIES BY PKF – PRAGUE PHILHARMONIA

[pkf.cz/krasadneska](http://pkf.cz/krasadneska)

This concert series (Krása dneška in Czech) dedicated to contemporary music, produced by the PKF – Prague Philharmonia orchestra, presents selected topics from the world of contemporary music in the form of a concert-discussion with interesting guests. The six evenings per season take place in a very informal atmosphere at the NoD Experimental Space in Prague, and are intended for all those who want to delve deeper into the specific environment of contemporary music and get to see behind the scenes. The series regularly programmes Czech and world premieres of chamber pieces, in collaboration with players from the Prague Philharmonia.

The topic of the 2017–2018 season is “The 21st Century’s Infinite Horizons”. It will be based around the guests, extraordinary figures in Czech cultural life, whose work connects the world of contemporary classical music with other artistic fields, or expands the limits of this genre. The guests will be composer, lyricist and producer Zdeněk Merta (The Power of Words), flute player Jiří Stivín (In the Rhythm of Jazz), director and cinematographer Martin Kubala (Music and Film), actor and poet Václav Kopta (Music and Poetry) and sound designer, composer and electro-acoustic music expert Jan Trojan (Music and Sound). The final evening will open the topic of “Where is Today’s Music Heading” and the role of the media in promoting and presenting contemporary music to today’s listeners.

OCTOBER 2017 – JUNE 2018

NOD EXPERIMENTAL SPACE, DLOUHÁ 33, PRAGUE 1

# BERG ORCHESTRA

ENSEMBLE FOR CONTEMPORARY MUSIC

[berg.cz](http://berg.cz)

Since 2001, the Berg Orchestra’s own concert seasons have breathed fresh air onto the Czech musical scene. Since its creation, it has regularly commissioned and premiered new pieces by Czech composers, predominantly of the younger generations. More than a hundred pieces have been directly commissioned by the orchestra. It has presented a number of Czech premieres by leading international composers, often working with them directly. This includes Berg’s own version of Heiner Goebbels’ music theatre *Schwarz auf Weiss*, Michel van der Aa’s cinematic *Up-close*, Georg Friedrich Haas’ concert-length *In Vain*, *An Index of Metals*, a video opera by Fausto Romitelli, or György Ligeti’s legendary *Poème symphonique* for one hundred metronomes.

The Berg Orchestra is also an international pioneer in presenting contemporary music outside of its traditional spaces, having performed in a number of industrial spaces, galleries, or one of Prague’s new underground train stations during construction. It often combines music with contemporary dance, experimental theatre, film, visual art and other art forms.

The orchestra has produced a number of original projects in collaboration with leading Czech artists – Spitfire Company, 420PEOPLE, choreographer Mirka Eliášová, the SKUTR director duo and others. It cooperates with leading institutions in the Czech Republic, including the National Theatre, the National Gallery, the DOX Centre for Contemporary Art and the Prague Spring and Strings of Autumn festivals. In addition to recordings for Czech Radio, CDs and Czech Television, it also offers recordings of new Czech music on its website. The orchestra has also developed a number of educational programmes.

SELECTION OF PROJECTS: [berg.cz/projects](http://berg.cz/projects)

RECORDINGS OF NEW CZECH MUSIC: [nuberg.cz](http://nuberg.cz)

# BRNO CONTEMPORARY ORCHESTRA

## ENSEMBLE SPECIALISING IN CONTEMPORARY MUSIC

[bcorchestra.cz](http://bcorchestra.cz)

The Brno Contemporary Orchestra (BCO) was established in 2011 with the aim of performing music from the world in the Czech Republic and Czech music around the world, with occasional forays into the 20th century. With its compact dramaturgy and original projects, such as combinations of music and other art forms (film, visual art, architecture, dance), it aims to be attractive not only to its audience, but also to composers, whom it incites to create new works.

The BCO's basic mission is to foster the legacy of the Brnoese avant-garde and follow in the activities connected with the innovation of musical culture. It aims to develop projects that will make the city of Brno visible, as well as contributing to the dissemination of Czech works beyond the borders. Pavel Šnajdr is the founder, artistic director and principal conductor of the BCO.

In 2017, the BCO enters its seventh concert season with multiple invitations to prestigious festivals. On the occasion of the multiple anniversaries of 2018 (100 years since the independence of Czechoslovakia, 90 years since The Exhibition of Contemporary Culture and the death of Leoš Janáček, 80 years since the Munich Agreement, 70 years since the communist putsch and the foundation of the Janáček Academy, and 50 years since the occupation of 1968), the BCO has prepared a series of concerts which recapitulate the best traditions of Czechoslovak, Czech and Slovak musical culture with international ramifications, and contributes to the establishment of new traditions.

The C Season ("C for Century and Czechoslovakia") was launched, as is tradition, at the Villa Tugendhat. For 2018, the orchestra has commissioned pieces from significant composers, on the topic of For Czechoslovakia and From Czechoslovakia. This will lead to two extraordinary concerts with pieces by Roland Dahinden, Elliott Sharp, Petr Bakla or Marián Lejava. For the end of the season, the BCO will be joined by phenomenal Scottish percussionist Colin Currie, who will perform pieces by Louis Andriessen and Dave Maric.

# CONTEMPULS

## INTERNATIONAL FESTIVAL OF CONTEMPORARY MUSIC

[contempuls.cz](http://contempuls.cz)

Contempuls is an international festival of contemporary music in Prague. Its main goal is to introduce the Prague audience to internationally renowned ensembles and soloists, as well as giving an opportunity to younger, less known talents. The organisers aim for carefully considered programming which reflects the developments on the world scene. The focus of the festival is on new pieces, usually not older than ten years, even though Contempuls regularly returns to essential pieces of the repertoire of the recent history of modern art music. The aim is to present the audience with pieces that are valuable and stylistically progressive, as is the standard in every European metropolis. The main organising principle is ensuring high quality performances by specialised musicians.

