

Národní  divadlo

ballet | drama | opera

2004 Annual Report

The Director of the National Theatre, akad. arch. Daniel Dvořák, would like to thank the Ministry of Culture of the Czech Republic, especially Minister of Culture Pavel Dostál, for the systematic assistance and care which he has devoted to the National Theatre as the premiere Czech stage, as well as Mr. Alexis Juan, General Director and Chairman of the Board of Komerční banka, a. s., for his personal support of the cooperation between the National Theatre and Komerční banka, a. s., our general partner.

CONTENTS

CONTENTS

| | |
|---|---------|
| 1. NATIONAL THEATRE MANAGEMENT | |
| 1. 1. NATIONAL THEATRE MANAGEMENT | page 5 |
| 1. 2. ADVISORY BOARDS | page 5 |
| 2. ARTISTIC ACTIVITIES | |
| 2. 1. PREMIERES | page 6 |
| 2. 1. 1. Ballet | page 6 |
| 2. 1. 2. Drama | page 8 |
| 2. 1. 3. Opera | page 13 |
| 2. 2. REPERTOIRE | page 18 |
| 2. 2. 1. Ballet | page 18 |
| 2. 2. 2. Drama | page 18 |
| 2. 2. 3. Opera | page 19 |
| 2. 3. TOURS OF ARTISTIC ENSEMBLES | page 20 |
| 2. 3. 1. Ballet | page 20 |
| 2. 3. 2. Drama | page 20 |
| 2. 3. 3. Opera | page 21 |
| 2. 4. AWARDS | page 21 |
| 2. 5. INCREASING ATTENDANCE AND AUDIENCE DIVERSITY | page 23 |
| 2. 5. 1. Promoting attendance | page 23 |
| 2. 5. 2. Marketing | page 25 |
| 2. 5. 3. Price policy for specific audience groups | page 26 |
| 2. 6. SIGNIFICANT EVENTS AND GUESTS | page 26 |
| 2. 6. 1. Significant events | page 26 |
| 2. 6. 2. Guest performers | page 26 |
| 2. 6. 3. Concerts and other programs | page 27 |
| 2. 7. SIGNIFICANT PROJECTS | page 28 |
| 2. 7. 1. Exhibitions | page 28 |
| 2. 7. 2. Publications | page 31 |
| 2. 7. 3. Cultural heritage | page 32 |
| 2. 7. 4. Digitalization of the archive | page 33 |
| 3. FINANCES | |
| 3. 1. FINANCIAL STATEMENT | page 34 |
| 3. 1. 1. Factors influencing National Theatre finances in the year 2004 | page 34 |
| 3. 1. 2. Profit and loss statement | page 35 |
| 3. 1. 3. Income from operations | page 37 |
| 3. 2. ADDITIONAL DATA | page 37 |
| 3. 2. 1. Funds unused | page 37 |
| 3. 2. 2. Advances | page 37 |
| 3. 2. 3. Expenses for international business trips and tours | page 38 |
| 3. 2. 4. Extra-budgetary sources, EC assistance programs | page 39 |
| 3. 3. STATE SUBSIDIES | page 39 |
| 3. 3. 1. Comparison of amount of funds provided by state over time (actual disbursements) | page 39 |
| 3. 3. 2. Adjusted expenditure, fulfilment of mandatory indicators | page 40 |
| 3. 3. 3. State funds drawn during the course of the year | page 41 |

CONTENTS

| | |
|---|---------|
| 3. 4. STAFF AND SALARY EXPENDITURES | page 41 |
| 3. 4. 1. Average number of employees per individual category | page 42 |
| 3. 4. 2. Average number of employees per organizational structure | page 42 |
| 3. 4. 3. Average number of management and other employees | page 42 |
| 3. 4. 4. Staff and salary expenditures - statement | page 43 |
| 3. 5. AUDITING | page 44 |
| 3. 5. 1. External auditing | page 44 |
| 3. 5. 2. Internal auditing | page 44 |
| 3. 6. EVALUATION OF NATIONAL THEATRE FINANCES 2004 | page 44 |
| 4. PRODUCTION STATEMENT | |
| 4. 1. NUMBER OF PERFORMANCES | page 45 |
| 4. 2. TOURS | page 45 |
| 4. 3. ATTENDANCE | page 45 |
| 5. SPONSORS AND PARTNERS | page 46 |
| 6. INTENDANT OF THE NATIONAL THEATRE - EVALUATION FOR 2004 | page 48 |

1. NATIONAL THEATRE MANAGEMENT

1.1. NATIONAL THEATRE MANAGEMENT

Intendant: Akad. arch. Daniel Dvořák
Managing Director: Ing. Tomáš Heinzl
Artistic Director, National Theatre Ballet: Petr Zuska
Artistic Director, National Theatre Drama: Michal Dočekal
Artistic Director, National Theatre Opera: Jiří Nekvasil

1.2. ADVISORY BOARDS

Marketing Board:

Ing. Roman Jirásek, CEO and Chairman of the Board, M.I.P. Group a.s.
Johannes Kinsky, Managing Director, JP Morgan International Limited
František Tomáš Kolowrat-Krakovský († 26.6.2004)
Mgr. Martina Králová, Marketing manager, České radiokomunikace a.s.
PhDr. Pavel Maurer, New Business Director, Ogilvy & Mather
Janis Sidovský, Director of Sidovsky Management s.r.o.

Artistic Board:

Jiří Bartoška, actor, President of the Karlovy Vary Film Festival
Sylvie Bodorová, composer
Aleš Březina, Director of the Bohuslav Martinů Institute
Dr. Václav Janeček, Laterna magika
Prof. MUDr. Josef Koutecký, Dr.Sc., Dean of the Charles University Medical Faculty 2
Ivan Liška, dancer, Director of the Ballet Ensemble of the Staatstheater München
PhDr. Michal Lukeš, General Director of the National Museum
Dr. Leo Pavlát, Director of the Jewish Museum of Prague
Karel Steigerwald, writer, journalist
Viktor Stoilov, owner, TORST publishing

2. ARTISTIC ACTIVITIES

2.1. PREMIERES

2.1.1. Ballet

GISELLE

Premiere April 1 and 3, 2004 in the National Theatre

Music: Adolphe Charles Adam

Choreography: Christopher Hampson after Jean Coralli, Jules Perrot and Maria Petipa

Direction: Christopher Hampson

Set design and costumes: Bruce French

Lighting: Mark Cooper

Conductor: Sergey Poluektov / Tomáš Hála

A new interpretation of one of the most famous romantic ballets, choreographed and directed by Christopher Hampson, an English choreographer, with the English National Ballet. This traditionally conceived version of the ballet is based on its original libretto and music and enriched by the sets of the contemporary British artist Bruce French.

In addition to its artistic significance and success with the public, this production was one of the most successful versions of *Giselle* in the National Theatre's history.

FAMILY ALBUM

(Álbum Familiar / Les Bras de Mer / Through Nana's Eyes)

Premiere June 10 and 11, 2004 in the Estates Theatre

Music: Guillaume de Machaut, Carlos Cardel, John Dowland, Tobias Hume, Leonard Cohen, Claudio Monteverdi / Yann Tiersen / Tom Waits

Choreography: Conny Janssen / Petr Zuska / Itzik Galili

Set design: Thomas Rupert / Petr Zuska / Ascon de Nijs

Costumes: Babet van den Berg / Roman Šolc / Natasja Lansen

Lighting: Reinier Tweebeeke / Petr Zuska / Itzik Galili and Otto Eggersglüs

An evening of ballet connecting three high-quality, popular works by contemporary European choreographers Conny Janssen, Petr Zuska and Itzik Galili, who present the audience with choreography which is contemporary not only in the temporal sense, but due to the structure of the dance, which is physically demanding, requiring stylistic flexibility of the dancers. These works share a common theme, that of human relationships.

The production is successful with viewers of all ages but has been especially successful with younger audiences. Critics have also been positive, commenting on the unity of the dramaturgy in all three pieces, the selection of individual choreographies and the performances of the dancers themselves.

THE NUTCRACKER - A CHRISTMAS CAROL

Premiere December 9 and 11, 2004 in the National Theatre

Music: Petr Iljich Tchaikovsky

Choreography and direction: Youri Vámos

Libretto: Youri Vámos after Charles Dickens and E. T. A. Hoffmann

Set design and costumes: Michael Scott

Lighting: Klaus Gärditz

Conductors: Sergey Poluektov / Tomáš Hála

The famous ballet fairytale to the music of Tchaikovsky, presented in the unique choreography of the artistic head of the ballet ensemble of the Deutsche Oper am Rhein Düsseldorf, Youri Vámos. The original libretto of the ballet is based on „The Nutcracker and the Mouse King“ by E. T. A. Hoffmann and „A Christmas Carol“ by Charles Dickens.

2. ARTISTIC ACTIVITIES

This production was immediately hopelessly sold out, as it pleases adults, enchants children and interests even more demanding viewers. Each performance was greeted with enthusiastic applause for both the excellent performance of the dancers and the brilliant performance of the orchestra. The production also received a great deal of press. Critics could not praise it highly enough and recognized it as a fortunate selection.

ARTISTIC DIRECTOR OF THE NATIONAL THEATRE BALLET, PETR ZUSKA

The National Theatre Ballet has now entered its third season under my direction. I have been trying to present the broadest possible repertoire on the premiere Czech stage, and to create a high-quality ensemble with a strong potential, technically well-equipped with artistic personalities who are able to do justice to such a repertoire. It gives me great pleasure to report that we currently have many artists who fit the bill in the ensemble, not only our soloists, but also many others. I am also pleased that our ranks were expanded this season to include not only experienced dancers from other Czech and international ensembles, but also very young talents who are just at the start of their careers. I would like to especially mention the choreographer John Neumeier of the Hamburg Ballet, their dancer Adéla Pollertová, and Michal Štípa from the National Theatre Ballet in Brno.

April saw the successful premiere of the famous romantic ballet *Giselle*, created for our ensemble by the British choreographer Christopher Hampson, and the end of 2004 saw the new production of *The Nutcracker* from the workshop of the choreographer Yuri Vámos. We have thereby added two "great ballets" to our repertoire, which incorporate all the attributes characteristic of such works, including peak performances by interpreters of classical dance. In June we presented a triptych, the modern ballet *Family Album*, aimed primarily at a younger audience.

Our "Miniatures" series has also become a traditional part of the repertoire, presenting choreography by young artists who are also members of the National Ballet ensemble. We also presented three guest ensembles: the ballet of the Munich State Opera, the ensemble of the famous Russian choreographer Boris Eifman, and last but not least the ballet ensemble of the Slovak National Theatre in Bratislava, which performed *Rasputin*. The Slovak performance was the first resulting from a newly concluded agreement on guest artistic exchange between the ballets of the Czech National Theater and Slovak National Theatre, following the lead of the long-established traditional collaboration between the Czech National Theater and Slovak National Theatre in drama and opera. Just as last season, the National Theater ballet ensemble was visited by significant international instructors and assistant choreographers such as Christopher Hampson, Ivan Cavallari, Rochelle Zide-Booth, Rolando D'Alesio and James Amar.

In August 2004 we welcomed Daria Klimentová, prima ballerina of the English National Ballet in London, to Prague, where she and her husband Ian Comer organized the second year of the Prague international workshop, Ballet Master Classes. They brought high-quality dance instructors, the best in the European dance scene, to Prague: Christopher Hampson, Mark Baldwin, Tamara Rojo, Amy Hollingsworth, Francine Richard, Otto Bubeníček, Greg Horsman and Prague local Václav Janeček.

The National Theatre Ballet won significant awards this year as well: Tereza Podařilová (first soloist of the National Theatre Ballet) won the Thalie Award for the role of Kate in the ballet *The Taming of the Shrew*, and Alexander Katsapov (first soloist of the National Theatre Ballet) won first prize in the Philip Morris Ballet Flower Awards, which is given to the best classical ballet performer in the Czech Republic.

In conclusion I would like to say that the past year has confirmed not only that the artistic level of the ballet ensemble continues to improve, but also its international prestige is growing thanks to guest artists, guest instructors, and our expansion of the repertoire to include titles that are classics of the world stage.



Petr Zuska, Artistic Director, National Theatre Ballet

2. ARTISTIC ACTIVITIES

2.1.2. Drama

Molière: THE MISER

Premiere January 15 and 16, 2004 in the Estates Theatre

Czech translation by Vladimír Mikeš

Direction: Michal Dočekal

Set design: David Marek

Costumes: Zuzana Krejzková

Music: Michal Ničík

Dramaturgy: Daria Ullrichová

An updated interpretation of a classic work is always one of the more difficult tasks for the country's foremost stage. The selection of this play has proven fortunate, since its societal implications functioned precisely as they should, without any forcing of the original text. This production was ultimately considered both a political and artistic event. The casting of Boris Rösner, who is usually connected with dramatic - heroic roles, was unexpected, original, and provided him with an opportunity corresponding to the greatness of his talent - this was one reason why the play was selected. Boris Rösner managed to steer the main role away from the level of a grotesque comic troll and gave it a deeper existential dimension. On stage the character of Harpagon became the embodiment of a dangerous "necrophiliac-oriented narcissism". The expressive, richly imaginative staging (both directorially and in terms of set design) captured the audience with its originality and elegant style, which permeated the ensemble and resulted in a performance of rare unity. Boris Rösner's excellent performance in the title role was awarded the Alfréd Radok Prize for 2004, the Thalie Prize for 2004, the *Theatre News* Prize and the Sazka Prize. The production was widely reviewed, greatly appreciated by critics and rewarded with unusually high attendance - it is completely sold out.

William Shakespeare: CORIOLANUS

Premiere January 29 and 30, 2004 in the National Theatre

Czech translation by Jiří Josek

Direction: Ivan Rajmont

Set design and costumes: Martin Černý

Music: Vratislav Šrámek

Dramaturgy: Jan Hančil

Our intention was to bring one of Shakespeare's lesser-known political tragedies to the Czech stage, a play which provides the opportunity to explore the ever-present problem of the conflict between the individual and the masses throughout history. *Coriolanus*, first presented in Bohemia at the Estates Theatre in 1857, disappeared from the foremost Czech stage after the failure of Hilar's production in 1921. For most of the audience and the Czech theatre world this play was completely unknown, even though it is one of the most serious of Shakespeare's political tragedies, dealing as it does with the eternal problem of governing a community, which humanity has been faced with since the first village was founded.

The production team did its best to remove old-fashioned pathos from the play and to perform it in the "Brechtian" manner, on a bare stage, and to interpret its plot as a political myth, keeping in mind its historical context.

Critics appreciated the topicality of presenting this drama in today's social context. The production included the excellent performances of David Prachař in the title role (for which he was nominated for the Thalie Prize), Vlasta Chramostová and Johanna Tesařová in the role of Volumnia, and Ladislav Mrkvička as Menenius. Audiences and critics confirmed that we made the right choices, both dramaturgically and in the staging, and ticket sales were as expected.

Caryl Churchill: TOP GIRLS

Czech premiere February 26, 2004 in the Estates Theatre

Czech translation by František Fröhlich

Direction: Jiří Pokorný

Set design: Petr B. Novák

Costumes: Zuzana Krejzková

Music: Petr Kofroň

Dramaturgy: Lenka Koliňová Havlíková and Marek Horoščák

2. ARTISTIC ACTIVITIES

By presenting this play we are paying a debt to its author, whose texts have been instructive for many young playwrights in Britain and around the world. The play investigates the position of women in society during different eras, comparing the fates of five historical female personalities, women who decided to forsake their potential as mothers in the name of their careers. In its day the play provoked passionate discussion and the author was accused of both feminism and antifeminism. In addition to its conceptual and literary qualities, the text is exceptional in that it provides enormous opportunities for actresses.

