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M IS FOR...



**420PEOPLE & BERG Orchestra
& New Stage of National Theatre**



M IS FOR...

premiere

Tuesday, December 11, 2012 | 8 pm | the New Stage of the National Theatre

Wednesday, December 12, 2012 | 8 pm | the New Stage of the National Theatre

M IS FOR MAN, MUSIC, MOZART

(Czech premiere)

directed by: **Peter Greenaway** – music: **Louis Andriessen**

light design: **Pavla Beranová**

performing:

BERG Orchestra

voice: **Markéta Cukrová**

conductor: **Peter Vrábek**

RESONANCE IN WALKING DISTANCE

(world premiere)

choreography: **Nataša Novotná** – music: **Jan Trojan**

conductor / music director: **Peter Vrábek**

light design: **Pavla Beranová** – video: **Zuzana Houfková**

resonating:

420PEOPLE:

Zuzana Herényiová, Václav Kuneš, Nataša Novotná, Milan Odstrčil

Orchestr BERG:

flute: **Zuzana Bandúrová**

saxophones: **Irvin Venyš, Věra Kestřánková a Roman Fojtíček**

horn: **Tomáš Bürger**

trumpets: **Jan Vitinger, Ondřej Michalec, Marie Pačesová**

trombones: **Tomáš Bialko, Štěpán Grandisch, Milada Vaňkátová**

tuba: **Miroslav Patcelt**

electronics: **Jan Trojan**

+ double bass: **Martin Zpěvák**

piano: **Stanislav Gallin**

(only Andriessen / Greenaway)

The show ends at 9.25 pm

Upcoming dates: Wednesday, 20. 2. 2013 | 8 pm |

the New Stage of the National Theatre

Supported by: The International Visegrad Fund,

The Ministry of Culture of the Czech Republic, The City of Prague, The District of Prague 1,
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by Avast Foundation.

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Media partners: Literární noviny, A2, ČRo 3 - Vltava, Radio 1, Taneční zóna,
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Eva Novotná with husband, Jáchym Novotný, Ridenours, Jana Spurná, Kateřina Svatoňová,
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Petr Venkrbec, Michaela Volfová, David Zábranský and Jan Zázvůrek...

der Künste in Berlin (2011–2012) and was awarded numerous prizes (among them the Generation Contest or 60 concrete Seconds of Music). He is an expert on electro-acoustic music, teaching it at AMU since this year. He performs both as a soloist and as a member of diverse music bodies, approaching the world around as a colourful landscape of sounds which he keeps observing with curiosity.



The mezzo-soprano **Markéta Cukrová** is one of the most successful Czech singers of the so-called ancient music. She co-works with numerous excellent-quality groups that perform Medieval music (Mala Punica / Italy, Club Mediéval / Belgium) and Baroque music (Collegium Marianum, Collegium 1704, Musica Florea, Ensemble Inégal, Arte dei Suonatori / Poland etc.). She is a guest singer in a number of productions at the National Theatre in Prague and she regularly performs at renowned festivals, among them Musikverein Wien, Prague Spring, Dresden Festspiele, Resonanzen Wien, Festival de la Chaise-Dieu / France, Internationale Händel Festspiele Göttingen and more.



Peter Vrábel is a Slovak conductor based in Prague. In 1995 he founded Berg Orchestra and set its direction: it is thanks to Vrábel that today the orchestra is reputed as a unique body performing contemporary and 20th century music. He co-works with top-quality Czech composers and creates inspirational space for outstanding emerging artists. He is a holder of the Gideon Klein Award. In 2010 he was rewarded for his merits in raising quality and awareness of Czech music by the Czech music Board of UNESCO.

photographies:

Ondřej Tylčer (image foto projektu)
Eva Kesslová (Orchestr BERG)
Isak Hoffmeier (N. Novotná)
Johana Kratochvílová (J. Trojan)
Luděk Sojka (M. Cukrová)
Karel Šustr (P. Vrábel)

proof-reading:

PhDr. Alena Miltová

M IS FOR MAN, MUSIC, MOZART

... Peter Greenaway's film with live music by Louis Andriessen (Czech premiere)

At the occasion of the 200th anniversary of Mozart's death, the BBC commissioned a series of six short films which they entitled NOT MOZART. Filmmakers were to create works that would contrast with the usual form of theatrical tributes to Mozart. The BBC has also asked the eminent Netherlands composer Louise Andriessen to cooperate on the project: he immediately reacted with a suggestion to have the film with his music shot by Peter Greenaway.

From this piece of information, those who know Greenaway and Andriessen can easily deduce that a very particular work has been created. Both music and dance play an important role in it. Some call M is for Man, Music, Mozart an alphabet film, a leading protagonist being the symmetrical letter M, one that is right in the middle of the alphabet. This is how the authors comment upon the fact: God stopped at the letter M and created a Man, he provided him with Movement and therefore came to need Music too. And not just any kind of music – he needed perfect music. Which is why he created Mozart...