The mission of Contempuls is also to present Czech composers and ensuring performances by leading ensembles from both the Czech Republic and abroad. To this aim, the festival commissions at least two pieces each year. Czech ensembles and soloists also get a chance to perform in an international context. The festival thus contributes to the infiltration of Czech contemporary music into international awareness. The festival has newly established the Contempuls Lab, which gives space to young ensembles and composers, as well as specific projects that go beyond the main dramaturgical line.

Contempuls has taken place yearly in November, since 2008 (with the exception of 2015 and 2017), predominantly in the La Fabrika theatre space. Petr Bakla was in charge of the programming for the first seven editions, with Josef Třeštík taking over in 2016. The management is then completed by director Miroslav Pudlák and PR manager Lenka Hradilková. The Czech Music Information Centre was originally the organising institution, but since 2017, the festival is organised by the Contempuls association as a newly independent subject.

# DAYS OF CONTEMPORARY MUSIC FESTIVAL

[ahuv.cz](http://ahuv.cz)

The Days of Contemporary Music festival has been organised since 1990 by the Association of Czech Composers Prague, a voluntary professional organisation for Czech composers at home and abroad. November 2017 will see its 28th edition organised in cooperation with Czech Radio Vltava. Bodies taking part in creating the dramaturgy include the Society for Wind Music, the Western Bohemian Musical Centre Pilsen, the Club of Moravian Composers Brno, the Olomouc and Ostrava Creative Centres and other organisations (the Society for Sacred Music, the "Přítomnost" Society for Contemporary Music).

The pieces are proposed – following the given criteria – by the composers themselves, who also propose the performers. The works, which are recommended by a committee, cover much ground in their character and stylistic focus. These are mostly works arising from the traditions of late Romanticism, neo-classicism and the 60s avant-garde, but also heading towards post-modern experimental work and electro-acoustic compositions. The Days of Contemporary Music is a widely conceived, traditional annual "confrontational exhibition" of Czech chamber instrumental and vocal music, created by composers of all generations, from all corners of the Czech Republic. Since 1990, the festival has seen over 1700 new pieces.

In addition to the festival, the Society of Czech Composers also organises several portrait concerts for those among its members celebrating an important anniversary. In 2007, it initiated a concert series in collaboration with elementary music schools both in Prague and further afield: Composers for Children – Children for Composers. It consists of two concerts every year, composed of music for youth by living Czech composers.

Co-organisers of the festival:

The Society of Czech Composers, a member of the Association of Musical Artists and Scientists (AHUV)

Showcase of the New in Czech Contemporary Music – compositions by members of all the AHUV Creative Centres

# DUNAMI ENSEMBLE

[frantisekchaloupka.com](http://frantisekchaloupka.com)  
[kytarovyinstitut.cz](http://kytarovyinstitut.cz)

The Dunami Ensemble played its debut in the chamber opera-installation *Eve and Lilith* by composer František Chaloupka, who established the ensemble in 2011. The piece was commissioned by the New Opera Days Ostrava festival and performed at the Jiří Myron Theatre in Ostrava in 2012. The performance was recorded and broadcast by Czech Radio Vltava.

Dunami also performed Chaloupka's *Chata v Jezerní kotlině*, commissioned by the MusicOlomouc 2016 festival. This chamber opera-installation is conceived as a piece for four saxophones and two boy sopranos. The performance was recorded by Czech Radio Olomouc.

The musicians of the ensemble work in both composed and improvised music of various genres, as well as leading their own ensembles, such as Dust in the Groove (Radim Hanousek) or Next Phase (Pavel Zlámal).

Members:

František Chaloupka – electric guitars, artistic director

Radim Hanousek – saxophones

Lucie Páchová – voice, cithera, objects

Lucie Vítková – accordion, voice

Michal Indrák – keyboards

Edgar Mojdl – piano, toy piano, melodica, percussion and small wind instruments

# ECHOFLUXX FESTIVAL

FESTIVAL OF NEW MEDIA, VISUAL ART,  
AND EXPERIMENTAL MUSIC

[echofluxx.org](http://echofluxx.org)

Echofluxx is produced by FMErá of Prague ([efemera-ephemera.org](http://efemera-ephemera.org)). At its inception in 2011, it has been held at the Trafačka Arena in Prague 9, closed since 2015, when the festival moved to Paralelní Polis in Prague 7. Under the direction of Dr. Dan Senn, an interdisciplinary artist and co-founder of Roulette Intermedium in Brooklyn, the festival has evolved into an international short film festival, a venue for sound poetry, experimental music and dance ensembles, improvisational artists worldwide, with occasional exhibitions of visual and kinetic art. Recent performers have included Phill Niblock (USA), The Hong Kong New Music Ensemble (CN), Ensemble Terrible (CZ), Camilla Hoitenga (DE), fama Q (CZ), The Maciunas Ensemble (NL), Opening Performance Orchestra (CZ), Jaap Blonk (NL) and many more. Since 2011, all presentations are documented on video at the festival site. Held on the 3rd floor of the host site, the event is free to the public.

Conceptually, the Echofluxx festival represents the forward motion of the Fluxus movement — an ongoing hedge against the exclusivity of discipline-specific art and music. While embracing all art, and especially that which risks failure, its preference is for a time-based art which turns innocently in multiple directions. Short of the ideal, it then attempts to inculcate this awareness socially by encapsulating adventurous art of many disciplines within one festival.

Echofluxx 18 will again be held at Paralelní Polis in the first week of May, 2018. It will feature an international short film festival, experimental music and dance.