Pokorný fully appreciated the quality of the text and together with the actresses has brought it to life with sensitivity. The rehearsal process was an intense experience for the actresses and director, and the result is a stylistically pure staging with brilliant acting. The performance has been positively received, especially Taťjana Medvecká in the role of Popess Joan; the understudy performance of Petra Špalková in the role of Marlena, with only three weeks of rehearsal, was also brilliant. The production was perceived as a dramaturgic milestone, provoking great interest in feminist circles, and the author's visit to Prague was also considered a cultural event. *Top Girls* is an intellectually demanding play with a well-defined social agenda, and as such prompted interest not only among specific audiences, but also media interest; however, as expected, it was not a commercial success.

Václav Havel: TEMPTATION

Premiere May 13 and 14, 2004 in the Estates Theatre x

Direction: Charles Marowitz

Set design: David Marek

Costumes: Jana Zbořilová

Dramaturgy: Jan Hančil

Václav Havel, the most famous contemporary Czech playwright, has not had a play staged at the National Theatre since 1990! *Temptation* is usually called the "little Czech *Faust*". Havel's eternal subject, an identity which is continually disturbed and threatened, is expanded into the transcendental dimension in this play. *Temptation* shows human beings as creatures who fail on their spiritual path before they even set forth on it. For Czech society, *Temptation* is a convincing analysis of the manipulation and abuse of people by the system, even though today the system does not take on the form of a totalitarian political machine, but the totalitarian tendencies and brainwashing of multinational corporations and similar "institutions".

The direction was undertaken by Charles Marowitz, a legend of world theatre and erstwhile collaborator of Peter Brooke. The production was based on the conviction that in contrast to Havel's other plays, which can be classified as "theatre of the absurd", *Temptation* is more an example of surrealist poetics. The staging was criticized for not reflecting the "normalization" era for which it was written, but this was the exact intention: to stage Havel's *Temptation* not as a museum piece, but as a living comedy of morals which has something to say even to audiences who only know about "normalization" from textbooks. The production included excellent performances: of the Head physician František Němec outdid himself, and the role of Fistula was a convincing study of "little Czech evil" in Ladislav Mrkvička's interpretation. Audience attendance was average, but the audiences themselves were passionate, proving once again that Havel's plays are more successful on the chamber stage than at the Estates Theatre.

PROJECT "BOUDA II" (THE SHED II)

Viliam Klimáček: HYPERMARKET

World premiere June 13 and 14, 2004 on the National Theatre plaza

Czech translation by Viliam Klimáček and Karel Král

Direction: Michal Dočekal

Set design: Daniel Dvořák

Costumes: Katarína Hollá

Musical collaboration: Michal Bureš

Dramaturgy: Marek Horoščák

Production: Jana Burianová

The project "Bouda II" (The Shed II) was dedicated this year to only one play - Klimáček's *Hypermarket*. The play won second place in the Alfréd Radok Competition and can definitely be considered one of the most remarkable, best-written dramatic testimonies to our contemporary world. Klimáček has the courage to reflect on problems sometimes considered taboo (for example, the past of the Czechoslovak secret police).

Inside an enormous tent on the plaza of the National Theatre, the production team recreated the impersonal space of a hypermarket

2. ARTISTIC ACTIVITIES

aisle in which most of the action takes place. Other scenes are played out on raised platforms on both sides of the aisle. The audience was seated along the length of this space, which made it possible to realize certain effects difficult to achieve in theatre (cars driving through the set, etc). All of these hyper-realistic elements were used as elements in the mythology of consumerism, the new idols and empty packages that own and govern our lives.

Klimáček was criticized for taking inspiration from the video images of reality used in the plays of "in-yer-face" dramas. It is exactly this sound-bite approach that is the stylistic, creative element and carrier of the subject matter. Even though some critics did not appreciate the production, all of the performances were sold out and the play presented a convincing testimony as to the emptiness of our contemporary lifestyle.

Ladislav Stroupežnický: OUR UPPISH AND DEFIANT FELLOWS

Premiere June 17 and 18, 2004 in the National Theatre

Director: J. A. Pitínský

Set design: Jan Hubínek

Costumes: Kateřina Štefková

Music: Petr Hromádka

Dramaturgy: Lenka Koliňová Havlíková

Even though *Our Uppish and Defiant Fellows* is a classic of the Czech repertoire, it has not been staged since the time of Macháček's legendary production. Even today we can see that Stroupežnický succeeded in capturing essential features of the Czech character. In addition to the familiar themes of the text, Pitínský also accents the motif of the war of 1866 against which the story takes place. He succeeds in emphasizing the dramatic circumstances of the comedy and in providing depth to the motivation of many characters, especially Bláha, or Václav and Verunka. He has also achieved a non-violent updating of the play - the threatened atmosphere of that era fits perfectly with that of our contemporary world.

The production has enjoyed exceptional success with audiences thanks to the excellent performances of the ensemble. Critics even compared it to Macháček's staging.

Anonymous: THE PERSECUTION AND TORTURE OF DR. ŠALDA

World premiere October 7 and 9, 2004 in the Estates Theatre

Direction and adaptation: Michal Dočekal

Set design: Daniel Dvořák

Costumes: Zuzana Krejzková

Sound installation: Vladimír Franz

Dramaturgy: Lenka Koliňová Havlíková and Martin Porubjak

The amusing topic of theatrical reflection in this play is the precondition for a more personal topic: self-reflection in general, the topic of artistic aging and irrelevance, combined with the topics of the times. Under cover of being a comedy, the play is an exceptionally sincere artistic testimony. Dočekal has opted for an expressive style which adds an unexpected dimension to this play of a conversational nature. The text was only completed in rehearsal by the performers and director; the question remains whether the usual regime of rehearsal and production is appropriate for this kind of work. The designers found themselves in an unfortunate position, since their contribution was produced even before the text itself had been completed. Other questions of a similar 22 Anxiety St. nature arose during production.

Productions by contemporary Czech actors are no longer unusual at the National Theatre and it seems that we have succeeded in breaking down the barriers of audience mistrust of new texts. Not only is the play itself very funny, we must appreciate the actors' performances. As usual, the critics' reflections demonstrated the limits of their openness to new Czech works - they even tried to determine who the real author of the play was, but that is the risk of presenting an anonymous work.

2. ARTISTIC ACTIVITIES

Richard Brinsley Sheridan: THE SCHOOL FOR SCANDAL

Premiere November 4 and 9, 2004 in the Estates Theatre

Czech translation by Jan Hančil

Direction and adaptation: Ivan Rajmont

Set design: Martin Černý

Costumes: Kateřina Štefková

Dramaturgy: Jan Hančil

There are not many plays which are as demanding on an actor's intelligence as *The School for Scandal*, which combines both situational and verbal comedy. Even though we had in mind the specific space of the Estates Theatre when we included this play in the repertoire, we were not at all sure that this "costume comedy" would succeed, as it has always proved problematic on the Czech stage. The play was presented in a new translation and in a production that accents social life as politics. It shows human beings as social animals, demonstrates the art of costume and games, the creation of artificial causes, and manipulation which is as old as humanity itself. This time the production team preferred period costumes and set design so that the puns and situational comedy could play the main role. The production is based on remarkable performances (for example, by Taťjana Medvecká, Jan Hartl, Boris Rösner) and is enjoying above-average attendance. Jan Hartl was nominated for the Thalie Prize for his performance.

Critical reaction has, for the most part, been rather positive, while the audience has responded passionately, even applauding during the course of the play. The reaction prompted by the text shows that the play truly resonates with the contemporary social situation.

Vasilii Sigarev: BLACK MILK

Czech premiere November 13 and 16, 2004 in the Kolowrat Theatre

Czech translation by Daria Ullrichová

Direction: Jan Kačer

Set design: Jaroslav Bönisch

Costumes: Jan Tobola

Dramaturgy: Daria Ullrichová

The Czech premiere of this play by a young Russian dramatist is remarkable for its unusual mixture of vulgarity (corresponding to the Western trend of "cool" drama) and strong emotionality (based in the classical tradition of Russian literature). The author is endowed with a flair for drama which is rare in the context of contemporary world theatre. Jan Kačer's direction in the limited conditions of the Kolowrat Theatre has interpreted the text as a play with a "grand theme", accentuating the extent of its testimony, its existential meaning. The production is captivating due to its exceptional emotionality and the suggestiveness of the actors' performances, in which even small roles seem to extend to the weight of human fate. The production is a surprise, since it constitutes a direct hit - audiences of all ages and aesthetic opinions respond to it. In its way it is proof that even today it is possible to do theatre without distance or intellectual detachment from the topic. Critics have highly acclaimed the authenticity of Richard Krajčo's performance in the role of a young businessman wrestling with his future, and Martina Válková was given an exceptional opportunity in the role of a city girl undergoing an essential change "at the last bus stop of the world" - her performance was considered one of the best on the National Theatre stage (she was nominated for the Thalie Prize), and Jitka Smutná was also nominated for the Thalie Prize for the role of the Cashier. Readers of the *Theatre News* called it the best production of the year and it is completely sold out.

Marius von Mayenburg: ELDORADO

Czech premiere December 17 and 20, 2004 in the Kolowrat Theatre

Czech translation by Josef Balvín

Direction: Jan-Willem van den Bosch

Set design and costumes: Liz Cooke

Musical collaboration: Michal Bureš

Dramaturgy: Lenka Koliňová Havlíková

Dramaturgic collaboration: Iva Volánková

Eldorado is another new work of world drama to appear at the Kolowrat Theatre. Marius von Mayenburg is no stranger to the world stage. His plays are frequently performed not only for the social topics he so uncompromisingly names, but because they portray the

2. ARTISTIC ACTIVITIES

"middle-class family", his central theme. Under cover of a developer's attempt to build "Eldorado" on an earth torn apart by military conflict, the play is an exceptionally cruel testimony to everything inhumane, which unfortunately is not alien to us. The Czech premiere of *Eldorado* followed in close succession on the heels of the world premiere at the Schaubühne am Lehniner Platz in Berlin. The Dutch director Jan-Willem van den Bosch has accepted the cinematic structure of the text and has situated it within a framework of psychological realism which is not always successful; the use of video and television, those omnipresent elements influencing our daily lives, might seem tendentious to some. The performance of Hana Igonđa Ševčíková, who portrays the character of Tekla with a gentle sensitivity, was very highly acclaimed.

ARTISTIC DIRECTOR OF THE NATIONAL THEATRE DRAMA, MICHAL DOČEKAL

2004 saw four outstandingly successful productions for the National Theatre Drama. These were (in chronological order): *The Miser*, *Coriolanus*, *Our Uppish and Defiant Fellows* and *Black Milk*.

The number of prizes awarded to our actors is also pleasing: Boris Rösner won the Thalie Prize and the Alfréd Radok Prize for the role of Harpagon, David Marek was nominated for the Alfréd Radok Prize for the set design of *The Miser*, Jitka Smutná won the Thalie Prize for her performance in *Black Milk*. Jan Hartl was also nominated for the Thalie Prize for his performance in *The School for Scandal*, David Prachař for the title role in *Coriolanus*, and Martina Válková for her performance as Důra in *Black Milk*. The production of *Black Milk* was also invited to the International Festival THEATRE in Plzeň, which was also visited by *The Miser*.

Four above-average productions, two world premieres (*Hypermarket*, *The Persecution and Torture of Dr. Šalda*) and three Czech premieres (*Top Girls*, *Black Milk*, *Eldorado*), plus promising developments in international collaboration - that briefly summarises the year 2004 for the National Theatre Drama.

In my opinion, it's not a bad showing.



Michal Dočekal, Artistic Director, National Theatre Drama

2. ARTISTIC ACTIVITIES

2.1.3. Opera

Giuseppe Verdi: REQUIEM

Czech stage premiere March 4, 2004 in the National Theatre

Musical production: Jiří Kout

Conductor: Jiří Kout

Direction: Jiří Nekvasil

Set design: Daniel Dvořák

Costumes: Simona Rybáková

Choreography: Števo Capko and Veronika Švábová

Choirmaster: Jaroslav Brych

Dramaturgy: Pavel Petráněk

Verdi's *Requiem* has been brought to the stage of the National Theatre by the National Theatre Opera, prompted to this unusual performance by collaboration with the world-renowned Czech conductor, Jiří Kout. The production team, together with its excellent soloists, orchestra and the Prague Philharmonic Choir, who all contributed unique performances, has created an exceptionally well-composed whole. The lighting effects, exploiting the rich technical possibilities of the theatre, and the artistic performances transformed each individual musical part of the *Requiem* into a unique form from the inside out, transforming the work into an effective piece of theatre in every detail. The entire production, from beginning to end, maintains an exceptionally tense and impressive atmosphere. Critics focused significantly on the musical production of Jiří Kout and choirmaster Jaroslav Brych, giving positive reviews also to the soloists. A piece was selected which is already well-known and loved by opera goers and non-opera audiences, and the new production has supported their preference for this work. Audience interest in this production was clear and both the soloists and the choir received ovations for their exceptional performances.

Martin Smolka: NAGANO

World premiere April 8, 2004 in the Estates Theatre

Musical production: Jan Chalupecký

Conductor: Jan Chalupecký

Direction: Ondřej Havelka

Set design and costumes: Bořek Šípek

Choreography: Martin Vraný

Choirmaster: Pavel Vaněk

The opera *Nagano* was commissioned by the National Theatre, and its world premiere was without a doubt the event of the second half of the 2003/2004 season. The production attracted the attention of the broader public and non-opera goers long before it ever opened, and the performance was hopelessly sold out from the beginning. Each performance received enthusiastic applause for the soloists' musical and dramatic performances. The audience often applauded during the course of the performance, which also saw a very infrequently experienced phenomenon for opera audiences, namely, sincere and loud laughter. The media response was simply extraordinary. Both Czech and international periodicals focused on *Nagano* as they have on no other recent cultural or theatrical event, calling both the opera itself and the production an exceptionally unique piece. The production was artistically demanding for both musicians and singers, and those playing the roles of the hockey team were asked to perform physically strenuously as well. The performances were co-produced with many guest performers, both "fans" who had to master the demanding musical rhythm of the opera, and break dancers who performed their exceptional moves on stage. All were immensely enthusiastic to join the production. The entire team of authors and producers managed to create an unrepeatable, effective piece of theatre for all time. *Nagano* won the Alfréd Radok Prize for 2004 in the category Production of the Year.

2. ARTISTIC ACTIVITIES

Antonín Dvořák: VANDA

Premiere May 9, 2004 in the National Theatre

Musical production: Gerd Albrecht
Conductor: Gerd Albrecht
Direction: Vladimír Darjanin
Set design: Daniel Dvořák
Costumes: Ludmila Várossová
Choreography: Pavel Ďumbala
Choirmaster: Pavel Vaněk
Dramaturgy: Pavel Petránek

After almost exactly 75 years of absence, this unjustly forgotten Dvořák opera has returned to the stage of the National Theatre; it was last produced here in 1929. Several domestic and international concert performances of it have taken place in the intervening years, but it did not return to the stage until 2004 was declared the Year of Czech Music. The musical production was undertaken by the world-famous conductor and Dvořák scholar, Gerd Albrecht. He created an above-average harmonic whole from the soloists and choir of the National Theatre, strengthened by the Prague Chamber Choir. The recording of this production issued by the National Theatre is a very valuable document and record of this brilliant piece. The musical performance was also highly regarded by both critics and audiences. Attendance of this opera was high among Czech opera lovers, who were grateful for the production. The production honoured the drama and pathos of this historical opera with its demanding solo and choir instrumentations. The opera was presented in concert form in Vienna at the Grosser Saal des Musikvereines, where it earned enthusiastic ovations on the international scene and was completely sold out.