Dealing with the issue of "production" of human beings, the film is set in a seventeenth-century anatomy theatre. Quite naturally then, it is full of nudity and carnality, showing naked bodies of dancers, men and women. None of it is without deeper meaning, though. Showing classical features of Greenaway's creation, the film is an intertangement of metaphors, puns, hidden meanings and references to famous artists... And Mozart can't be missing, naturally. Sometimes, Andriessen's jazz-like music comes up with a quotation or reference to one of Mozart's famous pieces. Accompaniment is done by a thirteen-member brass ensemble (plus a piano and a double bass) and a jazz singer.

The December date of the Czech premiere is, among other things, motivated by the fact that Mozart died on December 5th (in 1791).

RESONANCE IN WALKING DISTANCE

This production created by 420PEOPLE and the BERG Orchestra, both of them leading contemporary companies in the Czech Republic, is a next step in the series of their unconventional stage projects. An original composition for brass instruments and electronics by Jan Trojan resonates in an inquisitive choreography by Nataša Novotná. One of the strongest driving forces of the project has been the issue of getting to know and accepting new environments: this theme has been pushing the project forward since the origins of the first idea, through a creative residency

in Budapest all the way long to the final stage.

To want to or to have to dive into the unknown, finding the new with humour and without senseless fright. Knowing the right moment to come up again, poetically breathe in and out, regardless of the fact that we can't be sure what awaits us next.

How relatively important to us are the instruments we operate with - voices, bodies, musical instruments... To what extent are we able to reflect upon them, to distinguish them from others while time keeps passing and changing the space around us? Shall also the roles in this piece change along with points of view?

„Such is destiny that there is no stability without trembling.“
[Vladimír Holan]

Composer Jan Trojan on Resonances:

I was working on the composition Resonances this year (2012) in Berlin, in the vicinity of Zoologischer Garten, the settings of the 1970s story of the young drug-addict Christiane F. How odd that four decades later, the premiere of Resonances takes place close to another spot connected with drug abuse, at the National Theatre in Prague. The theme of the compositions, however, is not drug addiction or any other “sin” of contemporary society. Resonances reflect on the depths of the lightness of forgiveness, such that we find for example in the Gospels' Parable of the Prodigal Son (15:11-32).

This time it is not only musicians or dancers who will play, sing and resonate... the weird and distant medium will also sing to the full the song of its existence and power: setting a metal plate in motion, vibrating a piece of wood, moving with small objects... we are similar – a moving mass of muscles and bones, breathing, loving, resonating... imprinting our vibrations in time...

The composition is dedicated to BERG Orchestra and the dance company 420PEOPLE. It is a big thanks going up there to the heights, a big thanks for the recent Berlin period and the inspiring time I spent with 420PEOPLE at a residency at SÍN Arts in Budapest.



420PEOPLE is a professional dance company that was founded by Nataša Novotná and Václav Kuneš. The two met at the Nederlands Dans Theater and they proudly admit the influence of Jiří Kylián on their work. Their unique aesthetics is saturated through close contacts with international dance scene. Since 2007 they have been working in their homeland: the digit 420 in the company's name refers to the country code of the Czech Republic. Their repertory mostly consists of authorial theatre, both Kuneš and Novotná have broken into choreography in recent years.



Berg Orchestra is one of the fresh young stars of the Czech musical scene. It brings to audiences attractive and inventive projects that put emphasis on 20th century and contemporary music, combining it with other genres including theatre, film, pantomime and videoart. The orchestra often performs outside traditional concert halls. It also regularly commissions premieres with the best, primarily young Czech composers, thus fostering creation of new values and investing into the future of music and arts. Thus far Berg Orchestra has to their credit dozens of world premieres as well as many Czech premieres of works by international-quality composers.



Nataša Novotná

Receiving her dance education at the Janáček Conservatory in Ostrava, she danced at the Netherlands Dans Theater, under the leadership of Jiří Kylián until 2006. From 2000-2002 she danced at the Gothenburg Operan Ballet. In 2006 she started to work as a freelancer, performing in productions on stages worldwide. Together with Václav Kuneš they are the leading tandem of the company 420PEOPLE, a contemporary dance company based in Prague. Occasionally, she works as a choreographer (Sacrebleu – 2010, Firebird – 2012), a dance coach and a teacher. She is a holder of the prestigious Award Thálie.



Jan Trojan graduated in music composition at the Teplice Conservatory and later at the Music Academy of Performing Arts in Prague (AMU). At the latter institution he finished a doctoral programme this year, focusing on acoustic ecology and soundscape. He participated in a study programme at the Universität