# ENSEMBLE MARIJAN

[marijan.cz](http://marijan.cz)

The ensemble was established in 1999 with a focus on performing music on the edges of improvisation and composition written by its members, who are all composers from the circle of the so-called Brno school of composition. For a number of pieces, the ensemble also uses electro-acoustic music and scenic events which turn the concerts into multimedia performances. The founding members were Ivo Medek (percussion, inside piano, toys, vocals, performance), Jan Kavan ('cello, vocals, electronics) and Markéta Dvořáková (piano). In 2009, the line-up settled on Ivo Medek, Jan Kavan and Sára Medková, with Lucie Páchová and Petr Pařízek acting as permanent guests. The ensemble regularly collaborates with other artists such as Iva Bittová, Carmina Escobar, Gabriela Vermelho, Vinny Golia, Vít Zouhar, Dan Dlouhý, Tomáš Hruza, Lukáš Medek or Lucie Vítková.

In addition to concert pieces and improvisations, the ensemble members are also the authors of several team-composed multimedia projects, such as Ohně (Fires), OT301, Soundscapes, Octový syndrom (Vinegar Syndrome) or TASTES. The ensemble is part of the Brno-based Association Q and often works with visual artists. It has performed throughout Europe, at festivals like Warsaw Autumn, V:NM Graz, Ad libitum Warszawa, Wiener Festwochen, Audio Art Krakow, GrabenFest Wien or Ostrava Days of New Music, and at many other events in the Netherlands, Germany, Slovakia, Poland, Ukraine and the USA.

Members:

Ivo Medek – drums, Jan Kavan – 'cello, Sára Medková – piano

## ENSEMBLE TERRIBLE HAMU

### ENSEMBLE FOR CONTEMPORARY MUSIC

[ensembleterrible.cz](http://ensembleterrible.cz)

Ensemble Terrible HAMU is comprised mostly of students and graduates of the Music and Dance Faculty of the Academy of Performing Arts in Prague (HAMU). The ensemble deals with music of the 21st century – of the present and the future. It is open to experiments and forays into other art forms. Ensemble Terrible refuses the genre division into high and low, good and bad. What can seem terrible now can once become beautiful... or not.

The ensemble performed its first concert at MeetFactory, Prague, in the autumn of 2015. Its dramaturgy focuses on works by young composers, mostly students. The goal of ET within the Academy is to connect various departments and to develop cooperation between performers, composers and conductors on new works. In addition to concerts at HAMU, the ensemble also tries to reach other audiences. To this end, they perform at venues that focus on presenting new forms of art and are not seen by audiences as belonging to the academic world (MeetFactory, Venuše ve Švehlovce, Pianka Dalibor and others).

The ensemble regularly invites Czech performers specialising in contemporary music to collaborate with them, such as violinist David Danel or improviser Pavel Zlámal. It also works with significant artists from abroad: in 2016, under the auspices of the Contempuls festival, ET prepared a concert with French bassoonist and conductor Pascal Gallois, and a year later, it introduced the Prague audience to the Celtic carnyx horn with live electronics, at a concert featuring John Kelly and Matthew Fairclough from Great Britain.

The ensemble was founded by composers Jakub Rataj and Jan Ryant Dřízal and conductor Marek Šedivý. Their activities are supported by the newly established Department of Contemporary Music at HAMU and its director, Iva Oplištilová, and the Department of Composition and its director, Hanuš Bartoň.

## FAMA Q

### CONTEMPORARY MUSIC STRING QUARTET

[famaq@centrum.cz](mailto:famaq@centrum.cz)

Fama Quartet is a Prague-based string quartet active since 2005. Its members are drawn from the best Czech orchestras and connected by a passion for chamber music. The quartet regularly performs pieces by the classics of the 20th century avant-garde, such as Schoenberg, Webern, Cage, Feldman, Ligeti, Lutosławski, Nono, Scelsi, Kurtág and others. It is also devoted to the works of important Czech composers (K. Husa, J. Klusák, M. Kopelent, I. Loudová, M. Marek, M. Pudlák, P. Zemek-Novák) and to premiering works by young composers from both the Czech Republic and abroad.

The quartet is a frequent guest of the Prague concert series Přítomnost, Umělecká beseda and The Beauty of Today. It has performed at festivals such as Prague Spring, Contempuls, Ostrava Days of New Music, Smetana Days Pilsen, Janáček's May Ostrava, New Music Marathon, Třídění, Defiant Requiem, Exposition of New Music Brno, MusicOlomouc, Forfest Kroměříž, ISCM World New Music Days 2013 Košice, Israel Festival Jerusalem, Les Musicales de Quiberon, Festival de Música de la Mancha, You:rope Together, Magister Ludi Moskva, Afyonkarahisar Klasik Müzik Festivali, New Music at the Slovak National Gallery, Evenings of New Music (Bratislava), SPACE Festival and others. It has also performed notable concerts in Japan, Romania and the USA (a portrait concert of M. Srnka at the Phillips Collection in Washington, DC) and in Prague as part of the Performing the Jewish Archive project. fama Q members acted as guests in seminars for contemporary music performance at schools and universities in the Czech Republic and Slovakia, Romania and Turkey. The quartet is also active in the field of contemporary music recording.

#### Members:

David Danel, Roman Hranička – violins, Ondřej Martinovský – viola, Balázs Adorján – 'cello

# FORFEST

INTERNATIONAL FESTIVAL FOR CONTEMPORARY ART  
WITH A FOCUS ON SACRED ART

[forfest.cz](http://forfest.cz)

FORFEST Czech Republic is a laureate of the Award of the Czech Musical Council and was repeatedly chosen by the international jury of Europe for Festivals, Festivals for Europe for their European project EFFE Label 2017–2018. The festival includes a number of exhibitions and concerts featuring premieres of works by contemporary composers, which are recorded for Czech Radio and Czech Television. The attraction of the festival is underlined by the environments of four culturally important cities: Kroměříž, Olomouc, Brno and Bratislava.