Rudolf Karel: THE HEART OF ILSEA (Czech Triptych II - Theresienstadt, Part I)

Premiere June 29, 2004 in the Estates Theatre - concert performance

Musical production: Jaroslav Kyzlink
Conductor: Jaroslav Kyzlink
Choirmaster: Pavel Vaněk
Dramaturgy: Pavel Petránek

A unique project, called the Czech Triptych, continued during the 2003/2004 season, this time subtitled Theresienstadt. This project presents three opera composers whose lives ended tragically in the Theresienstadt concentration camp. So far the first opera of the Triptych, *The Heart of Ilsea* by composer Rudolf Karel, has only been performed in concert form. The opera, which was last performed on the Czech stage 80 years ago, and which can objectively be said to have demonstrated its longevity, was produced by the conductor Jaroslav Kyzlink and performed by leading Czech singers, among them Tomáš Černý, Roman Janál and Jana Sýkorová. The performance was attended by an unusual audience of musicologists and theatre students, as well as other fans of this opera by an almost unknown Czech composer; the atmosphere of the performance was therefore very positive and accepting. Rudolf Karel's descendants were also present at the performance, including his son, Mr Ivan Karel. An extensive publication was also prepared for the performance by Pavel Petránek, literary manager of the National Theatre Opera, which reviewed the operas of Rudolf Karel and the period reactions to his work. The next part of the Triptych will take place during the 2005/2006 season, a production of Theodor Veidl's opera *Maloměstáci (The Petit-Bourgeoisie)*, which will be a co-production of the National Theatre and the German Theater Regensburg. *Maloměstáci (The Petit-Bourgeoisie)* will be staged by Daniel Dvořák, Academic Architect.

2. ARTISTIC ACTIVITIES

Francesco Cilea: ADRIANA LECOUVREUR

Czech premiere September 23, 2004 in the National Theatre

Musical production: Peter Feranec
Conductor: Peter Feranec / Zbyněk Müller
Direction: Jiří Nekvasil
Set design: Daniel Dvořák
Costumes: Lucie Loosová
Choirmaster: Pavel Vaněk
Dramaturgy: Pavel Petránek

This opera by the Italian composer Francesca Cilea, which had its Czech premiere on the stage of the National Theatre, was the very first premiere of the 2004/2005 season. The tragic story behind the scenes at a theatre, full of grand emotion, love and intrigue, was written by Cilea as an opera verite, which provides many opportunities for dramatic performance. The excellent Czech soprano Eva Urbanová and her colleague from the Metropolitan Opera in New York, the Russian tenor Oleg Kulko, therefore had room to show the full range of their talent. Both gave impressive, world-class performances, professionally accompanied by other soloists, including Roman Janál and Yvona Škvárová. The production was overflowing with rich costumes and a sophisticated, beautifully lit set. The producers also presented the opera in the German Theater Erfurt, the National Theatre's co-production partner. In both Erfurt and Prague the production was enthusiastically received. In Prague the stars Eva Urbanová and Oleg Kulko won acclaim, as did the rich costumes and set design.

Bedřich Smetana: THE BARTERED BRIDE

Premiere November 12, 2004 in the National Theatre

Musical production: Oliver Dohnányi
Conductor: Oliver Dohnányi / Jan Chaloupecký
Direction: Jiří Nekvasil
Set design: Daniel Dvořák
Costumes: Zuzana Krejzková
Choreography (Polka, Furiant): Petr Zuska
Movement collaboration: Števo Capko
Choirmaster: Pavel Vaněk
Dramaturgy: Pavel Petránek

In honour of the "Year of Czech Music" 2004 and the additional occasion of a Smetana anniversary, the National Theatre Opera presented a new production of *The Bartered Bride*. The production became a joint project of the National Theatre management - musical production by Head Conductor Oliver Dohnányi; the director was the Artistic Director of the National Theatre Opera, Jiří Nekvasil, the sets were designed by the National Theatre Intendant Daniel Dvořák, the Artistic Director of the National Theatre Ballet, Petr Zuska contributed to the choreography, and the comic scene in the 3rd Act was directed by the National Theatre Drama Artistic Director, Michal Dočekal. The production was indescribably playful, fun, and comic, completely in accord with the positive mood of Smetana's opera. The light set is completed by living pictures and the visually colourful whole is enriched by beautiful costumes, in which elements of Czech folk costumes can be seen. The new production provoked a relative widespread media response, especially among critics, who passionately discussed this view of the opera but did not go as far as to condemn it. The singers were not given the attention they deserved. The role of Mařenka was played by the excellent soprano Maria Haan; together with the excellent Tomáš Černý as Jeník they created a wonderful pair both as singers and actors. Any new production of *The Bartered Bride* always provokes discussion and the reviewers question how the audience will receive a new form of this national opera. Even though non-traditional elements, such as members of the Sokol physical education organization, appeared on the stage, audiences rewarded the production with enthusiastic applause from the first performance. A friendly, relaxed atmosphere can be sensed during the performance. The production was particularly welcomed by young audiences, but the older generation also responded to it positively. During the premiere the documentary filmmaker Olga Sommerová conducted anonymous research among the audience and the majority of those interviewed expressed their appreciation of the production.

In honour of this new production the National Theatre issued an extensive publication by Jan Panenka and Taťána Součková entitled "*The Bartered Bride on the Stages of the Contemporary Theatre building and the National Theatre*", devoted to productions of *The Bartered Bride* from 1866 to the present.

2. ARTISTIC ACTIVITIES

Michael Nyman: MAN AND BOY: DADA

Czech premiere December 4, 2004 in the Estates Theatre

Musical production: Petr Kofroň
Conductor: Petr Kofroň
Direction: Robert Tannenbaum
Assistant Direction: Thaddeus Strassberger
Set design and costumes: Peter Werner
Lighting design: Stefan Woinke
Movement collaboration: Regina Hofmanová
The Agon Orchestra

The last part of the trilogy "Minimalism in Opera" (which included the exceptionally successful productions of John Adams' opera *The Death of Klinghoffer* and Philip Glass's *La Belle et La Bête*, which received prestigious Czech theatre prizes) was the Czech premiere of Nyman's new opera *Man and Boy: Dada*. The world premiere of the opera was in the German city of Karlsruhe and the National Theatre's staging was a co-production with them. Nyman's opera is a chamber work for three characters set in postwar London in 1945 - a small boy meets Kurt Schwitters, one of the founders of Dada. The opera is very demanding of the three singers in terms of the need to maintain tension and atmosphere, and the Prague performance was undoubtedly a success. Jiřina Marková-Krystlíková in the role of the mother of the small boy and other characters was excellent. Karolína Berková was also convincing as the 12-year-old boy, who carefully and passionately collects used tickets on the bus. Critics did not pay as much attention to this production as they did to the previous instalments of the minimalist trilogy, but most reviews were positive. Audiences were attracted to this opera thanks to their awareness of Michael Nyman as the composer of the music to the Oscar-winning film *Piano*. Even though this work was not as well attended as *La Belle et La Bête*, it still found enthusiastic audiences, including fans of contemporary music, and its interpretation by the Agon Orchestra.

POUNDING ON THE IRON CURTAIN

This experimental off-program of the National Theatre Opera is intended to support the interest of a new generation of composers in opera as a genre and make it possible for them to present their never-produced works on the proscenium in front of the "iron curtain" at the Estates Theatre. The "Pounding" project has built up its audience over time, which regularly attends each performance and follows the development of the up-and-coming generation of composers with interest. Each production attracts a specific audience due to the specific composers and directors.

Tomáš Hanzlík: YTA INNOCENS

World premiere February 1, 2004 in the Estates Theatre
Conductor: Marek Čermák
Direction: Tomáš Hanzlík
Costumes: Vendula Johnová
Ensemble Damian

Pavel Smutný: MYSTERIUM FIDEI / Mass on the Life of Franz Jägerstätter

World premiere March 27, 2004 in the Estates Theatre
Conductor: Pavel Smutný
Direction: Petr Stodůlka
Set design: Markéta Oslzlá

Miroslav Pudlák: SASÍCI V ČECHÁCH / Saxons in Bohemia

World premiere May 16, 2004 in the Estates Theatre
Conductor: Miroslav Pudlák
Direction: Ondřej David

2. ARTISTIC ACTIVITIES

Markéta Dvořáková - Ivo Medek: MrTVÁ?

World premiere October 17, 2004 in the Estates Theatre

Direction and design: Rocc Rappl

Conductor: Gabriela Tardonová

Vít Zouhar: CORONIDE

World premiere December 5, 2004 in the Estates Theatre

Artistic direction: Tomáš Hanzlík

Costumes: Vendula Johnová

Music and libretto: Vít Zouhar

Vít Zouhar - Tomáš Hanzlík: TORSO

World premiere December 5, 2004 in the Estate Theatre

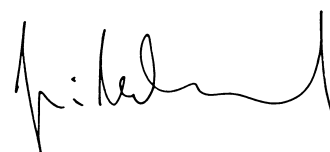
Artistic direction: Marek Čermák

Direction: Tomáš Hanzlík

Costumes: Vendula Johnová

ARTISTIC DIRECTOR OF THE NATIONAL THEATRE OPERA, JIŘÍ NEKVASIL

For the National Theatre Opera, the year 2004 was the year of Czech music. The Opera joined the Czech Ministry of Culture's program entitled CZECH MUSIC 2004 - an integral part of European culture. The main focus was on three new productions of the most significant Czech composers, who were each also celebrating a significant anniversary in 2004: Leoš Janáček (1854-1928), Antonín Dvořák (1843-1904) and Bedřich Smetana (1824-1884). This intention was prefigured by a production at the end of December 2003 - the production of Leoš Janáček's opera *The Excursions of Mr. Brouček* under the baton of Sir Charles Mackerras. 2004 was a very successful year at the National Theatre Opera - the entire dramaturgic plan and two foreign co-productions were realized. World-renowned conductors worked with the Opera: Sir Charles Mackerras, Jiří Kout, and Gerd Albrecht. The raising of musical standards was also supported by appointing Mr. Oliver Dohnányi Head Conductor. I must also applaud the excellent opera-directorial debut of Ondřej Havelka in Martin Smolka's *Nagano*. We noticed the range of our audience members broadening to include both middle-aged and younger viewers; media interest in our premieres and projects was also satisfactory.



Jiří Nekvasil, Artistic Director, National Theatre Opera

2. ARTISTIC ACTIVITIES

2.2. REPERTOIRE

2.2.1. Ballet

| 15 titles in 2004 | Premiere | At the National Theatre | At other theatres | Total |
|--|------------|-------------------------|-------------------|-----------|
| Americana II | 31.1.2002 | 2 | | 2 |
| J. Kylián's Ballet Evening | | 2 | | 2 |
| The Child and Magic / Sinfonietta | 21.12.2000 | 4 | | 4 |
| Giselle | 1.4.2004 | 11 | | 11 |
| Swan Lake | 12.12.1996 | 11 | | 11 |
| The Nutcracker | 17.12.1998 | 11 | | 11 |
| Lucrezia Borgia | 20.11.2003 | 11 | 1 | 12 |
| Miniatures | 24.4.2004 | 1 | | 1 |
| The Butterfly Effect | 9.6.2003 | 9 | | 9 |
| Raymonda | 31.5.2001 | 5 | | 5 |
| Family Album | 10.6.2004 | 7 | | 7 |
| Lucky Seven / Concerto in A minor / Bolero | 5.10.2003 | 5 | | 5 |
| The Taming of the Shrew | 27.2.2003 | 8 | | 8 |
| Songs of the Earth | 21.11.2002 | 10 | 1 | 11 |
| Guest performances | | | 2 | |
| Total in 2004 | | 95 | 4 | 99 |

2.2.2. Drama

| 31 titles in 2004 | Premiere | At the National Theatre | At other theatres | Total |
|--|------------|-------------------------|-------------------|-------|
| Coriolanus | 29.1.2004 | 22 | 1 | 23 |
| Cyrano de Bergerac | 31.10.2002 | 24 | | 24 |
| Black Milk | 13.11.2004 | 6 | | 6 |
| Czech Secretaries | 6.9.2001 | 26 | | 26 |
| The Good Person of Setzuan | 6.11.2003 | 20 | | 20 |
| Eldorado | 17.12.2004 | 8 | | 8 |
| Finished, Done! | 7.2.2002 | 7 | 1 | 8 |
| Hypermarket | 13.6.2004 | 11 | | 11 |
| Like Totally Weird | 29.5.2003 | 15 | | 15 |
| Comedy of Errors | 30.9.2000 | 5 | | 5 |
| The Entertainer | 22.2.2001 | 8 | | 8 |
| The Miser | 15.1.2004 | 27 | 3 | 3 |
| Lantern | 15.11.2001 | 19 | | 19 |
| Mary Stuart | 30.3.2000 | 15 | | 15 |
| Markéta Lazarová | 14.3.2002 | 7 | 1 | 8 |
| Marysha | 11.11.1999 | 5 | | 5 |
| Much Ado about Nothing | 16.9.1999 | 8 | | 8 |
| Our Uppish and Defiant Fellows | 17.6.2004 | 14 | 1 | 15 |
| A Tribute to R. Lukavský | 12.12.2002 | 16 | | 16 |
| Temptation | 13.5.2004 | 12 | | 12 |
| The Persecution and Torture of Dr. Šalda | 7.10.2004 | 9 | 1 | 10 |
| A Life Spent Sleeping | 18.10.2003 | 9 | | 9 |
| Top Girls | 26.2.2004 | 17 | 1 | 18 |
| Before Retirement | 15.11.2000 | 7 | | 7 |
| 4.48 Psychosis | 6.3.2003 | 16 | | 16 |
| Romeo and Juliet | 23.1.2003 | 22 | | 22 |
| The Servant of Two Masters | 22.9.1994 | 18 | | 18 |

2. ARTISTIC ACTIVITIES

| | | | | |
|------------------------|-----------|------------|----------|------------|
| Some Voices | 2.11.2003 | 15 | | 15 |
| The School for Scandal | 4.11.2004 | 8 | | 8 |
| Hazardous Game | 14.5.2002 | 11 | | 11 |
| Twelfth Night | 26.9.2001 | 6 | | 6 |
| The Country | 5.11.2002 | 13 | | 13 |
| Total 2004 | | 411 | 9 | 420 |

2.2.3. Opera

| 34 titles in 2004 | Premiere | At the National Theatre | At other theatres | Total |
|---|------------|-------------------------|-------------------|------------|
| Adriana Lecouvreur | 23.9.2004 | 3 | | 3 |
| Carmen | 15.3.1999 | 6 | | 6 |
| Coronide / Torso | 5.12.2004 | 1 | | 1 |
| The Devil and Kate | 21.9.2003 | 13 | | 13 |
| The Devil's Wall | 20.12.2001 | 3 | | 3 |
| Don Giovanni | 10.10.2002 | 32 | | 32 |
| The Heart of Ilsea | 29.6.2004 | 1 | | 1 |
| Jenůfa | 13.4.1997 | 3 | | 3 |
| The Magic Flute | 13.2.2001 | 26 | | 26 |
| <i>La Belle et La Bête</i> | 28.8.2003 | 11 | | 11 |
| La Bohème | 16.1.1992 | 6 | | 6 |
| La Traviata | 21.2.1998 | 10 | | 10 |
| Le nozze di Figaro | 9.2.2002 | 21 | | 21 |
| Libuše | 11.5.1995 | 2 | | 2 |
| Macbeth | 26.6.2002 | 3 | | 3 |
| Mácha's Diary | 1.5.2003 | 8 | | 8 |
| Man and Boy: Dada | 4.12.2004 | 3 | | 3 |
| MrTVÁ? | 17.10.2004 | 1 | | 1 |
| Mysterium fidei | 27.3.2004 | 1 | | 1 |
| Nagano | 8.4.2004 | 6 | 1 | 7 |
| Yta Innocens | 1.2.2004 | 1 | | 1 |
| Orlando Furioso - selections | 28.8.2004 | 1 | 1 | |
| Fate - concert version | 19.4.2002 | 1 | | 1 |
| Krapp's Last Tape* | 16.10.2003 | 3 | | 3 |
| The Bartered Bride | 12.11.2004 | 6 | | 6 |
| The Bartered Bride | 5.6.1999 | 6 | | 6 |
| The Cunning Little Vixen | 19.12.2002 | 7 | | 7 |
| Requiem | 4.3.2004 | 10 | | 10 |
| Rigoletto | 20.12.1995 | 6 | | 6 |
| Rusalka | 2.10.1998 | 10 | | 10 |
| Saxons in Bohemia | 16.5.2004 | 1 | | 1 |
| Tosca | 25.11.2000 | 8 | | 8 |
| Vanda | 9.5.2004 | 4 | 1 | 5 |
| The Excursions of Mr. Brouček | 20.12.2003 | 7 | 2 | 9 |
| A Report for Academy / Bertram and Mescalinda | 28.11.2002 | 6 | | 6 |
| Total 2004 | | 235 | 6 | 241 |

* joint project of the Opera and Drama Ensembles

2. ARTISTIC ACTIVITIES

2.3. TOURS OF ARTISTIC ENSEMBLES

2.3.1. Ballet

Domestic:

3. 2. 2004

An Evening of Dance for the Janáček Festival, Brno

As is traditional, the National Theatre Ballet was invited to the Janáček Festival in Brno. The evening included choreography by Jiří Kylián (Sinfonietta, Return to the Strange Land) and Petr Zuska (Sonata).

