

**Abstract:**

The bachelor thesis deals with the functioning of the Prague Spring International Music Festival in the period after the Velvet Revolution. In May and June 1990, the 45th edition of the festival took place in an atmosphere of cultural and political changes that fundamentally influenced the negotiations on its new form and subsequent direction in the coming years, not only in terms of dramaturgy, but also financial and personnel. These changes could be traced on the basis of changes in the festival programme, several versions of which are preserved in the Archive of Prague Spring, as well as by studying archival documents and the contemporary press. For the purposes of this thesis, a final revised programme of the 45th edition of the festival has been created, which corrects and supplements the information on the festival's website. The thesis situates the material gathered within the broader theoretical frameworks of economic transformation, changes in corporate culture, and musicological reflection on the development of music festivals. The recollections of both the organisers and the musician participants of the festival, who were interviewed, played a significant role in shaping the picture of the past. The changes in the dramaturgy are traced by the example of several concerts that were inscribed in the memories of witnesses or otherwise featured prominently in the contemporary press. Changes in funding that could be traced and identified according to archival documents are shown in several specific cases that reflect the events of the Prague Spring Festival. I also trace the theme of continuities and discontinuities that were crucial in shaping the narrative around the return of artists from exile, as well as the changes in dramaturgy that were introduced in 1990.

**Keywords:** Prague Spring, music festival, Rafael Kubelík, Rudolf Firkušný, Leonard Bernstein, oral history, funding, dramaturgy