Leading institutions and artistic associations from both the Czech Republic and abroad will take part in the 2017 edition, including guests from 14 countries. The festival is held under the auspices of the Ministry of Culture, the Ministry of Education, Youth and Sports, the Czech Commission for UNESCO and the Olomouc Archdiocese. This year's festival will include another instalment of the three-day international biennale under the academic colloquium "Spiritual Currents in Contemporary Art", this time with the sub-heading "Possibilities of International Cooperation". After years of mapping the roots of the current state of art, questions were discussed directed at the current development of art and the expectations an individual may have from the world of art.

The performers invited for this year include the Moravian Madrigalists choir, the ensembles Konvergence, ISHA Trio, Matys Quartet, Solaris 3, Brno Contemporary Orchestra, LSU Wind Ensemble or soloists Friedrich Edelmann (bassoon), Rebecca Rust ('cello), Martin Herchenröder (organ) and many others.

# ISHA TRIO

[ishatrio.cz](http://ishatrio.cz)

The ISHA Trio was founded in 2007 at the Janáček Academy of Performing Arts in Brno. It soon established itself as one of the leading ensembles of its kind both at home and abroad. The trio's repertoire includes pieces from Baroque to contemporary, which the ensemble specialises in. The trio's members received awards at a number of international competitions in both solo and chamber categories (AngloCzechoslovak Trust Great Britain, Concertino Praga, Uelzen – Germany, Concorso Argento – Italy, Yamaha – Czech Republic, the Leoš Janáček International Competition Brno, the J. Suk International Competition and others). They all perform as soloists with leading orchestras at home and abroad.

The trio has performed at the international music festivals Moravian Autumn, Audio Art Krakow, Smetana Days Pilsen, Meetings of New Music Plus, Přítomnost Prague, Charterhouse International Music Festival, Janáček Brno, the Leoš Janáček International Music Festival: Life, Work, & Contribution in Texas, Days of Contemporary Music, Schrattenbach Olomouc or the renowned Roy O. Disney Concert Hall in Los Angeles. The ensemble regularly tours in Europe and the USA. Both of its published recordings – *Ancient Stories* and *Love Stories* – were met with favourable responses both from the public and the critics. In the 2017–2018 concert season, the trio will perform in Prague, Brno, Olomouc, Berlin and New York.

Members:

Lucie Rozsnyó – soprano

Kristina Vaculová – flute

Sára Medková – piano

# KONVERGENCE

COMPOSERS' ASSOCIATION AND CHAMBER ENSEMBLE

[konvergence.org](http://konvergence.org)

Konvergence is a well-known and respected composer's association, which organises a yearly series of chamber music concerts, featuring both its own eponymous ensemble and other ensembles from both the Czech Republic and abroad. It focuses on the newest work being done in this area, both domestically and internationally. It initiates the creation of new pieces and discovers little-known composers for the Czech audience. Dramaturgically compact concerts in which all the pieces work as a whole and sensitive interpretations are hallmarks of Konvergence's concerts. The Konvergence composer's association was founded in 2002, and is currently formed of three composers of the middle generation: Tomáš Pálka (1978), Ondřej Štochl (1975) and Michaela Pálka Plachká (1981).

In addition to purely musical programmes, Konvergence also produces projects that connect music with dance, visual art, pantomime and other forms. The ensemble has premiered dozens of pieces by Czech and international artists (e.g. Marek Kopelent, Pavel Zemek Novák, Hanuš Bartoň, Peter Graham, Michal Rataj, Albert Breier, Jakob Ullmann, Germán Toro-Pérez, George Crumb, Toru Takemitsu, Kaija Saariaho and others) and regularly performs at festivals such as Prague Spring, Exposition of New Music, Forfest, Opera Schratzenbach or MusicOlomouc. In 2014, Konvergence represented the Czech Republic at the APAP festival in New York. In its Call-4-Scores, which has been running for several years, Konvergence gives student composers from around the world a chance to have their compositions performed.

Members of the ensemble:

Zuzana Bandúrová – flute, Jiří Mráz – clarinet, Viktor Mazáček, Matěj Vlk, Irena Štochlová – violin, Ondřej Štochl – viola, artistic director, Sebastian Tóth – violoncello, Ondřej Melecký – double bass, Eva Hutýrová – piano, Jan Tuláček – guitar

# MEETINGS OF NEW MUSIC PLUS

INTERNATIONAL MUSIC FESTIVAL

[newmusicplus.jamu.cz](http://newmusicplus.jamu.cz)

The festival (Setkávání nové hudby Plus in Czech) was established in 1997 and focuses on contemporary music – both composed and improvised – and multimedia projects. Over its twenty years of continuous activity, based mostly in Brno, the festival has presented dozens of first-rate soloists and ensembles specialising in music from the second half of the 20th century onwards. One of the goals of the festival is to confront trends in Czech contemporary music with developments internationally. In recent years, the festival has also established its “starter” format, which sees young Czech composers and musicians perform before the main event.

Of all the performers to pass through the festival over its twenty years, we can mention the ensembles California Ear Unit, Zeitgeist Ensemble, Aeolian Trio or Smash Ensemble, and soloists like Nick Collins, David Rosenboom, Vinny Golia, László Hudacsek, Iva Bittová, Marcus Popp, Daan Vandewalle, Wilbert de Joode, Jonathan Powell, Alessandro Bosetti, Marco Ciciliani, Carin Levine, Peter Sheppard, Gareth Davis, Phill Niblock, Franz Hautzinger, Rohan de Saram, David Moss, Marek Choloniewski, Catherine Tunnel, Ian Page, Ernst Reijseger, Hans Koch, Pascal Gallois, Amelia Cuni and many others.

The festival is organised by Association Q in cooperation with the Musical Faculty of the Janáček Academy of Performing Arts in Brno.

# MILOSLAV IŠTVAN QUARTET (MI4)

STRING QUARTET SPECIALISING IN MUSIC

OF THE 20TH AND 21ST CENTURY

[mi4.cz](http://mi4.cz)

The Miloslav Ištvan Quartet is a string quartet formed of young performers, specialising in the performance of contemporary music. The ensemble was founded in 2008 and got its name on the occasion of a concert featuring pieces by the Brnoese composer Miloslav Ištvan.