The Mahen Theatre, Brno

20.12. 2004

Petr Malásek: Lucrezia Borgia

Janáček Theatre, Brno

Foreign:

24. 2. 2004

An Evening of Jiří Kylián

Sinfonietta, Return to the Strange Land, Stamping Ground

Teatro Sociale, Trento (Italy)

3. 7. 2004

Gala Evening as part of the Nervi Festival in Genoa

This concert was dedicated to all countries entering the EU. Tereza Podařilová - first soloist of the National Theatre Ballet, Alexander Katsapov - first soloist of the National Theatre Ballet, Jurij Slipič, Nikola Márová, Jiří Kodým and Pavel Pišan represented the Czech Republic with the choreography of Jiří Kylián (Return to the Strange Land).

2.3.2. Drama

Domestic:

30. 4. 2004

Vladislav Vančura: Markéta Lazarová

National Theatre Brno, Trialog Festival 2004

15.5.2004

Caryl Churchill: Top Girls

City Theatre of Zlín, festival Setkání 2004 Stretnutie

15.9.2004

Molière: The Miser

J. K. Tyl Theatre Plzeň, festival Divadlo 2004

Foreign:

4. 4. 2004

Peter Turrini: Finished, Done!

Hungary, Gadonyi Géza Színház, Eger

15. and 16.10.2004

Molière: The Miser

Slovakia, State Theatre, Košice

2. ARTISTIC ACTIVITIES

6.11.2004

Ladislav Stroupežnický: Our Uppish and Defiant Fellows

Slovakia, Hviezdoslav Theatre, Bratislava

7.11.2004

William Shakespeare: Coriolanus

Slovakia, Hviezdoslav Theatre, Bratislava

30.11.2004

Anonymus: The Persecution and Torture of Dr. Šalda

Slovakia, Hviezdoslav Theatre, Bratislava

2.3.3. Opera

Domestic:

29.1.2004

Leoš Janáček: The Excursions of Mr. Brouček

National Theatre Brno - at the Janáček Festival, Brno

31.1.2004

Leoš Janáček: Fate

National Theatre Brno - at the Janáček Festival, Brno (concert performance)

28.8. 2004

Antonio Vivaldi: Orlando Furioso - selections

Gardens of the Valtice Chateau

Foreign:

1.6.2004

Antonín Dvořák: Vanda

Austria, Grosser Saal des Musikvereines, Vienna (concert performance)

8.6. 2004

Leoš Janáček: The Excursions of Mr. Brouček

Slovakia, Slovak National Theatre, Bratislava - at the International Festival of Musical Theatre

9.6. 2004

Martin Smolka: Nagano

Slovakia, Slovak National Theatre, Bratislava - at the International Festival of Musical Theatre

2.4. AWARDS

BALLET:

Nominations and prizes awarded in 2004:

Tereza Podařilová (first soloist of the National Theatre Ballet)

Thalie Prize 2003 for the role of Kate in The Taming of the Shrew

Alexander Katsapov (first soloist of the National Theatre Ballet)

First prize in the Philip Morris Ballet Flower Award 2003 for the Best Performance by a Male Ballet dancer, classical dance.

2. ARTISTIC ACTIVITIES

Nominations and prizes for performances in 2004:

Zuzana Susová (first soloist of the National Theatre Ballet)
Thalie Prize 2004 for the title role in Giselle

Michal Štípa
Thalie Prize 2004 for the role of Albert in Giselle

Nikola Márová
nomination for the Thalie Prize 2004 for the role of Myrtha in Giselle

DRAMA:

Nominations and prizes awarded in 2004:

Michal Dočekal (Artistic Director, National Theatre Drama)
Prize of the Foundation for Czech Literature - for Project "Bouda" (The Shed) during 2003
International Ennius Flaian Award 2003 (for artistic contribution to drama at the National Theatre and an open approach to European influences)

Boris Rösner
Theatre News Prize and Sazka Prize in the category of Best Performance by a Male Actor for the role of Harpagon in The Miser

Michal Slaný
nomination for the Thálie 2003 for the role of Ray in the production Some Voices

Richard Krajčo
nomination for the Alfréd Radok Prize 2003 for the title role in Hamlet-machine [part of Project "Bouda" (The Shed)]

National Theatre Drama Ensemble
nomination for the Alfréd Radok Prize 2003 in the category of Theatre of the Year

Sarah Kane: 4.48 Psychosis
nomination for the Alfréd Radok Prize 2003 in the category of Production of the Year

Martin Chocholoušek
nomination for the Alfréd Radok Prize 2003 in the category of Set Design of the Year for Romeo and Juliet

Daniel Fikejz
nomination for the Alfréd Radok Prize 2003 in the category of Music of the Year for scenic music composed for Romeo and Juliet

Nominations and awards for performances during 2004:

Boris Rösner
Thalie Prize 2004 and Alfréd Radok Prize 2004 for the role of Harpagon in The Miser

Magdaléna Borová
Alfréd Radok Prize 2004 in the category of Talent of the Year

Jitka Smutná
nomination for the Thalie Prize 2004 for the role of the Cashier in Black Milk

David Marek
nomination for the Alfréd Radok Prize 2004 in the category of Set Design of the Year, The Miser

2. ARTISTIC ACTIVITIES

OPERA:

Nominations and prizes awarded in 2004:

Yvona Škvárová

Thalie Prize 2003 for the role of Marylin Klinghoffer in The Death of Klinghoffer

Jan Vacík

Thalie Prize 2003 for the role of Matěj Brouček in The Excursions of Mr. Brouček

Antonín Švorc

Thalie Prize 2003 for lifetime achievement in the field of opera

La Belle et la Bête

Alfréd Radok Prize 2003 in the category of Set Design of the Year

The Death of Klinghoffer

Opera production of the year in the Theatre News survey

The Death of Klinghoffer

Nomination for the Alfréd Radok Prize 2003 in the category of Production of the Year

Daniel Dvořák

Nomination for the Alfréd Radok Prize 2003 in the category of Set Design of the Year for The Death of Klinghoffer

Nominations and awards for performances in 2004:

Martin Smolka/Jaroslav Dušek: Nagano

Alfréd Radok Prize 2004 in the category Production of the Year

Martin Smolka

Nomination for the Alfréd Radok Prize 2004 in the category Musical Composition of the Year for the opera Nagano

2.5. INCREASING ATTENDANCE AND AUDIENCE DIVERSITY

2.5.1. Promoting attendance

All three National Theatre ensembles do their best to achieve maximum attendance for each production, whether through scheduling decisions, engaging interesting guest performers and collaborators, or through targeted advertising. Audience care is an important element and we attempt to bring the viewer closer to the work of the ensemble and the individual productions through discussions and other opportunities to meet the actors. The National Theatre Ballet collaborates with the Club of Friends of the Ballet, which in addition to other activities sponsors visits to rehearsals or meetings with the soloists. The Club of Friends of the Opera has been active for a long time and also contributes to popularizing opera and making it accessible to a wide audience.

The ensembles are working to open new clubs for the audience, reaching out to various target groups with the aim of raising awareness of the National Theatre among the public and its non-traditional aspects. The repertoire includes projects that reflect modern artistic trends, cross-genre productions, unusual musical productions of classic works, etc. The effort to promote a new generation of theatre-goers is also crucial, and involves work with and for children.

BALLET:

Programs for children and youth

The National Theatre Ballet has decided to bring the repertoire and art of dance as a whole to children and young audiences. This tendency is an effort to create the next generation of audiences who will be interested in ballet and dance. Collaboration with the Prague Dance Conservatoire of Capital City Prague has been important; their students have performed with the National Theatre Ballet in independent performances and gained valuable experience. As part of the evening Lucky Seven / Concerto in A minor / Bolero, Petr Zuska created

2. ARTISTIC ACTIVITIES

choreography "made to measure" for the students of the Prague Dance Conservatoire to Ravel's Bolero.

National Theatre Ballet Master and choreographer Jan Kodet created a piece for students of the Prague Dance Conservatoire, Conversations with Frida, which was presented as part of the graduation performances at the Estates Theatre. The emotional fate of Mexican painter Frida Kahlo was captured in dance.

Thanks to regular cooperation between the National Theatre and the Palatajkov company there was a benefit performance for children from orphanages and socially excluded families. On 25 September 2004 the 10th such performance took place - the new production of the romantic ballet Giselle.

The National Theatre Ballet includes the Children's Ballet Studio, where children encounter the world of ballet and learn about this genre.

DRAMA:

Project "Bouda II" (The Shed II)

In June 2004 the National Theatre Drama continued its successful Project "Bouda" (The Shed) from last year and in a non-traditional structure on the plaza in front of the National Theatre presented the world premiere of a play by the Slovak author V. Klimáček, Hypermarket, directed by Michal Dočekal.

Literary Salon at the Kolowrat Theatre

Last year the Literary Salon series at the Kolowrat intensively focused on open readings of new drama, and National Theatre actors read texts never before staged in Czech. On 13 February 2004 a play by the Macedonian dramatist Jugoslav Petrovsky, Porcelain Vase, was read. On 23 February 2004, a play by Nobel Prize winner Günter Grass, The Plebeians Try to Revolt. 31 March 2004 saw a poetic struggle about football, May Peace Remain With Our Team! On 6 March and 1 April 2004 a play by National Theatre Drama Ensemble member Oldřich Vlček, The Art of Making Love, subtitled Hide and Seek. 24 April 2004 saw readings of Introducing Mother or How Hard it is to be a Mother, and 6 May 2004 the "criminal comedy" by Pavel Landovský, This Time We'll Get Rich (Protentokrát zbohatnem).

13 years of the Kolowrat Theatre

On 7 December 2004 an exhibit opened on the second floor of the Kolowrat Palace entitled "Big Stars in a Small Space, or, 13 Years of the Kolowrat Theatre". Part of the opening was an acoustic concert by Richard Krajčo and the group The Ecstasy of Saint Theresa and the one-act play The Murderess from the production of Mitrerr's Visiting Hours, which was the first play ever produced at the Kolowrat Theatre in 1991. First and second-year students of the College of Publicity contributed to preparing the exhibit, intended to attract the younger generation of theatre-goers to the Kolowrat; this was supported by a month-long visual ad campaign "at eye-level".

Readings of Italian plays at the Kolowrat Theatre

The National Theatre, in collaboration with the Vinohrady Theatre and the Italian Theatre Institute ETI, and with the support of the Italian Cultural Institute, staged readings of plays by contemporary Italian dramatists as part of the project "Italy in Prague - Theatrical Journey 2004". Praguers had the opportunity to see I Married You for Entertainment, a comedy by Natalie Ginzburg at the Kolowrat on 11 December 2004, and on 12 December 2004 the one-act play Oberon by dramatist Ugo Chiti. Lucie Bělohorská was the guest director.

Forms of Contemporary Drama

The National Theatre Drama continued its project Forms of Contemporary Drama in 2004, which included Czech and world premieres of contemporary plays at the National Theatre such as Churchill's Top Girls, Havel's Temptation, and Project "Bouda II" (The Shed II) - Klimáček's Hypermarket. The media partner of this project was Czech Television, which broadcast advertisements for all the premieres on both its channels.

OPERA:

The National Theatre Opera is continuing the trends begun by the new management which took over in 2002. It offers a broad range of performances including all of the significant operas from the classical through the contemporary musical theatre eras. The Opera performs works already considered classics abroad (Francesco Cilea - Adriana Lecouvreur) and world-renowned works in unusual productions (e.g. Giuseppe Verdi's Requiem as a theatrical performance), as well as lesser-known operas of the most significant Czech composers (Antonín Dvořák - Vanda) or new commissions (Martin Smolka: Nagano).

Collaboration with significant musical personalities promotes attendance (conductors Sir Charles Mackerras, Leopold Hager, Jiří Kout, Gerd Albrecht - Vanda; directors, e.g., Ondřej Havelka - Nagano; singers - Olga Romanko, Eva Urbanová and Oleg Kulko,

2. ARTISTIC ACTIVITIES

Anja Silja and Štefan Margita, Ann Murray) and interesting co-productions with international theatres (Theater Erfurt, Badisches Staats-theater in Karlsruhe). The Opera also successfully continues in projects already underway: the Czech Triptych, Minimalism in Opera, Pounding on the Iron Curtain.

The National Theatre Opera supports the Children's Opera of Prague, which promotes interest in opera among children, whether as performers or as audience members.

OPEN ARMS

22. - 25.3. in the National Theatre and the Estates Theatre.

The National Theatre has also prepared a special project devoted directly to minority groups and their art. The first year of the festival Open Arms offered productions by theatre and music groups for whom access to the premiere stage in the country was once an impossible dream. Successful performances included Pantomime of the Deaf S. I. by the Bohnice Theatre Company; The Cracow Klezmer Band; and Romany musicians Věra Bílá and Kale. These ensembles were given the opportunity to present their work in unusual genres at the National Theatre and to open the National Theatre to new audiences.

Among the other new programs which drew the attention of musical audience were:

An Anniversary Concert to Mark Mozart's Birthday

Talich Chamber Orchestra, M. Nostitz Quartet, Marcis Kulis, Michiyo Keiko

27.1. in the Estates Theatre

Advent Concerts

Karel Stecker: Czech Carols

Jakub Jan Ryba: Nightingale, Lovely Bird; Czech Christmas Mass

28.11., 5.12., 12.12., 19.12. in the National Theatre

2.5.2. Marketing

In 2004 the National Theatre continued its successful media campaign "The National Theatre is Burning Again!" which was very well received and understood by the public. The aim of this second phase was to complete this idea not just in the artistic sense, but also from the point of view of marketing and new approaches to the general public. This area includes a broad range of activities, from organizing the ticket sales system to communication with the media and presentation of the National Theatre.

Ticket Subscriptions

A significant innovation for subscribers was making it possible for them to purchase tickets five months in advance as opposed to only one month in advance. This measure, which met with an unambiguously positive reaction from the public, also fulfils the function of reliable "market research" and makes it possible for the National Theatre to react flexibly to audience interest when scheduling the repertoire.

Another success increasing the ease with which audiences can purchase tickets was the simplification of their reservation by Internet. The quality of customer service was also improved by introducing the option to pick up tickets at more than one hundred locations throughout the entire country.

Media Communications and Advertising

The National Theatre is continuing its strategy of informing the public about its productions and artists through all available media in an effort to familiarize the broader public with events at the National Theatre.

This effort can be seen not only in the widespread advertising of the repertoire, which was expanded to include new elements and advertising methods, but also in the successful monthly magazine of the National Theatre.

Significant expansion occurred in cooperation with other theatres and with all Czech media outlets, from public broadcasters to commercial television and radio. Collaboration with internet servers focused on culture was also significantly increased; of the many presentations about the National Theatre, on-line discussions and other online contributions we must mention the successful event "A Day With the National Theatre" on the server Scena.cz at the end of March and beginning of April 2004. A special department was created to promote the growth in media coverage, the National Theatre Media Service, which covers communication with representatives of the media and coordinates the activities of the individual ensembles in the interests of a unified presentation of the National Theatre as a whole.

National Theatre for children

The efforts of the individual ensembles to attract young audiences resulted in a new program covering all the National Theatre's activities.

2. ARTISTIC ACTIVITIES

In addition to our usual family discounts and productions intended for children, a new publishing line of "fairytales" for children was issued. This series is graphically and textually adapted for children and familiarizes children with the plots of the individual performances and motivates them to attend the theatre. The introductory title was *The Nutcracker - A Christmas Carol*.

2.5.3. Price policy for specific audience groups

Youth discounts

To support the promotion of interest in the theatre among young people, a discount system has been implemented within the framework of the Youth Card program, the Young Audiences Club, and for ISIC, ITIC, and GO 25 cardholders. 20-50 % discounts are offered to students and school groups; prices are graduated according to group size and seating category.

Discounts for the disabled

All disabled theatre-goers are provided with special attention ranging from the reservation of special seating to courteous assistance from theatre personnel, elevator access, etc. Wheelchair access remains an issue due to difficulties in altering the architecture of this historic building. Holders of the ZTP and ZTP-P cards issued by the Czech health care system and those accompanying them are provided with a 50% discount.

Other discounts

War veterans are also provided with discounts. The National Theatre is continually seeking ways to accommodate the needs of all kinds of viewers. Seniors and other socially disadvantaged groups are given discounts of up to 50 % off for productions where low turnout is expected. The National Theatre collaborates with many institutions and businesses and offers them the opportunity to purchase reduced tickets for their employees as well as group discounts.

2.6. SIGNIFICANT EVENTS AND GUESTS

2.6.1. Significant events

European Evening at the National Theatre

Concert in honour of the Czech Republic's entry to the EU

Zdeněk Mácal, Oliver Dohnányi, Agnes Baltsa, Gabriela Beňačková, Héléne Bernardy, Giuseppe Giacomini, Ludovít Ludha, Sami Luttinen, Štefan Margita, Laura Nykänen, Václav Kuneš, Tereza Podařilová, Michal Štípa, members of the National Theatre Ballet, Drama Ensemble and Opera.

30.4. in the National Theatre

Awards Ceremony, Thalie Prize 2003

27.3. in the National Theatre

Mastercard Awards - Bank of the Year 2004

19.10. in the Estates Theatre

(Coincidentally, the National Theatre's general partner, Komerční banka a.s., was the recipient of this award.)

2.6.2. Guest Performers

BALLET:

Bayerisches Staatsballett München

Brahms-Schönberg Quartett / Svadebka / The Second Detail

For the first time in the history of the Czech Republic, the famous Bayerisches Staatsballett München (Bavarian State Ballet of Munich), Artistic Director Ivan Liška, was welcomed in Prague. Within the framework of the Czech Republic's entry into the EU, this project became a sort of start for future collaboration between the ballet ensembles of both companies and between the National Theatre and the Bavarian State Opera as the premiere theatres of the Czech Republic and Germany.

19th and 20th May in the National Theatre

2. ARTISTIC ACTIVITIES

Eifman Ballet

La Giselle Rouge

The hosting of this famous ballet ensemble occurred as part of the Days of Russian Culture in Prague.

19.10. and 20.10. in the National Theatre

Slovak National Theatre Ballet Bratislava

Rasputin (original ballet by choreographer Ján Ďurovčík, composer Henrich Lešek and set designer Boris Kudlička)

7.11. in the National Theatre

DRAMA:

Slovak National Theatre Drama Ensemble Bratislava

Oscar Wilde: An Ideal Husband

13.3. in the Estates Theatre

Božena Slančíková-Timrava: Enormous Luck

14.3. in the Estates Theatre

Astorka Korzo '90 / Združenie Metamorfózy / British Council

Neil LaBute: Bash - A Play for the Final Days

27.5., 28. 5. in the Kolowrat Theatre

Cheek by Jowl

William Shakespeare: Othello

23.9. in the Estates Theatre

Teatro di Roma

Emperor Hadrian's Memoire

20.11. in the Estates Theatre

FESTIVAL OF GERMAN THEATRE

Burgtheater Wien

Elfriede Jelinek: Das Werk (The Work)

31.10. in the National Theatre

Berliner Ensemble

Gotthold Efraim Lessing: The Jews

7.11. in the Estates Theatre

OPERA:

Combattimento Consort Amsterdam

G. F. Händel: Agrippina

25.10. in the Estates Theatre

2.6.3. Concerts and other programs

Prague Children's Opera

A Little Mozart

18.1., 2.5., 26.9. in the Kolowrat Theatre

Hans Krása / Bohuslav Martinů: Brundibár / Opening the Well

21.2., 27.3. in the Kolowrat Theatre

World With Balloons

17.10. in the Estates Theatre

2. ARTISTIC ACTIVITIES

Divadlo Semafor

Yesterday Evening through the Morning Post

19.1., 28.1., 15.2., 22.2., 29.2., 13.3., 21.3., 4.4., 25.4., 16.5. in the Kolowrat Theatre

Hana Hegerová in concert

26.3. in the National Theatre

Easter Concert

Johann Sebastian Bach: The Passion of St. John

Musica Florea, Prague Chamber Choir, Prague Children's Opera, Marek Štryncł, Lubomír Mátl, Milan Malý, Ludmila Vernerová, Jana Sýkorová, Tomáš Černý, Jaroslav Březina, Ki-Hyun Park, Roman Vocel

9.4. in the Estates Theatre

Prague Dance Conservatory

Graduation Performance

16.6., 17.6. in the Estates Theatre

Chorea Bohemica

Christmas with Chorea (Christmas Carols and Stories)

18.12. and 19.12. in the Estates Theatre

2.7. SIGNIFICANT PROJECTS

2.7.1. Exhibitions

AT THE HISTORIC BUILDING OF THE NATIONAL THEATRE:

Lobbies of the 1st and 2nd Balcony:

Shakespeare's Historical Dramas at the National Theatre

(exhibition for the premiere of Coriolanus)

Prepared by the National Theatre Drama

Curator: Miloš Dvořák

Expert assistance: Michal Dočekal

29.1. - 1.4.

Obsession with the Ballerina

Exhibition of paintings and drawings by Jan Kunovský, akadematical artist, inspired by the National Theatre's Terpsychore (for the premiere of Giselle)

Prepared by the National Theatre Ballet

Artist: akad. mal. Jan Kunovský

Curators: akad. mal. Jan Kunovský and Helena Bartlová

1.4. - 3.5.

Exhibition of the photographs of Irena Vodáková from rehearsals for the opera La Belle et la Bête

(on the occasion of its reprise)

Prepared by the National Theatre Opera

Artist and curator: Irena Vodáková

14.6. - 9.7.

Theatre in the photographs of Václav Chochola

Prepared by the National Theatre Production Department

Curators: Blanka Chocholová, Milan Kreuzzieger

12.9. - 6.12.

2. ARTISTIC ACTIVITIES

DARIA - Theatre and Motherhood

Photographs by Daria Klimentová, prima ballerina of the English National Theatre
(for the premiere of the ballet The Nutcracker - A Christmas Carol)

Prepared by: Jan Kunovský, academic artist and Helena Bartlová

Artist: Daria Klimentová

10.12. 2004 - 8.3. 2005

Foyer of the 1st Gallery:

Hanuš Thein, Man and Artist (1904-1974)

(for the 100th anniversary of his birth)

Prepared by the National Theatre Opera

Artist and curator: MgA. Jan Panenka, Mgr. Taťána Součková

8.2. - 16.6.

Ladislav Stroupežnický at the National Theatre

(exhibition for the premiere of Naši furianti - Our Uppish and Defiant Fellows)

Prepared by the National Theatre Drama

Artist and curator: Miloš Dvořák with the assistance of the National Theatre Archive

17.6. 2004 - 7.1.2005

THE ESTATES THEATRE:

Mozart Salon:

The Tradition of Molière in the National Theatre

(exhibition for the premiere of The Miser)

Prepared by the National Theatre Drama

Artist and curator: Miloš Dvořák with the assistance of the National Theatre Archive

15.1. - 7.4.

Václav Holzknecht (1904-1988)

(on the occasion of the 100th anniversary of his birth)

Prepared by the National Theatre Opera

Artist and Curator: MgA. Jan Panenka

8.4. - 8.6.

Meisterstück

Exhibits of photographs by Roman Sejkot (for the premiere of the ballet Family Album)

Prepared by the National Theatre Ballet

Artist: Roman Sejkot

Curators: Roman Sejkot and Helena Bartlová

10.6. - 10. 9.

Sklenářová-Malá, teacher, and her pupil Nasková

(on the occasion of the 160th and 120th anniversaries of these artists)

Prepared by the National Theatre Drama

Artist and curator: Miloš Dvořák with the assistance of the National Theatre Archive

28.11. 2004 - 29.1.2005

2. ARTISTIC ACTIVITIES

Nostitz Salon:

The Nostitz Family in the Czech Lands

Remembering a significant noble family
Prepared by the National Theatre Production Department
Conceived and designed by: PhDr. Petr Mašek
Curator: Milan Kreuzzieger, Ph. D.
opening 27.1.

THE KOLOWRAT PALACE:

The Kolowrat Salon

Universe in Motion

Exhibition on the occasion of the 100th anniversary of the birth of director Jiří Frejka
Prepared by the National Theatre Production Department
Artist: PhDr. Ladislava Petišková
Curator: Milan Kreuzzieger, Ph. D.
6.4. - 7.9.

A side event to this exhibition was a one-day conference sponsored by the Theatre Studies Company and the National Theatre on Fridays 16.4. in the Kolowrat Salon.

The exhibit was then loaned to the Municipal Museum of Pacov, where it was on display from 14.11. to 31.12.

The 2002-3 Theatrical Season in the photographs of Bohdan Holomíček

photographs from backstage of the National Theatre
Prepared by the National Theatre Production Department
Artist: Bohdan Holomíček
Curator: Milan Kreuzzieger, Ph. D.
14.9. - 1.11.

The exhibition was connected with the publication of a book of the same name by the National Theatre in collaboration with the Gallery publishing house.

The Bartered Bride Through Time

Prepared by the National Theatre Production Department and the National Theatre Opera
Artist: MgA. Jan Panenka, Mgr. Taťána Součková
Curator: Milan Kreuzzieger, Ph. D.
10.11. 2004 to 16.1. 2005

Exhibition on the occasion of a new production of The Bartered Bride and issuing of the publication by Jan Panenka and Taťána Součková, "The Bartered Bride on the Stages of the Prozatímní Theatre building and National Theatre", published by the National Theatre in collaboration with the Gallery publishing house

Foyer on the 2nd Floor:

Luba Skořepová - 55 years at the National Theatre

(on the occasion of her benefit performance of A Life Spent Sleeping)
Prepared by the National Theatre Drama
Artist and curator: Miloš Dvořák with the assistance of Madame Skořepová and the National Theatre Archive
18.10. 2003 - 12.3. 2004

Miroslav Doležal at the National Theatre

(exhibition on the occasion of a significant anniversary of his birth)
Prepared by the National Theatre Drama
Artist and curator: Miloš Dvořák with the assistance of Mr. Doležal and the National Theatre Archive
15.3. 2004 - 2.12. 2004

2. ARTISTIC ACTIVITIES

Big Stars in a Small Space

(exhibition for the 13th anniversary of the Kolowrat Theatre)

Prepared by the National Theatre Drama

Artists and curators: Kateřina Ondroušková, Marta Ljubková and the first and second-year students of the High School of Publicity in Prague

7.12. 2004 - 14.4. 2005

Other:

Eva Urbanová in the title roles of famous operas

Komerční banka, Václavské nám. 42, Prague

Exhibition of costumes from the National Theatre

Exhibition production: Barbora Rappaport (for Komerční banka) and Aleš Frýba (for the National Theatre)

Assistants: Jana Burianová and Helena Krausová

30.11. 2004 - 15.1. 2005 (29.11. 2004 - grand opening)

This exhibit was a continuation of the exhibit Costumes from the National Theatre which was held in late 2003 and early 2004. The National Theatre and its general partner, Komerční banka are publicizing their collaboration and close relationship by starting this new tradition. The exhibit, the opening of which was attended by Eva Urbanová, once again turned the spaces of the bank into something special and displayed the excellent quality of the National Theatre's costume production.

2.7.2. Publications

LIBRARY OF THE NATIONAL THEATRE OPERA

In 2004 the National Theatre Opera started a new series which intends to at least partially supplement the insufficient activity of Czech publishers in the field of musical theatre and introduce publications which document either individual productions or the opera work of certain personalities, contribute to the discussion of contemporary musical theatre, etc.

Publication 1

Kráska a zvíře / La Belle et la Bête

This book contains black and white art photographs by Irena Vodáková from backstage of the successful production of Glass's opera as conceived by the brothers Petr and Matěj Forman. In 160 pages you can live through the story of the demanding preparations for the opera and see what took place backstage there. The book also includes colour photographs by František Ortmann from the opera in performance, Jan Pištěk's costume design sketches, and drawings by set design artists, whose work was awarded the prestigious Alfréd Radok Prize. Price: CZK 299, 160 pages, 300 black and white and colour photographs, issued in June 2004.

Publication 2

Pavel Petráňek: The Opera Creations of Rudolf Karel

The book contains assembled materials on Karel's operas, including extensive reviews from the press of the time his works were first staged; the librettos of his operas *The Heart of Iseia*, *Death of the Godfather* and *The Three Hairs of Uncle Know-it-all*; and many never-before published personal photographs and snapshots from performances. The book was published on the occasion of the concert performance of Karel's opera *Iseia's Heart* as part of the cycle *Czech Triptych II. - Theresienstadt*. Price: CZK 170, 288 pages, black and white photographs, issued in June 2004

Publication 3

Helena Spurná (Editor): Musical Theatre as a Challenge (Interdisciplinary Study)

This book presents a collection of 22 studies of disappearing or less familiar topics in the history and theory of musical theatre. This work opens up the basic question of the methodology of musical theatre research, as well as familiarizing the reader with new, untraditional perspectives on this field. The individual studies were written by authors from various fields, and the individual subjects are addressed not only from the perspective of musicology and theatre studies, but also literary studies, political science, or sociology. Price: CZK 290, 500 pages, black and white photographs, English summary, issued in August 2004.

2. ARTISTIC ACTIVITIES

Publication 4

Jan Panenka - Taťána Součková: The Bartered Bride on the Stages of the Prozatímní Theatre building and National Theatre

A rich collection of images documenting individual productions of this opera from its premiere in 1866 up to today. Using a popular instructional material format, the book follows the development of set design, costume and make-up for these productions, as well as the development of theatrical photography. The commentary accompanying the 580 chronologically organized images provides information about the artists, directors and singers; the social and political changes and Czech society can also be seen against a background of how the arts themselves developed. The authors discovered many completely unknown coloured photographs from the time of the Temporary Theatre, and for the first time ever have described in detail the fate of the outdoor theatre in the Šárka nature preserve in 1913, including the discovery of unique colour slides of the theatre. They also discovered new documents on the performances of *The Bartered Bride* during the second half of the 19th century and documents on the intervention of totalitarian rule into productions of the opera post-1948. Price: CZK 700, 218 pages, 600 colour and black and white photographs, English summary, issued in November 2004.