Since then, the quartet has put on a number of interesting concerts. These included premieres for the Brno-based Studio of Contemporary Music, and, in particular, performances at the international festivals Exposition of New Music, Meetings of New Music Plus, Janáček Brno, Forfest or Concentus Moraviae. One of the quartet's most successful concerts was their performance as part of the "Begegnung mit dem nachbarn," which was rated highly by critics and audiences alike. The concert was broadcast by Czech Radio and Österreichischer Rundfunk.

In the 2009–2010 season, the ensemble published its first CD, which featured all of Miloslav Ištvan's string quartets. In 2012, a disc with exiled composer's Jan Novák's string quartets followed, and in 2013, a compilation of works by composers of the Brno-based Group A (Skupina A).

The changeable line-up has included a number of excellent performers – the first violin chair, for example, was at various times occupied by Jiří Klecker, Ivana Víšková, Lukáš Mik or Alexej Aslamas. Currently, the Miloslav Ištvan Quartet performs with Milan Pala and Jan Bělohávek on violins, Stanislav Vacek on viola and Štěpán Filípek on 'cello.

# MOENS

ENSEMBLE FOR CONTEMPORARY MUSIC

[moens.cz](http://moens.cz)

MoEns, who performed under the name Mondschein Ensemble until 2001, have been active on the Czech musical scene since 1995. It was formed by a group of Prague-based musicians and composers who wanted to establish a platform for professional performances in the form of a stable chamber ensemble. Music by contemporary Czech composers forms the basis of the repertoire, complemented by selected works by composers from abroad and music of the second half of the 20th century. In concert projects, the dramaturgy often focuses on individual composers or movements (M. Kagel, S. Reich, G. Kurtág, L. Andriessen, New Complexity), works from other countries (Lithuania, Finland, Hungary, Japan, Germany) or projects with realisations of graphic scores or conceptual pieces.

Every year, the ensemble commissions new pieces from Czech composers, and in its twenty years of existence, it has premiered more than a hundred new works. Numerous recordings were made for Czech Radio, as well as portrait CDs of music by Czech composers (Arta Records, Studio Matouš). The ensemble has performed at international festivals including Fließende Grenzen (Hamburg), Prague Spring, Exposition of New Music (Brno), Melos-Étos (Bratislava), New Music Marathon (Prague), Roaring Hooves (Ulanbaatar), Forum neuer Musik (Cologne), Dartington Music Festival, Weimarer Frühjahrstage für zeitgenössische Musik, Klangspuren Schwaz, Trieste Prima and Contempuls (Prague).

Members:

Kamil Doležal – clarinet, artistic director, David Danel – violin, Balázs Adorján – 'cello, Hanuš Bartoň – piano, Miroslav Pudlák – conductor

# MUSIC FORUM HRADEC KRÁLOVÉ

## INTERNATIONAL CONTEMPORARY MUSIC FESTIVAL

[fhfk.cz](http://fhfk.cz)

The Music Forum Hradec Králové festival is organised by the Hradec Králové Philharmonic Orchestra in cooperation with Czech Radio Vltava. Since 2005, the festival has brought to Hradec Králové a representative panorama of orchestral works from abroad composed around the turn of the 21st century. The musical import is then exported back across the borders through broadcasts by Czech Radio and the European Broadcasting Union (EBU).

The festival programming relies on works that caused a stir on the world's stages, often recipients of Pulitzer or Grawemeyer awards. The festival has seen Czech premieres of works by J. Adams, L. Andriessen, J. Corigliano, M. A. Dalbavie, B. Dean, P. Eötvös, O. Golijov, S. Gubaidulina, H. K. Gruber, G. F. Haas, H. W. Henze, A. Hillborg, G. Kancheli, M. Lindberg, W. Lutoslawski, A. Pärt, K. Penderecki, S. Reich, K. Saariaho, E. P. Salonen, A. Schnittke, V. Silvestrov, T. Dun, P. Vasks, J. Widmann, H. Zender and many others, and performances by Krzysztof Penderecki, David Geringas, Tatiana Grindenko, Vladimir Tarasov, Lauren Flanigan or Christoph Sietzen. In addition to the resident Hradec Králové Philharmonic Orchestra, the festival has also hosted the Prague Radio Symphony Orchestra, Prague Symphony Orchestra, the Brno Philharmonic and the Janáček Philharmonic Ostrava.

The festival collaborates with artistic faculties at the university and its light design, visual style, animations, video projections and choreographies engage not only the audience's ears, but also their eyes. The 2017 edition will feature, among others, P. Lieberman's *Neruda Songs*, W. Kilar's piano concerto, *Circulating Ocean* by T. Hosokawa and *The Confession of Isobel Gowdie* by J. MacMillan.

MUSICAL FORUM HRADEC KRÁLOVÉ 2017 | 24 OCTOBER – 2 NOVEMBER 2017  
HALL OF THE HRADEC KRÁLOVÉ PHILHARMONIC ORCHESTRA  
RADIO BROADCASTS ON CZECH RADIO VLTAVA

# MUSIC IN CONTEXT

## CONCERT SERIES

[souvislosti.eu](http://souvislosti.eu)

The Music in Context (Hudba v souvislostech) project is conceived as a year-long concert season, within which music is confronted either with another form of art, or presented in connection with an ideological context or the historical context in which it was written. The whole project tries to bring attention to the fact that today, artistic activity is seldom presented in context. This often leads to individual aficionados of the newest works (and, in fact, the creators themselves) create their own world, their own "bubble" from which they rarely venture into other areas and experience other spheres of artistic creation. Music in Context wants to create a platform in which these intersections can be found. A platform where the newest music can meet the artistic, cinematic, theatrical or literary worlds. The main idea behind the project is an attempt to create a complex cultural model, which is not limited to one art form, and thus attract those with a potential interest in getting to know new music and culture more generally.

Music in Context has presented concerts with a cinematic component (such as musical accompaniments to silent films), experimental performances between music and theatre, concerts in collaboration with visual artists, writers and other artists, but also more standard-format concerts whose programming heavily reflects a focus on ideological or historical context. This leads to the interpenetration of old and new music; pieces are chosen based on the similarity of their objective (e.g. sacred music), historical context (e.g. avant-garde movements), extra-musical foundations, a literary figure, inspiration in ethnic music or a specific approach to composition (e.g. aleatoric techniques) and so on. Every concert is independent and presented in an appropriate space, so that its character and originality are brought out as much as possible.

# THE MUSICAL PRESENT

INTERNATIONAL FESTIVAL FOR CONTEMPORARY ART

[hudebnisoucasnost.cz](http://hudebnisoucasnost.cz)

The Musical Present (Hudební současnost) festival, organised by the Creative Centre Ostrava association, has been held annually in Ostrava since 1974. It presents a wide platform including concerts of contemporary music, performance courses of contemporary music in several specialisations, creative workshops for children with a focus on the development of creativity, and also an artistic forum which reflects on contemporary art from philosophical and scientific positions. Exhibitions of visual art and audiovisual and multimedia performances form a natural part of the festival.

The festival has a rich history. In the past, it presented mostly Ostrava-based composers, but the range of the festival gradually spread to encompass the work of composers from around the Czech Republic. Since the festival's beginning, it also included the Generace composers' competition, which has been administered by the Janáček's May festival since 2010.

The festival is exceptional in its multimedia focus. All the concerts have a conception for the stage and visuals. The festival features pieces by contemporary composers performed by top-class ensembles, there are performances by renowned ensembles from the Czech Republic and abroad. A large part of the dramaturgy is made up of original projects created specifically for the festival.

Another important feature of the festival are collaborations and connections with important regional institutions, such as the National Moravian-Silesian Theatre, the Municipal Library in Ostrava, Ostrava University, the Janáček Conservatory and others. Thanks to the wide range of the dramaturgy, educational activities and attempts to connect various forms of art, The Musical Present presents an interesting alternative to festivals focused exclusively on contemporary music.

# MUSICOLOMOUC

INTERNATIONAL FESTIVAL OF CONTEMPORARY MUSIC

[musicolomouc.cz](http://musicolomouc.cz)

MusicOlomouc is an international festival of contemporary experimental and avant-garde music, whose aim is to fill the gap in the culture on offer in Olomouc and raise awareness of both Czech and international contemporary music. The festival accomplishes this aim through creative dramaturgy, excellent performers and as many world premieres as possible.

The festival was established by composer and musicologist Jan Vičar, who served as director for six years. In 2015, composer and pianist Marek Kepř took over as director and dramaturg. His intention was to direct the festival towards the more avant-garde music of the 21st century, invite more performers from abroad and commission more composers to write for the festival. Until 2011, the festival was organised by the Palacký University in Olomouc, today, the MusicOlomouc society also takes part in the organisation.

The programme offers solo recitals, chamber, choral and orchestral concerts. Most of the pieces at the festival are played in their Olomouc premiere, but the intention is to increase the number of world premieres. Accompanying events include lectures by composers and performers, discussions and workshops. Most of the concerts take place in the Palacký University Art Centre and in the Reduta Hall of the Moravian Philharmonic. Some programmes are also toured to other cities in the Olomouc region.

The festival has presented leading Czech ensembles including Ostravská banda, the Berg Orchestra, Prague Modern, fama Q or Konvergence. International guests include Österreichische Ensemble für Neue Musik, Ensemble Lux, Mondrian Ensemble or Quasars Ensemble. 2017 will see performances by Aleph Gitarrenquartett, Auditivvokal Dresden and PHACE Ensemble.

# NODO – NEW OPERA DAYS OSTRAVA

## INTERNATIONAL BIENNIAL FESTIVAL FOR CONTEMPORARY OPERA

[newmusicostrava.cz](http://newmusicostrava.cz)

NODO – New Opera Days Ostrava is an international opera festival produced by the Ostrava Center for New Music (see opposite page) in cooperation with the National Moravian-Silesian Theatre (NMST). It is the only festival of its kind in the Czech Republic. NODO began in 2012, and it alternates with the biannual Ostrava Days, focused predominantly on concert music. NODO was initiated by NMST director Jiří Nekvasil and Dita Eibenová, who was in charge of special projects at the theatre. “The audience attendance at Ostrava Days 2011, the unique atmosphere on stage and in the hall and top-class performances by Ostravská banda were fundamental inspirations for the NODO project,” wrote Jiří Nekvasil in his introduction to the first instalment. The festival’s mission is to contribute to the development of the operatic genre and opera as such. NODO explores new expressive possibilities and methods in opera and questions the import of musical theatre in the 21st century.

In its first three instalments (2012, 2014, 2016), 15 operatic productions were presented at NODO, which saw composers and companies from the Czech Republic, Poland, Austria, Great Britain, Germany, the US, Iran and China working in theatres and industrial spaces. NODO presents works in their Czech and world premieres; several operas were NODO commissions. The festival has presented operas by John Cage, Salvatore Sciarrino, Martin Smolka, Bernhard Lang, Petr Kotík, Rudolf Komorous, Mojiao Wang, Richard Ayres, György Ligeti, Idin Samimi Mofakham, Petr Cígler, František Chaloupka, and Iannis Xenakis’ *Oresteia*.

NODO has collaborated with Wuppertaler Bühnen or the Schwetzingen SWR Festspiele, it often initiates the creation of new productions by approaching directors and set designers such as Jiří Nekvasil, David Bazika, Jan Horák, Michal Pěchouček, Katharina Schmitt, Pavel Svoboda, Jiří Adámek, Ivana Kanhäuserová or Petr Odo Macháček.