Publication 5

Pavel Petránek - Milan Černý: The theatre of Daniel Dvořák & Jiří Nekvasil

Publication on the occasion of the 15th anniversary of the collaboration of Daniel Dvořák and Jiří Nekvasil, providing detailed commentary to a photographic record of all their joint opera productions. The majority of the productions are completed by a general introduction by the authors followed by notes by the producers. An important source for the creations of Nekvasil and Dvořák is their original scripts for the projects *Opera Furore* and *Opera Mozart*, which are included here. The individual chapters include an overview of the performers in all the various productions. The book also includes the set and costume design sketches of Daniel Dvořák. Photographs also familiarize the reader with other independent productions Daniel Dvořák and Jiří Nekvasil. The book concludes with their CVs and a summary of their works to date. Price: CZK 690, 320 pages, 1000 colour and black and white photographs, Czech and English, issued in December 2004.

AUDIO RECORDINGS FROM PREMIERES:

The National Theatre Opera is continuing with its series of CD recordings of new productions. The recordings are not for sale but are only for documentary, promotion and other non-commercial purposes. The National Theatre has thus become the largest Czech publisher of opera recordings. The recordings can be studied at the National Theatre archive and in larger libraries and capture the unique performances of the foremost Czech and international singers and conductors. In 2004 the following complete operas were issued: Antonín Dvořák: **The Devil and Kate** (2 CD), Leoš Janáček: **The Excursions of Mr. Brouček** (2 CD), Martin Smolka: **Nagano** (2 CD), Tomáš Hanzlík: **Yta innocens** (1 CD).

Opera selections: Hans W. Koch - Zdeněk Plachý - Jiří Šimáček: **Aria for the Debt**, Karel Škarka: **Don Juan in Hell**, Markéta Dvořáková: **Opera Giraffe**, Miloš Štědroň jun.: **The Human Tragicomedy**, Marek Keprt: **Blumfeld**, Michael Keprt: **The Banks of the Ganges** (1 CD).

PHOTODOCUMENTATION OF THE NATIONAL THEATRE SEASON

In 2002, after the new management of the National Theatre took over, the tradition of documenting the individual seasons was introduced. The management has contacted several famous theatrical photographers and entrusted them with documenting events at the theatre throughout the season. Bohdan Holomíček was the first to create a collection of documentary photographs for the 2002-2003 season. After the exhibition at the Kolowrat Salon, a monograph of 100 photographs in book form was published and simultaneously deposited in the National Theatre Archive. Viktor Kronbauer followed in his tracks, creating a collection of photographs capturing the 2003-2004 season, which will also be followed by a monograph. For the 2004-2005 season this activity has been entrusted to Karel Cudlín.

2.7.3. Cultural heritage

RESTORATION OF ARTISTIC WORKS

In 2004 the restoration of the last two sculptures from the sculptural group *Apollo and Muses* by Bohuslav Schnirch, which stands in the attic of the National Theatre, was completed. The restoration was conducted progressively in the period since the year 2000. The restoration procedure ensued from the binding declaration of Prague City Council, and during the course of works the process was consulted with an expert from the National Monuments Institute in Prague, PhDr. V. Nejedlý. Works were conducted again this year from June to September, under supervision and abiding by all technological procedures. The sculptures were restored by the academic sculptor M. Blažek in co-operation with Mgr. D. Talavera, M.A. and Mgr. I. Kalina, M.A.. The restoration work took place in co-operation with the Civic Forum Foundation and thanks to the sponsorship assistance of the Unilever company.

2. ARTISTIC ACTIVITIES

During the off-season four of the oil tempera wall paintings by F. Ženíšek and M. Aleš - "Life", "Myth", "History" and "Song of Heroes" in the foyer of the National Theatre were also restored by the artists' association of T. Záhoř, academical artist, artist T. Berger, and artist R. Stirber.

Akad. mal. T. Berger restored a painting by F. Muzika, "Still Life" (oil) from 1927.

ADDITIONS TO THE COLLECTION IN 2004

This year the sculptural portrait gallery was enriched by two new casts of busts. In collaboration with the director Martin Otava, a bust was cast of the opera singer Zdeněk Otava (1902 - 1980) by sculptor Karel Otáhal. The casting was financed by the grandson of the singer, who donated the bust to the National Theatre. Another sculpture which enriched the National Theatre's collection was a bronze casting of a bust of Josef Svoboda, a set designer of international significance. Irena Sedlecká-Belsky created the sculpture while the subject was still alive and provided her work for free. Both busts will be placed in the historical building of the National Theatre during the first half of 2005.

Additions to the archive

Bohdan Holomíček - 2002-3 photographer. Collection of documentary photographs of the 2002-3 theatrical season.

Theatrical texts - handwritten, personal texts by E. Vojan on Goethe's *Faust*, role: Mephistopheles, 1906 or 1910; A. S. Suvorin: Taťána Repinová, 1898 - role: Peter I. Sabinin

Josef Svoboda, *The Comedian*, 1957 - drafts of scenes for Act 1

Karel Vaca, *Girl from the City of Thebes*, 1967 - draft set design, draft drop scene, draft for the poster of *Maryša*, 1980 - collection of 29 costume designs - sketches.

Eduard Tomek - Šípková Růženka, 1948 - 4 set designs, Jubileum of F. A. Šuberta, 1949 - draft set design for the gala evening, *Wedding Scenes*, 1950 - draft set design, *Swan Lake* 1951 - 6 set designs, *Don Juan*, 1952 - 2 set designs, *The Pied Piper of Hamelin*, 1952 - 2 set designs, *Dalibor*, 1958 - 4 set designs

Gifts

Hanuš Thein's photo album - photographs from his roles from the start of the 1920s until 1938, donated by Ing. Hanuš Thein, including photographs dedicated Hanuš Thein - A. Sedláčková, V. Talich, J. Krombholc, V + W, and Ostrčil with Thein.

Photographs from operas - 1940s and 1950s - photos by Heinrich, Svoboda - 60 copies donated by Markéta Staňková.

2.7.4. Digitalization of the archive

In January 2004 the first phase of digitalizing the National Theatre archive was completed. The first phase involved transferring to electronic form of all premieres of the National Theatre from 1883-2003, including details of all performers and alternate versions. This database was opened to the public through the National Theatre web page. The second phase of this project is now underway, digitalizing the daily repertoire of the National Theatre since 1883. By the end of 2004, the "daily files" from 1883 - 1900 will have been digitalized.

In September 2004 the third phase was also begun, which is the time-demanding process of scanning images, storing them in the National Theatre electronic archive, and presenting them on the web page.

3. FINANCES

3.1. FINANCIAL STATEMENT

Total expenditures of the National Theatre for its primary and business activities for the year 2004 were CZK 670,592.95 thousand. Overall incomes were CZK 899,511.97 thousand. 2004 closed with an overall profit of CZK 228,919.02 thousand.

Theatrical activities

Total expenditures of the National Theatre for its primary activities for the year 2004 were CZK 661,006.12 thousand and incomes were CZK 888,240.13 thousand. 2004 closed with an overall profit of CZK 227,234.01 thousand for primary activities.

The profits from the primary activities were affected by the accounting undertaken on the basis of the Czech Finance Ministry Decree No. 549/2004 Coll., modifying Decree No. 505/2002 Coll., as amended. Pursuant to this newly valid legal regulation, the National Theatre reduced its capital reproduction fund by CZK 208,348.68 thousand due to financially unsecured amortizations from previous years (between 1995 and 2002). In accordance with the Finance Ministry Decree, the appropriate amount was accounted for as income. Without this accounting operation, the profit from our primary activities for 2004 would have been CZK 18,885.33 thousand.

Business activities

Total expenditures for business activities in 2004 were CZK 9,586.83 thousand and incomes were CZK 11,271.84 thousand.

The business activities of the National Theatre thus generated a profit in 2004 of CZK 1,685.01 thousand.

This positive economic result made it possible to cover 92 % of the losses caused by the 2002 floods. As of 31.12.2004, these losses were worth CZK 1,831.596 thousand; after reconciling them with the profits in the financial statement for 2004, the losses are now worth only CZK 146,60 thousand.

3.1.1. Factors influencing National Theatre finances in the year 2004

Many factors contributed to the positive economic results of the National Theatre, primarily the following:

- the above-mentioned accounting operation reducing the capital reproduction fund
- incomes as a result of advertising, gifts, and other fundraising
- significant support of the Czech Ministry of Culture for selected cultural projects
- ongoing measures by National Theatre management to maximally economize and efficiently use all resources allocated to purchases, services, personnel, etc.
- a one-time infusion in the amount of CZK 15,533.04 thousand into the National Theatre budget as the result of court-ordered interest on default and the payment of court costs connected to pursuing defaulters through the courts
- increased incomes from National Theatre productions, which achieved significantly higher results than anticipated for both ticket sales and other sales.

3. FINANCES

3.1.2. Profit and loss statement

MUZO Praha, s.r.o. - PC financial reporting JASU

Date printed: 16/01/2005

Appendix no. 2 to Decree no. 505/2002 Coll.,
as amended, effective for the organizational units
of the state, state funds, territorial and municipal
units and subsidized organizations.

PROFIT AND LOSS STATEMENT (in thousands of CZK to two decimals)

Tax Id No. 00023337

compiled as of 31.12.2004

OKEC: 000092

Name of the organization: National Theatre




Registered office: Ostrovní 1, Praha 1

Legal form: subsidized organization

| Account Item | Number | Primary activity | Business activity | |
|-------------------------------|--------|------------------|-------------------|----------|
| 501 materials | 1 | 39,930.13 | 958.51 | |
| 502 energy | 2 | 28,249.70 | 993.10 | |
| 503 unstockables | 3 | | | |
| 504 sold goods | 4 | 3,173.95 | | |
| 511 maintenance | 5 | 16,599.78 | 700.11 | |
| 512 travel | 6 | 3,977.35 | | |
| 513 representation | 7 | 1,256.84 | | |
| 518 services | 8 | 129,096.67 | 1,226.27 | |
| 521 salaries | 9 | 245,709.73 | 1,519.59 | |
| 524 social security | 10 | 85,653.72 | 530.19 | |
| 525 retirement | 11 | | | |
| 527 social costs (req.) | 12 | 5,110.58 | 30.39 | |
| 528 social costs (other) | 13 | 1,495.87 | 4.56 | |
| 531 highway tax | 14 | | | |
| 532 property tax | 15 | 27.20 | | |
| 538 other taxes/fees | 16 | 187.02 | | |
| 541 contractual fines | 17 | | | |
| 542 other fines | 18 | 2.81 | | |
| 543 amortization | 19 | 1,526.43 | | |
| 544 interest | 20 | 33.94 | | |
| 545 exchange rate loss | 21 | 145.24 | | |
| 546 gifts | 22 | | | |
| 548 damages | 23 | 434.75 | | |
| 549 other costs | 24 | 15 086.55 | 125.37 | |
| 551 asset amortization | 25 | 70 974.57 | 3,498.74 | |
| 552 sales of assets | 26 | 12 265.50 | | |
| 553 sales of stocks | 27 | | | |
| 554 sales of material | 28 | 67.79 | | |
| 556 legally required reserves | 29 | | | |
| 559 legally required items | 30 | | | |
| Total costs items | 1-30 | 31 | 661,006.12 | 9,586.83 |

3. FINANCES

| Account Item | | Number | Primary activity | Business activity |
|---------------------------|------------------------|--------|------------------|-------------------|
| 601 | own incomes | 32 | 798.85 | |
| 602 | sales of services | 33 | 120,817.65 | 11,255.63 |
| 604 | sales of goods | 34 | 4,466.83 | |
| 611 | uncompleted | 35 | | |
| 612 | half-finished | 36 | | |
| 613 | stock | 37 | | |
| 614 | livestock | 38 | | |
| 621 | materials capitalized. | 39 | 60.58 | |
| 622 | in-house services | 40 | | |
| 623 | intangible capitaliz. | 41 | | |
| 624 | tangible capitaliz. | 42 | 18,911.65 | |
| 641 | contractual fines | 43 | 14,288.50 | |
| 642 | other fines | 44 | | |
| 643 | payments, amort. | 45 | 0.06 | |
| 644 | interest | 46 | 2,213.77 | |
| 645 | exchange rate gains | 47 | 23.83 | |
| 648 | clearing account | 48 | 6,917.98 | |
| 649 | other incomes | 49 | 272,489.95 | 16.21 |
| 651 | sale of assets | 50 | 325.17 | |
| 652 | asset income | 51 | | |
| 653 | sale of stocks | 52 | | |
| 654 | sale of materials | 54 | | |
| 656 | clearing of reserves | 55 | | |
| 659 | clearing of items | 56 | | |
| 691 | subsidies | 57 | 446,925.31 | |
| Total incomes items 32-57 | | 58 | 888,240.13 | 11,271.84 |
| Pre-tax (diff. 31 and 58) | | 59 | 227,234.01 | 1,685.01 |
| 591 | income tax | 60 | | |
| 595 | deductions | 61 | | |
| After taxes items 59-61 | | 62 | 227,234.01 | 1,685.01 |

| | | | |
|--------------------------|---|---|---|
| Sent on 17.1.2005 | Stamp:  | Signature of authorized person: ak. arch. Daniel Dvořák  | Signature of compiler: Ing. Jaroslav Dvořák  |
| Compiled on 16.1.2005 | Telephone: 224 901 368 | | |

3. FINANCES

3.1.3. Income from operations

Primary activities

The reported results for 2004, a total of CZK 227,234.01 thousand covered the losses from previous years, a total of CZK 214,682.73 thousand, and also makes it possible to realize additional contributions to the National Theatre fund in the amount of CZK 12,551.28 thousand. As of the day the financial statement for 2004 was issued, the National Theatre proposed to the Czech Ministry of Culture, the establishers of the National Theatre, for their approval that the assets be distributed as follows : 25% into the capital reproduction fund, 65% into the reserves, 10% into the compensation fund.

Business activities

The profit from the business activities in the amount of CZK 1,685.01 thousand is allocated in full to compensating the losses from past years. The remaining losses are worth CZK 146.60 thousand.

3.2. ADDITIONAL DATA

3.2.1. Funds unused

As of closing, the National Theatre reported a reserve fund of CZK 9,000 thousand. These are monetary gifts provided at the close of 2004 which are tied to realizing the cultural activities of the National Theatre and will be added to the 2005 budget.

3.2.2. Advances

The extent of reported advances is minimal in comparison to the annual turnaround and is necessary for ensuring the proper operation of the organization at the start of the year .

| Operations advances | Purpose | in CZK |
|--------------------------------|--|---------------------|
| xxx | electricity | 1.557.580,00 |
| xxx | gas | 1.503.000,00 |
| xxx | water | 310.740,00 |
| xxx | heating | 120.178,00 |
| xxx | electricity | 21.439,20 |
| xxx | debt recovery | 21.000,00 |
| xxx | SMS | 500,00 |
| xxx | preparing the evacuation plans | 10.000,00 |
| xxx | interior design | 13.500,00 |
| xxx | exhibition figures - returnable security deposit | 50.000,00 |
| xxx | travel trade fair xxx | 107.720,00 |
| xxx | pre-paid subscriptions xxx | 2.590,00 |
| xxx | pre-paid subscriptions xxx | 250,00 |
| xxx | pre-paid subscriptions 2005 xxx | 1.866,67 |
| xxx | pre-paid subscriptions 2005 xxx | 18.000,00 |
| xxx | pre-paid subscriptions 1 -6/2005 xxx | 4.818,00 |
| xxx | pre-paid subscriptions 2005 xxx | 732,00 |
| xxx | pre-paid subscriptions 2005 xxx | 200,00 |
| Total | | 3.744.113,87 |
| Advances for investment | | in CZK |
| xxx | harp purchase | 675.000,00 |

xxx - due to contractual obligations the National Theatre does not publicize individual vendors or service providers

3. FINANCES

3.2.3. Expenses for international business trips and tours

As in previous years, during 2004 the National Theatre focused a great deal of attention on acquiring new cultural contacts and expending existing ones in awareness of the fact that 2004 was a milestone in international relations given the entry of the Czech Republic to the EU.