# OSTRAVA DAYS

## INTERNATIONAL BIENNIAL INSTITUTE AND FESTIVAL FOR NEW AND EXPERIMENTAL MUSIC

[newmusicostrava.cz](http://newmusicostrava.cz)

The Ostrava Days (OD) are comprised of two closely related events: the institute and the festival. They have been held every two years since 2001, led by composer, conductor and flautist Petr Kotík. The organising body is the non-profit organisation Ostrava Center for New Music (OCNM).

The three-week institute in August is attended by about 35 resident composers from around the world – composers, musicians and musicologists, students and graduates of prestigious universities. The institute is a work and study environment focused on orchestral composition and provides its residents with the opportunity to work with the leading exponents of new music. The institute is followed by a ten-day festival, with around 22 concerts of innovative compositions from the 2nd half of the 20th century onwards, predominantly in Czech and world premieres. Composers who attended the festival as guests and instructors include Ch. Wolff, A. Lucier, R. Mitchell, T. Murail, F. Rzewski, P. Kotík, M. R. Abrams, P. Niblock, L. Andriessen, R. Saunders, K. Saariaho, R. Ayres, B. Lang, E. Sharp, R. Riehm, K. Schwertsik, M. Smolka, P. Glass, P. Ablinger, G. E. Lewis, A. Mincek, J. Walshe and others. As for Czech composers, we focus on the work of P. Bakla, P. Cígler, M. Rataj or M. Srnka. OD initiated the composition of many new pieces, including orchestral ones, and presents works by world-renowned composers as well as those who, at the beginning of their careers, show signs of an original approach to art.

OCNM, the organising body, also established the Ostravská banda international chamber orchestra in 2005, and ONO in 2017 – an international symphony orchestra composed of 85 young musicians from Europe and the US. The Canticum Ostrava choir was founded in 2003, also at the OD’s instigation. OCNM also organises stand-alone concerts with the Ostravská banda or the Janáček Philharmonic Ostrava (festivals such as Prague Spring, März Musik, a series of concerts at the Lincoln Center in New York, a three-orchestra concert in Prague’s Forum Karlín), publishes academic titles and CDs and co-produces documentary films. It also possesses a rich archive of recordings and scores of contemporary music.

# OSTRAVSKÁ BANDA

## INTERNATIONAL CHAMBER ORCHESTRA

[newmusicostrava.cz](http://newmusicostrava.cz)

Ostravská banda was established in 2005 by the Ostrava Center for New Music as the resident chamber orchestra for the Ostrava Days festival (see previous page). It is formed of about 36 musicians, led by concert master Conrad Harris. The orchestra's members hail from Europe and the US, mostly musicians specialising in contemporary music (also as soloists), renowned for their capabilities to master the most complex instrumental techniques and withstand intense rehearsal periods. In addition to artistic director Petr Kotík, the orchestra also works with conductors Roland Kluttig, Johannes Kalitzke, Rolf Gupta, Ondřej Vrabec, Bruno Ferrandis and Joseph Trafton.

"The special thing about Ostravská banda is the way we work. The way the ensemble is composed, with players from New York, Berlin, Budapest, and also of course Ostrava and Prague, creates a special relationship between the musicians. It is based not only on mutual professional and personal respect, but also on the energy of the situation – after a longer or shorter break, the Banda meets again and gets down to work. Since the group is not local, there is a certain equality which is also unusual," says the orchestra's founder, Petr Kotík.

The Ostravská banda's extensive repertoire includes key works of the 20th century and compositions by today's composers such as L. Andriessen, P. Kotík, A. Lucier, T. Murail, K. Saariaho, S. Sciarrino, W. Rihm, M. Smolka, G. Ligeti, P. Bakla, Ch. Wolff, B. Lang, P. Cígler and many others. The orchestra's performances inspire composers to write new pieces, many of which are dedicated to the Banda.

Since 2012, Ostravská banda has acted as the opera orchestra for the NODO opera biennale as well. In addition to its role as resident orchestra at Ostrava Days, the orchestra has also performed at a number of individual concerts, at venues like the Paris Conservatoire, Carnegie Hall or the Lincoln Center in New York, Akademie der Künste in Berlin, Vredenburg Music Centre in Utrecht, and festivals including Prague Spring, musicadhoj in Madrid or the Huddersfield Contemporary Music Festival.

# PRAGUE MUSIC PERFORMANCE

## INTERNATIONAL FESTIVAL AND INSTITUTE

[pmpif.org](http://pmpif.org)

Prague Music Performance (PMP) was founded by renowned pianist and professor Zenon Fishbein of the Manhattan School of Music in New York and Czech pianist Jan Bartoš in 2010. At its inception, the legendary distinguished artists, pianist Ivan Moravec a violinist Josef Suk, graciously assumed artistic patronage over the organization. Throughout the year, PMP organizes concerts, workshops, lectures, and a summer school. The projects primarily focus on classical music, jazz, and alternative music – our guest artists have included Alfred Brendel, Garth Knox, Phantasm, Murray Perahia, Andrei Gavrilov, Leon Fleisher, Tamás Vásáry, Brad Mehldau, Esperanza Spalding, Thurston Moore, Einstürzende Neubauten, Pere Ubu, Adrian Belew and others. However, PMP also endeavours to include other fields of art such as the fine arts, film, or literature.

PMP closely collaborates with other art institutions and agencies such as the Czech Philharmonic, the National Gallery in Prague, the Academy of Performing Arts in Prague, the Ministry of Foreign Affairs of the Czech Republic, the National Film Archives in Prague, the Industra Gallery in Brno, the Our Martinů Society in Polička, NAT Studio and Siam Sinfonietta in Bangkok, Maggio della Musica in Naples, the Young Musicians' Summer Academy and the Kodály Zoltán World Youth Orchestra in Debrecen, Hungary, the Contemporary Music Festival in Bydgoszcz, Poland, and others. Through these collaborations, PMP fulfils its ambition to become an organization of international acclaim in partnership with the most prestigious institutions and artists from the Czech Republic and around the world.

PMP presents thematically oriented concerts in which it introduces the public to today's most talented young artists from around the world. For those who cannot afford to study at the world's top music schools and academies, PMP offers both scholarships and an opportunity to work with the most prominent artists and teachers. In addition, PMP takes part in or independently organises benefit events for charitable purposes with the aim of artistically contributing to and supporting individuals and projects with diverse needs.

# PRAGUE MODERN

## ENSEMBLE FOR CONTEMPORARY MUSIC

[praguemodern.cz](http://praguemodern.cz)

Prague Modern, celebrated by music journalists as “the best Czech ensemble for new music” and awarded the “Coup de Coeur” by the Charles Cros Academy for their recording of Dai Fujikura’s works is a flexible-sized ensemble featuring some of the best young Czech instrumentalists.

Prague Modern has performed at prestigious festivals and venues such as Musica Strasbourg, Besançon International Music Festival, Les Musicales de Quiberon, CaféFest Budapest, Contempuls Prague, Prague Premieres, MusicOlomouc, Space Festival (Slovakia) or Poznań Music Spring (Poland). In 2011, Prague Modern toured Slovakia and Romania and in 2014, they released a CD (Stradivarius) featuring works by Dai Fujikura under the baton of Pascal Gallois. In 2015, 2016 and 2017 further recordings followed with works by L. Berio, G. Grisey, A. Schönberg, M. Armanini, P. Plimley and R. Ueda.

The repertoire of Prague Modern pays equal attention to the works of world-renowned avant-garde composers as well as to the music of Czech composers (O. Adámek, P. Bakla, F. Chaloupka, J. Kadeřábek, M. Nejštek, M. Rataj, J. Rybář, M. Smolka, M. Srnka, O. Štochl). Prague Modern is also open to various art fields and multimedia collaborations with artists such as J. Švankmajer (film), K. Vincurová, M. Othová (visual arts) or actresses F. Ardant and A. Bennent. Prague Modern also worked with P. Gallois, C. Desjardins, R. Kluttig, M. Lejava, R. Hardy, M. Cluver, J. Janssen, F. Sarhan, S. Winkler, J. Powell, J. Talich, J. Bárta, I. Troupová, E. Sušková and others. Members of Prague Modern are regularly invited to present workshops on contemporary music performance.

The ensemble was founded in 2008 by the French conductor Michel Świerczewski on the precincts of the PKF – Prague Philharmonia, with Pascal Gallois and Marián Lejava as guest conductors since 2011.

# SOLARIS3

## PIANO TRIO FOR MUSIC OF THE 20TH AND 21ST CENTURIES

[solaris3.cz](http://solaris3.cz)

The Solaris3 piano trio was founded in 2016 at the instigation of the Flow eurhythmics group. Together, they collaborated on a long-term project, *Cestou popela* (On the Journey of Ash), which took place in the Czech Republic, Slovakia and Germany, and consisted in a combination of eurhythmics with the music of Latvian composer Pēteris Vasks.

Also in 2016, the trio performed at the Summer at the Old Town Hall festival in Brno as part of the *Štěpán Filípek and His Guests 2* concert. This year, the trio performed a programme titled *The World Inside Us and Around Us* as part of the Forfest festival. The ensemble is also part of the Cesta (Journey) concert series, which attempts to document the work of artists persecuted or constrained by fascism and communism, and for which they perform Korean composer Isang Yun’s piano trio. For the autumn of 2017, Solaris3 is preparing a performance for the Psychological Change conference, where they will present modernist works from the 20th century. At the end of 2017, the trio will also perform at Meetings of New Music Plus in Brno.

With its focus, Solaris3 count themselves among the ensembles performing European music of the 20th and 21st centuries. They also try to profile themselves as a platform promoting and performing contemporary Czech music for piano trio. Despite the recent establishment of the ensemble, all of its members are experienced performers of contemporary music who work with the best Czech and European ensembles.

Members:

Anna Veverková – violin, Štěpán Filípek – cello, Martin Levický – piano

# STRINGS OF AUTUMN

MULTI-GENRE FESTIVAL CONNECTING TRADITION  
WITH EXPERIMENTATION

[strunypodzimu.cz](http://strunypodzimu.cz)

The Strings of Autumn festival is a meeting place for contemporary music, jazz, world music and projects beyond genres, all connected by an absence of compromise in artistic quality. It has been a feature of the Prague cultural scene since 1996. Beginning as a small concert series as part of the programme at the Prague Castle, the project gradually developed its characteristic dramaturgical openness, connecting (seemingly) disparate musical worlds. In 2004, the festival left the Prague Castle after eight years and partnered with several new co-organizers, including the National Theatre, the National Museum (Czech Museum of Music) and the Dagmar and Václav Havel Foundation – Vize 97.

In 2017, the festival enters its third decade with a number of innovations and a new creative team, without giving up on the long-tested festival recipe: a selected mix of jazz, classical music, tradition and experiment. The dramaturgs have added some spices to this solid foundation, in the form of world folk and folklore, country and hip hop, thus creating a unique programme. This edition of the festival will include accordion and bandoneon virtuoso Richard Galliano, the legendary Bang on a Can ensemble with Julia Wolfe, Herbie Hancock, or the multi-genre Irish-American group The Gloaming. The festival will also present settings of Shakespeare sonnets by Gavin Bryars or the recent winner of the Angel prize in the world music category, Jiří Slavík with his original project *Mother Tongue* in its live premiere. The accompanying programme includes a unique opportunity for all fans of contemporary music: a discussion with Julia Wolfe.

21ST EDITION

PRAGUE, 20 OCTOBER – 9 NOVEMBER 2017