Individual business travel

One of the goals of individual international business trips was initiating and maintaining artistic contacts. Specific negotiations were held with performers, conductors, directors and other creative personalities, as well as with representatives of European theatres when preparing co-productions. The aim of these trips was also to participate in meetings of creative associations, national symposia and conferences (e.g., Opera Europa, the European Network of Ateliers Jeune Theatre, etc.).

An important success in this area was a unique project in bilingual theatre between the National Theatre Drama Ensemble and one of the most significant Italian Theatres, Teatro di Roma. The exchange resulted in hosting performances of a play by A. Bassetti, *Sellers of Souls*, which was presented in a single evening in both Czech and Italian, first in Rome and then in Prague.

Among the significant international activities we should also name the ongoing presentation of the National Theatre at international travel trade fairs and similar events in the field of culture. The presentation of the National Theatre in Prague organized with the support of the Czech Ministry of Culture, the Czech Embassy and the Czech Cultural Center in Paris was a success. Important contacts were established and plans for further collaboration were outlined.

Technical tours of theatres where the National Theatre ensembles were featured as guest artists were also necessary.

Costs for the individual business trips in 2004 came to a total of CZK 1,265,272 and will probably rise in the years to come, since the National Theatre considers international activities a priority.

International Tours

The National Theatre ensembles realized a total of eight international tours which always enriched the artistic experience of the ensembles, provided them the opportunity to compare their work with that of ensembles elsewhere, and inspired future collaboration. The National Theatre considers the traditional guest hosting of the Slovak National Theatre Bratislava's Drama and Opera to be a great advantage, especially since the effort to maintain continuity of information exchange between the two theatres and their audiences was expanded in 2004 to include the Ballets of both theatres.

Accounting of international tours

| Ensemble | Dates | Place | Production | Number of performances |
|---------------|--------------------|--|--|------------------------|
| Ballet | 22.2. - 25.2 | Italy Trento | Return to the Strange Land Stamping Ground, Sinfonietta | 1 |
| | 26.10.- 28.10. | Slovakia Slovak National Theatre Bratislava | Songs of the Earth | 1 |
| Drama | 3.4.- 5.4. | Hungary Eger | Finished, Done! | 1 |
| | 6.11. - 8.11. | Slovakia Slovak National Theatre Bratislava | Naši furianti (Our Uppish and Defiant Fellows), Coriolanus | 2 |
| | 15.10. - 16.10. | Slovenia Košice | The Miser | 2 |
| | 29.11.03 - 1.12.04 | Slovakia Slovak National Theatre Bratislava | The Persecution and Torture of Dr. Šalda | 2 |
| Opera | 31.5. - 1.6. | Austria Wien | Vanda | 1 |
| | 7.6. - 10.6. | Slovenia Slovak National Theatre Bratislava | The Excursions of Mr. Brouček | 2 |
| Total | | Costs | Incomes | Balance |
| In CZK | | 2,608,380.88 | 1,865,217.90 | - 743,162.90 |

Due to contractual obligations, the National Theatre does not publish the costs and incomes from individual tours.

3. FINANCES

In addition to artistic significance, international tours are also economically beneficial to the ensembles, with the exception of performances at the Slovak National Theatre in Bratislava, where an appropriate economic model has yet to be found without the traditional support of the Czech Ministry of Culture. The costs of these guest performances are a financial drain on the other artistic activities of the ensembles.

3.2.4. Extra-budgetary sources, EC assistance programs

In the year 2004 the National Theatre received no extra-budgetary sources of funding and no funding from any EC assistance programs.

3.3. STATE SUBSIDIES

3.3.1. Comparison of the amount of funds provided by state (actual disbursements)

| Year | in thousands of CZK | | | | |
|--|---------------------|----------------|----------------|----------------|----------------|
| | 2000 | 2001 | 2002 | 2003 | 2004 |
| Adjusted contribution | 320,679 | 275.360 | 350.170 | 372.268 | 446.925 |
| Increase for offsets from rentals | 22,500 | 7.451 | 0 | 0 | 0 |
| Increase for offsets from amortization | 34.279 | 0 | 36.700 | 35.272 | 53.125 |
| Increase for offsets from sales | | | | | |
| Cleared contribution amount | 263.900 | 267.900 | 313.470 | 336.996 | 364.816 |

The increase in contributions in 2004 as compared to 2003 by the amount of CZK 27,820 thousand was allocated for raising salaries in connection with the Government directions on salary for state employees effective 1.1. 2004 (the total amount, including taxes, was CZK 13,329 thousand, i.e., 48.2% of the total increase) and also to cover specific events (cultural activities, the effects of the VAT law, and activities within the framework of the ISPROFIN program).

3. FINANCES

3.3.2. Adjusted expenditures, fulfilment of mandatory indicators

Budget measures

The National Theatre budget was adjusted during 2004 by a total of 12 measures outlined below.

| Budget measure | | Adjustment / Purpose | in thousands CZK |
|---|--|--|------------------|
| State approved contribution | | | 423.798 |
| 1 | Increased allocations for operations | Czech Music 2004 | 8.000 |
| 2 | Increased allocations for operations | payment of compensation (digitalization of the archive) | 82 |
| | Breakdown | increase in salaries | 60 |
| | | increase in social security | 21 |
| | | increase in social costs | 1 |
| 3 | Increased allocations for operations | honorarium for Charles Marowitz | 600 |
| 4 | Increased allocations for operations | covering of personnel costs | 9.590 |
| | Breakdown | increase in salaries | 7.000 |
| | | increase in social security | 2.450 |
| | | contribution to the FKSP | 140 |
| 5 | Increased allocations for operations | European Evening | 2.318 |
| 6 | Increased allocations for operations | restoration work - the Church of St. Anna (Program ISPROFIN) non-investment costs | 1.500 |
| 7 | Increased investment* | acquisition of units for digitalization of the archive | 1.400 |
| | | | -1.400 |
| 8. | Increased non-investment | assets reconstruction of the cladding rail on the historical building of the National Theatre | 1.860 |
| | Increased investment* | modernization of the surface of the stage of the historical building of the National Theatre | 200 |
| | | | -200 |
| 9 | Increased allocations | for operations partial coverage of costs for the change in VAT rates | 1.320 |
| 10 | Increased allocations | for operations cultural activities | 694 |
| | Breakdown | European Evening | 100 |
| | | accommodation for Teatro di Roma | 130 |
| | | accommodation for Cheek by Jowl | 374 |
| | | hosting CC Amsterdam | 90 |
| 11 | Increased allocations | for operations personnel costs | 3.739 |
| | Breakdown | employee salaries | 2.728 |
| | | social security | 710 |
| | | health insurance | 246 |
| | | contribution to FKSP | 55 |
| 12 | Transfer of funds from OON to salaries | OON | -500 |
| | | salaries | 500 |
| Adjusted state contribution to operations overall (budget) | | | 453.501 |

*) increases in investments resulting from measure no. 7 and part of measure no. 8 were not realized and these funds were transferred to the reserve fund of the Czech Ministry of Culture designated for the National Theatre in 2005.

All budgetary measures were realized in full in accordance with their stated purposes and the instructions of management, with the exception of no. 7 and part of no. 8.

3. FINANCES

Changes in the relationship to the state budget without taking budgetary measures

The actual contribution to operations was reduced at the instruction of the Czech Ministry of Culture to CZK 6,575.69 thousand, of which we drew on only CZK 446,925.31 thousand.

The reason was that the revolving stage in Český Krumlov was no longer National Theatre property as of 30.6.2004 (lowering the costs of the National Theatre by the amount of the depreciation of the revolving stage for the second half of 2004, i.e., by CZK 5,714.5 thousand). Contrary to the budget, the sale of the apartment units at Záběhlice brought CZK 861.2 thousand less than expected (lowering the costs of the National Theatre by the depreciation of the difference between the planned income from the sale and the actual income).

At the instructions of the Czech Ministry of Culture, the National Theatre subsequently reduced its withdrawals from the budget for operational costs. This reduction has not been carried out by the budget measure.

Asset transfers from the amortizations and deductibles from the sale of the apartment units at Záběhlice were prescribed by the ND in the amount of CZK 59,701 thousand. The actual amount of these deductibles was also reduced as per Czech Ministry of Culture instruction for the reasons given above by the amount of CZK 6,575.69 thousand and therefore came to CZK 53,125.31 thousand.

Also this solution has not been carried out by the Czech Ministry of Culture budget measure.

Asset transfers from the income from the sale of state property (the apartment units at Záběhlice) were prescribed in the amount of CZK 28,954 thousand, and the transfer to the national budget was undertaken according to the actual incomes, CZK 28,984.11 thousand.

During 2004 the National Theatre therefore fulfilled mandatory financial indicators in all of the above-mentioned areas: incomes, withdrawal of contributions for operations, asset transfers from amortizations, and asset transfers from the sale of state property.

3.3.3. State funds drawn during the course of the year

| Time period | Q1 | Q2 | Q3 | Q4 |
|-----------------------------------|--------|---------|--------|-------------|
| Withdrawals in thousands of CZKs. | 95.600 | 134.900 | 85.318 | 131.107.311 |
| Withdrawals in % | 21.39% | 30.18% | 19,09% | 29.34% |

Operational funds were withdrawn uniformly during the year. At the end of Q2, pursuant to an agreement with the Czech Ministry of Culture, funds for advances on salary for July 2004 were withdrawn early due to the restricted incomes of the summer operations. This fact was adjusted for by reducing the operational funds drawn during Q3.

3.4. STAFF AND SALARY EXPENDITURES

During 2004 the National Theatre employed an average of 1,137 employees in 1,093.6 full-time positions. The average number of full-time positions was 1,093.64, of which 10.1 positions were in business activities such as the parking lot, etc. Compared to the limit established for the year 2004 of 1,125 full-time positions, the average number of full-time positions was lower than the limit by 31.36 positions.

The limit of the funds for employee salaries for primary activities was CZK 243,288 thousand and was drawn in full. The extent to which OON was drawn on (the limit was set at CZK 2,496 thousand) was CZK 2,422 thousand, i.e., 97.03%. This means this mandatory indicator of the budget was fulfilled.

The average salary of a National Theatre employee in 2004 was CZK 18,711, 9.2 % higher than in 2003. This was largely due to the legal changes in the salary schedule for state-funded employees valid as of 1.1.2004 and the related adjustments in the limit on the funds made available for National Theatre employees by the Czech Ministry of Culture.

Limits on the funds for salaries, including all other personnel costs, were therefore fulfilled as a mandatory indicator of the National Theatre budget.

3. FINANCES

3.4.1. Average number of employees per individual category

| Category | Per capita | Full-time position |
|---|-------------|--------------------|
| Artists | 418 | 409,81 |
| Actors | 52 | 50,45 |
| Dancers | 71 | 69,73 |
| Singers | 100 | 99,94 |
| Musicians | 127 | 124 |
| Other artistic personnel | 68 | 65,69 |
| Technical and Service Units | | |
| Artistic-Technical personnel | 296 | 295,79 |
| Other personnel | 255 | 252,34 |
| Administration including advertising | 168 | 135,7 |
| Total | 1137 | 1093,64 |

3.4.2. Average number of employees per organizational structure

| Sections | Per capita | Full-time position |
|--------------------------------|-------------|--------------------|
| Office of the Director | 29 | 27,59 |
| Opera | 285 | 280,76 |
| Drama Ensemble | 77 | 74,07 |
| Ballet | 80 | 76,22 |
| Chief Accountant | 19 | 19,3 |
| Business and Advertising | 93 | 63,77 |
| Studios and workshops | 164 | 162,24 |
| National Theatre Operations | 208 | 210,51 |
| Estates Theatre Operations 182 | 179,18 | |
| Total | 1137 | 1093,64 |

3.4.3. Average number of management and other employees

| Function | Per capita | Full-time position |
|----------------------------|-------------|--------------------|
| Intendant | 1 | 1 |
| Administrative Director | 1 | 1 |
| Artistic Director | 3 | 3 |
| Section managers | 6 | 6 |
| Department managers | 48 | 48 |
| Other managers | 113 | 113 |
| Total management employees | 172 | 172 |
| Other employees | 965 | 921,64 |
| Total | 1137 | 1093,64 |

Staff and salary expenditures
in organization run according to Law No. 143/1992 Coll., n salaries

| | Approved budget na rok 2004 | | | | Adjusted budget 2004 | | | | Actual outlays 2004 | | | | Extra budgetary sources | Remainder | | | | |
|---|--|--|--|--------------------------|-----------------------|--|--|--|---------------------------|-------------------------|--|---|------------------------------------|--|-----------------------|-------------------|---------------------------------|-------------|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | | | 13 | 14 | 15 | 16 |
| | Limit of funds for salaries and other payments for work performed in thousand of CZK | Other payments for work performed in thousand of CZK | Limit of funds for salaries in thousand of CZK | Limit of number of staff | Salary average in CZK | Limit of funds for salaries and other payments for work performed in thousand of CZK | Other payments for work performed in thousand of CZK | Limit of funds for salaries in thousand of CZK | Limit of average of staff | Salary performed in CZK | Funds for salaries and other payments for work performed in thousand CZK | Other payments for work performed in thousand CZK | Funds for salaries in thousand CZK | Average calculation of the number of staff | Average salary in CZK | Compensation fund | Other extra-budgetary resources | as of 31/12 |
| I. State organizational units, total | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| breakdown: research and development | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| breakdown: a) total state administration | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| breakdown: research and development | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| breakdown: bodies of state administration | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Individual organizational units of the state - state administration | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Individual SOBCPO | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| b) other state organization units | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| II. Subsidized organizations, total | 235996 | 2996 | 233000 | 1125 | 17259 | 245794 | 2496 | 243288 | 1125 | 18021 | 245710 | 2422 | 243288 | 1084 | 18703 | 0 | 0 | 0 |
| breakdown: research and development | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| breakdown: state administration | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Centrally managed CSS' 80% | 235996 | 2996 | 233000 | 1125 | 17259 | 245794 | 2496 | 243288 | 1125 | 18021 | 245710 | 2422 | 243288 | 1084 | 18703 | 0 | 0 | 0 |
| III. Centrally managed health facilities financed by health insurance funds | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| IV. Subsidized organizations compensating per Law No. 1/92. | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Notes:

Amounts listed in thousands of CZK to two decimal points.
Limits on the number of employees, average number of full-time positions, and the average salaries are rounded off (i.e., they do not show decimal points).
The data for the approved budget, adjusted budget and actual expenditures must correspond to Table No. 1 - Balance of state budget incomes and expenditures and Table No. 2 - Fulfillment of mandatory indicators of the state budget, both for 2004.
Columns 16 and 17 show the extra-budgetary sources drawn on during 2004.
For subsidized organizations, salaries are shown in the columns for salaries and other payments for work performed, and other personnel costs are shown in the column for other payments.
The line "state administration" is to be completed only by the Ministry of Trade and Industry (for the Czech Meteorological Institute).
In parts III and IV there should be informational data corresponding to the headings.
SOPCO is the acronym for administrative organizational units of defence, security, customs, and legal protection, and similar individual organizational units of the state administration.
II. Subsidized organizations include organizations compensating their employees per Law No. 143/1992 Coll. and financed from the state budget.

Prepared by: A. Velkiovská,
tel. 224 901 218
(surname, phone number, signature)



Audited by: J. Dvořák,
tel. 224 901 388
(surname, phone number, signature)



Date: 31/1/2005



3. FINANCES

3.4.4. Staff and salary expenditures - statement

3. FINANCES

3.5. AUDITING

3.5.1. External auditing

June 2004, Labour Office of the Capital City of Prague, Prague 2 branch Labour Law Regulations Compliance

Through this audit it was discovered that a violation of § 20a of Law No. 143/1992 Coll., as amended, on payment and compensation in state-funded and other organizations, had been committed. When changing the amount of salaries, the employees were not advised of their new salaries by the date that they took effect. The delay in publishing the new payment schedule was caused by the administrative demands of applying Government Decree No. 330/2003 Coll. to the conditions of the National Theatre. Under no circumstances did this result in any injury to any employee and there were no sanctions imposed by the Labour Office.

Another discovery was the incorrect salary classification of members of the Opera. However, the original opinion of the Labour Office regarding the incorrect classification of members of the Opera into the 10th tariff class was later revised within the framework of measures accepted by the National Theatre. The National Theatre partially re-evaluated the job descriptions of several members of the ensemble and reclassified them in the 11th tariff class.

3.5.2. Internal auditing

Management audit

Within the framework of the ongoing and final management audits the area of the limits established for individual ensembles and departments were audited in the areas of purchases, services, personnel costs and the achievement of predicted incomes.

On the basis of these audits the necessary measures were taken during the course of the year to ensure the efficiency of expenditures.

Internal audit

In the first quarter of 2004 the position of Internal Auditor of the National Theatre was established. 2004 was devoted to creating this department, including it in the National Theatre organizational structures and preparing job descriptions and the auditing activity itself. The Internal Audit Department also performed the following:

an audit of the accounting statements of the National Theatre for 2003 with the conclusion that the accounting statement had been performed in accordance with Law No. 563/1991 Coll., on accounting, and Decree No. 505/2002, Coll.

an audit of the sample signatures and authorization to represent the National Theatre; the minor deficiencies discovered were resolved.

3.6. EVALUATION OF NATIONAL THEATRE FINANCES 2004

The year 2004 was very demanding both in terms of economics and of operations. Preparation of the budget itself was complicated given the planned sale of the apartment complexes in Záběhlce and the transfer of the revolving stage in Český Krumlov, which significantly influenced the issue of the state contribution to the operations and related withdrawals from the state budget.

At the start of the year the National Theatre had to financially and organizationally handle the increase in salary tariffs, re-evaluate the budget for salaries and adjust the structure of the individual payment items.

This was followed by the amending of the Law on Value Added Tax, the application of which increased demands on administration and also resulted in a significant change in the individual economic activities of the National Theatre and its contractual relationships with other entities. The new legislation not only led to increased costs, but also introduced the significant risk that real incomes would decline. Thanks to the timely reaction and expert preparations of the employees responsible, this risk had a minimum impact.

The stabilized development of costs and incomes overall made it possible for the National Theatre to achieve a high rate of profitability, which at the end of the year made it possible to cover the accumulated losses of previous years. The National Theatre thus achieved the prerequisites for it to be able to use the profit for financially demanding projects during 2005.

4. PRODUCTION STATEMENT

4.1. NUMBER OF PERFORMANCES

| 2004 | At the National Theatre | Hosted in CZ | Hosted abroad | Total |
|-------------------|-------------------------|--------------|---------------|------------|
| Ballet | 95 | 2 | 2 | 99 |
| Drama | 411 | 3 | 6 | 420 |
| Opera* | 235 | 3 | 3 | 241 |
| Other** | 23 | | | 23 |
| Total | 764 | 8 | 11 | 783 |
| 2003 | | | | |
| Ballet | 97 | 1 | 6 | 104 |
| Drama | 458 | 3 | 4 | 465 |
| Opera | 235 | 1 | 12 | 248 |
| Other** | 10 | | | 10 |
| Total | 800 | 6 | 22 | 827 |
| Difference | -36 | 3 | -11 | -44 |

4.2. TOURS

| 2004 | Tours in the Czech Republic | Performances | Tours abroad | Performances |
|-------------------|-----------------------------|--------------|--------------|--------------|
| Ballet | 2 | 2 | 2 | 2 |
| Drama | 3 | 3 | 4 | 6 |
| Opera | 1 | 3 | 2 | 3 |
| Total | 6 | 8 | 8 | 11 |
| 2003 | | | | |
| Ballet | 1 | 1 | 2 | 6 |
| Drama | 3 | 3 | 2 | 4 |
| Opera | 1 | 1 | 2 | 12 |
| Total | 5 | 5 | 6 | 22 |
| Difference | 1 | 3 | 2 | -11 |

4.3. ATTENDANCE

| 2004 | Performances at the National Theatre | Available tickets | Audience National Theatre | Attendance % | Total sales thousands CZK |
|-------------------|--------------------------------------|-------------------|---------------------------|--------------|---------------------------|
| Ballet | 95 | 86.895 | 65.792 | 75,71 | 16.271 |
| Drama | 411 | 229.526 | 156.271 | 68,08 | 28.165 |
| Opera* | 235 | 189.497 | 145.660 | 76,87 | 54.505 |
| Other** | 23 | 18.694 | 14.595 | 78,07 | 2.434 |
| Total | 764 | 524.612 | 382.318 | 72,88 | 101.375 |
| 2003 | | | | | |
| Ballet | 97 | 90.249 | 66.030 | 73,16 | 14.974 |
| Drama | 458 | 246.326 | 171.971 | 69,81 | 31.028 |
| Opera | 235 | 188.549 | 139.683 | 74,08 | 51.830 |
| Other** | 10 | 6.096 | 3.965 | 65,04 | 630 |
| Total | 800 | 531.220 | 381.649 | 71,84 | 98.462 |
| Difference | -36 | -6.608 | 669 | 1,03 | 2.913 |

* Krapp's Last Tape - a joint project of the Opera and Drama Ensemble, is listed as an opera in the statistics

** other events produced by the National Theatre (concerts, hosting) have been newly included in the statistics

5. SPONSORS AND PARTNERS

Sponsors of the National Theatre

| | |
|--|---|
| Komerční banka, a.s. | - general partner of the National Theatre |
| AutoCont CZ, a.s. | - partner of the National Theatre |
| Škoda Auto, a.s. | - partner of the National Theatre |
| Coca Cola Beverages Česká republika., s.r.o. | - partner of the National Theatre Drama |
| Plzeňský Prazdroj, a.s. | - partner of the National Theatre Opera |

Partners of National Theatre projects

| | |
|--|---|
| ABL, a.s. | - support for the EU concert and project "Bouda II" (Shed II) |
| AutoCont CZ, a.s. | - support for the EU concert |
| Botas, producer of sports and hockey equipment | - support of opera presentation: Nagano |
| British Council | - support of drama presentation: Top Girls and hosting Cheek by Jowl |
| Czech Music 2004 | - support of opera presentations: Nagano, The Bartered Bride, Vanda and The Heart of Isea, and support for the publication The Bartered Bride on the Stages of the Prozatímní Theatre building and National Theatre 1866-2004 |
| Czech Television | - support for the project Forms of Contemporary Drama |
| Czech Literary Fund | - support for the publication The Bartered Bride on the Stages of the Prozatímní Theatre building and National Theatre 1866-2004 |
| Český Telecom, a.s. | - support for the EU concert |
| Henkel ČR, s.r.o. | - support of ballet performance: The Nutcracker - A Christmas Carol |
| Musical Foundation OSA | - support of opera presentation: MrTVÁ ? |
| Italian Cultural Center | - support for the project Italy in Prague - Theatrical Journeys 2004 (Readings of Italian texts at the Kolowrat Theatre) |
| Jan Becher - Karlovarská Becherovka, a.s. | - support of drama presentation: Project "Bouda II" (The Shed II) |
| Lucite int. Trading Ltd | - support of drama presentation: Project "Bouda II" (The Shed II) |
| MARSH, s.r.o. | - support of drama presentation: Temptation |
| Czech Ministry of Culture | - support for hosting Cheek by Jowl and support for the publication The Bartered Bride on the Stages of the Prozatímní Theatre building and National Theatre 1866-2004 |
| Czech Ministry of Education, Youth and Physical Development (Fund for High School Development) | - support for the publication Musical Theatre as a Challenge |
| Foundation of the Czech Musical Fund | - support of opera presentation: MrTVÁ? and support for the publication Musical Theatre as a Challenge and support for the publication The Bartered Bride on the Stages of the Contemporary Theatre building and National Theatre 1866-2004 |
| Leoš Janáček Foundation | - support of opera presentation: MrTVÁ? |
| Gallery Publishing House | - co-publisher of the publication The Bartered Bride on the Stages of the Prozatímní Theatre building and National Theatre 1866-2004 |
| National Museum in Prague | - support for the publication The Bartered Bride on the Stages of the Prozatímní Theatre building and National Theatre 1866-2004 |
| Pietro Filipi | - support of drama presentation: Project "Bouda II" (The Shed II) |
| Philips Morris ČR, a.s. | - support for the EU concert and ballet performance Giselle |
| Plzeňský Prazdroj, a.s. | - support of opera presentations: Nagano and The Bartered Bride |
| Austrian Cultural Forum in Prague | - support of opera presentation: Mysterium fidei |
| Austrian Business Center in Brno | - support of opera presentation: Mysterium fidei |
| Skanska CZ, a.s. | - support of drama presentation: Project "Bouda II" (The Shed II) |
| Synot Lotto, a.s. | - support of opera presentation: Orgando Furioso |
| TOP HOTEL Praha, s.r.o. | - support of drama presentation: Top Girls |
| Royal Netherlands Embassy | - support of drama presentation: Eldorado |
| German Embassy | - support of drama presentation: Eldorado |
| Embassy of the USA | - support of drama presentation: Temptation |

5. SPONSORS AND PARTNERS

Donors to the National Theatre

MARSH, s.r.o.
Foundation children-culture-sport
Management of the Airline Services of the Czech Republic, s.p.
Synot Lotto, a.s.
The family of František Tomáš Kolowrat-Krakovský
Martin Otava

Auspices

BALLET:

Family Album

Under the auspices of the Royal Netherlands Embassy

Bayerisches Staatsballett München

Co-produced with the Czech-German Fund for the Future and SABONGUI Production, with the sponsorship of Pavel Dostál, Czech Culture Minister; Dr. Thomas Goppel, Bavarian State Minister for Science, Research and the Arts; Dr. jur. Ralf Dreyer, Ambassador of the European Commission to the Czech Republic

La Giselle Rouge - Eifman Balet

Co-produced with the TVEL company and the Albert Sarfati arts agency

Rasputin

Under the auspices of the J. E. Ladislav Ballek, Ambassador of the Slovak Republic in Prague

DRAMA:

Project “Bouda II“ (The Shed II)

Under the auspices of the Ambassador of the Slovak Republic in Prague, Ladislav Ballek and the Mayor of Prague 1, Vladimír Vihan

OPERA:

Mysterium fidei (Pounding on the Iron Curtain)

Under the auspices of the Czech Culture Minister Pavel Dostál, Austrian Chancellor Dr. Wolfgang Schüssel and the Archbishop of Prague, Cardinal Miloslav Vlk

6. INTENDANT OF THE NATIONAL THEATRE - EVALUATION FOR 2004

2004 brought many remarkable theatrical and other events, which I believe once again multiplied the occasions and reasons for audiences to visit the National Theatre.

The ensembles prepared 26 premieres (10 drama productions, 3 ballets, 13 operas) and played 760 performances (420 dramas, 99 ballets, 241 operas). All of the important economic and operational indicators can be considered satisfactory. Attendance and ticket sales are growing and I must say that we are intentionally "putting the brakes on" this steep rise in interest by presenting a demanding artistic program, especially by presenting productions which are important and beneficial from various points of view, but which have a lesser potential to attract audiences. As in past years, we tried during 2004 to present the broadest possible repertoire to meet the most diverse expectations.

The primary task of the entire artistic management remains balancing the mission of the National Theatre with the economic aspects of the times. The repertoire of all three ensembles now contains a diverse range of productions, from classics (e.g., *The Nutcracker*, *The School for Scandal*, *Adriana Lecouvreur*) to completely contemporary, experimental pieces (*Family Album*, *Hypermarket*, *Nagano*). I believe that the breadth of our artistic efforts is well illustrated by the original contribution of the Opera Ensemble to the Year of Czech Music 2004 (*Antonín Dvořák - Vanda*, *Martin Smolka - Nagano* and a new production of *The Bartered Bride*).

Another proof of the success of the productions and especially of the National Theatre artists has once again been a series of nominations for awards and awards won. I especially consider the awards earned by individual performers to be proof of the significantly improving level of performances in all three ensembles.

In addition to our primary activities, we also developed several other related, auxiliary projects. We collaborated with several festivals, prepared a series of concerts and events such as, for example, *Open Embrace*, a festival dedicated to minorities, or the summer ballet course of the prima ballerina of the English National Ballet, *Daria Klimentová*. I also consider our international collaborations to have been important. In addition to hosting several significant European ensembles on our stages (e.g., *Eifman Ballet*, *Cheek by Jowl*, *Teatro di Roma*) our performance of *Dvořák's Vanda* at the prestigious *Musikverein* in Vienna was a highlight. The growing number of international co-productions in which we are involved is also pleasing. Last but not least, our extensive expert publications are worth mentioning.

In addition to our artistic objectives, we are also devoting attention to the economics, technical preparedness and operational needs of the National Theatre. The positive economic tendencies resulted in an excellent profit for the National Theatre for 2004. In addition to cost-cutting measures and increasing of incomes, a record number of partners, sponsors and patrons contributed to the National Theatre, who deserve thanks for their continually generous support.

2004 can be considered as satisfactory. We performed a partial reorganization of the operations apparatus so that it could better meet the needs of the ensembles and new activities of the National Theatre. We continue to carefully observe this area and we are ready to intervene further into the structure of the service units and accommodate their activities to the new requirements.

All three ensembles fulfilled their basic tasks in the artistic sphere and, together with the other departments, in the economic sphere as well. The year 2004 closed successfully and I am happy to say that we have a good starting position for the future.

Intendant of the National Theatre, akad. arch. Daniel Dvořák, would like to especially thank the following:

Pavel Dostál, Czech Culture Minister

Ing. Zdeněk Novák, Deputy Culture Minister

Blanka Čermáková, Director of the Department of Art and Libraries of the Czech Ministry of Culture

Alexis Juan, Chairman of the Board and General Director of Komerční banka, a.s.

Detlef Wittig - Chairman of the Board of Directors of ŠkodaAuto a.s.

Dr.hc. Ing. Vratislav Kulhánek, Chairman of the Supervisory Board of Škoda Auto a.s.

RNDr. Martin Grigar, General Director of AutoCont CZ, a.s.

Mike Short, General Director of Plzeňský Prazdroj, a.s.

Ing. Tomáš Kadlec, General Director of Coca-Cola Beverages Česká republika, spol. s.r.o.

Petr Mikoška, Executive Director and Chairman of the Board of Synot Lotto a.s.

Ing. Zdeněk Burda, General Director and Chairman of the Board of Skanska CZ a.s.

Ing. Petr Materna, General Director of the Airport Management ČR s.p.

Dkfm. Peter Günther, General Director of Henkel ČR s.r.o.

Graeme Davidson, General Director of Philip Morris ČR a.s.

Dr. Jiří Šiler, General Director of Marsh s.r.o.

F. Tomáš Kolowrat-Krakovský († 28.6.2004)



Akad. arch. Daniel Dvořák
Intendant of the National Theatre