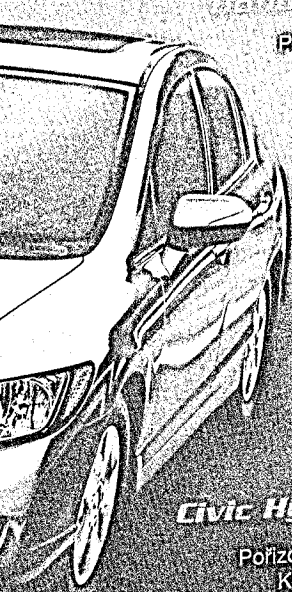


**HONDA**  
The Power of Dreams

portovní?

Dopřejte si vše....



*Honda Civic Hybrid 1.8 iS*

Pořizovací cena od 539 000 Kč včetně  
DPH. Dynamický a zároveň úsporný  
motor 1.8 i-VTEC s výkonem  
103 kW / 140 k. Kombinovaná  
spotřeba 6,6 l/100 km  
(emise CO<sub>2</sub> 156 g/km)  
6ti stupňová manuální nebo  
5ti stupňová automatická  
převodovka.

*Civic Hybrid 1.3 i-VTEC+IMA*

Pořizovací cena 649 000 Kč včetně DPH  
Kombinovaná spotřeba 4,6 l/100 km  
Emise CO<sub>2</sub> 109 g/km

**CIVIC HYBRID**

1913  
04354

# Table of Contents

## Wolfgang Amadeus Mozart - Don Giovanni

Project creators, artistic and technical co-operation	04
Cast	05
Mozart in Prague - <i>Jiří Kotouč</i>	06
The story of the opera (ENG, DE, ESP, IT, FR, RU)	08
Attempted reconstruction of the original 1787 staging - <i>Lubor Cukr</i>	26
How do we reconstruct the original sets of the first performance of Don Giovanni, Prague, 1787 - <i>Gilbert Blin</i>	27
Josef Ignác Platzer	28
Acknowledgement	28
Biographies	30
Jiří Herold, Jiří Kotouč, Lubor Cukr	31
Richard Hein, Robert Jindra	32
David Švec, Gilbert Blin	33
Roman Šolc, Lucie Poláčková	34
Pavel Dautovský	36
Martin Bárta, Miguelangelo Cavalcanti, Daniel Hůlka	37
Roman Janál	38
Oldřich Kříž, Adam Plachetka	39
Václav Sibera, Tomáš Bartůněk, Aleš Hendrych	40
Pavel Klečka, Jiří Sulženko	42
Michiyo Keiko, Dana Koklesová, Liana Sass	43
Anna Todorova, Ludmila Vernerová, Jozef Brindzák	44
Aleš Briscein, Jaroslav Březina	45
Tomáš Kořínek, Róbert Remeselník	46
Martin Šrejma	48
Marie Fajtová, Eva Müllerová, Jitka Svobodová	49
Pavla Vykopalová, Jiří Brückler	50
Jiří Hájek, David Nykl	51
Jiří Příbyl, Rastislav Uhlár	53
Martina Bauerová, Jana Kačírková, Lenka Máčiková	54
Eva Mirgová, Alžběta Poláčková, Jana Sibera	55
Jurij Kruglov, Ladislav Mlejnek, Jevhen Šokalo, Roman Vocel	56
In the year 1990... - <i>Jiří Herold</i>	56
Opera Mozart premieres at The Estates Theatre	58
Acknowledgements	58
Sponsors and media partners	60

## Mozart in Prague

---

"Prague received a new Mozart's opera with indescribable excitement", writes the poet Lorenzo da Ponte in his memoirs. "Just one thing was played, sung or whistled in Prague – Figaro. The opera was shown nearly over the whole winter and it helped the theatre company survive", says Mozart's contemporary and biographer, F. X. Němeček.

Mozart was invited to come to Prague. He and his wife arrived at the beginning of January 1787 together with some friends. The Mozarts were visiting count Thun who had admired the composer from his early youth. Mozart conducted the performance of "Figaro", he gave concerts in the halls of aristocratic palaces and in the Theatre of Estates (then the Nostic National Theatre), he organized a public musical evening (today we would say a concert) at which he performed his new symphony (KV 504) – later named the Prague Symphony according to the place of its premiere. However, Mozart earned the greatest applause for his piano improvisations. He was returning to Vienna crowned with laurels with a contract for another opera in his pocket.

Mozart had a full confidence in Lorenzo da Ponte and therefore asked him to write a libretto for his opera. Da Ponte had been already working on two more librettos for other composers (Martin y Soler and Salieri) but being a poet who wrote with great ease, he promised Mozart to write it (in total he wrote about 36 librettos). It is true that the best Mozart's librettos were written by him – *Le Nozze di Figaro*, *Don Giovanni* and *Così fan tutte*. Mozart certainly took liking for the subject matter (previous plays and operas on the "Stone Guest" had become popular all over Europe long time ago) – in his letter of July 25, 1781 (one year before marrying Constanze) he is writing: "If I were to marry every one I had had fun with, I would have about two hundred wives".

Da Ponte handled the subject ingeniously. The approach to individual characters is unique – Giovanni's elegant and refined speech, Anna's impassionate nobleness, blind affectation of Elvira who is desperately in love, charming naivety and coquetry of Zerlina, rustic clumsiness of Masetto, ridiculous Leporello's attempts to be a match for Giovanni, and his commenting the situations which is dictated by his common sense – this is an extraordinarily successful portrayal – like in *Le Nozze di Figaro*. Libretto, however, includes much smaller portion of recitatives than *Le Nozze di Figaro*. Also monologues are limited to a very short Leporello's entrée and the first scene of Donna Elvira – this, however is commented by Giovanni and Leporello. Other turns are designed exclusively as dialogues or ensembles - they represent a colorful sequence of events - persuasions, appeals, commands, pleas, consolations and threats, deceptions and confessions, satisfaction and anger, jokes and even voices from the other world.

This surprising, ingeniously conceived evolution of dramatic action is never interrupted – the action is rushing and the viewer has no time to realize that Giovanni, "an unspeakably unrestrained cavalier (cavaliere estremamente licenzioso)", although likeable in his way, passes through the opera from one failure to another up to his tragic end. He does not succeed in anything but he is always in good mood. As Mozart was not bound by any regulations or pre-conditions, he was composing in accordance with his innermost intuition and invention; we can hear music which is tragic, comic and moving, dance motifs change for religious composition style, we can identify the signs of folk music which then return to baroque style.

Mozart was then staying in the hostelry "At Three Little Lions" at Uhelný trh (Coal Market) not far from the Nostic Theatre (today The Theatre of Estates – as it was sold to the Czech aristocrats in 1799), but he frequently visited his friends in the Bertramka Villa, surrounded by parks and gardens outside the city walls. The villa was owned by František Xaver Dušek, pianist and composer and by his charming wife Josefina, who was an extraordinary singer. Mozart composed a concert aria "Bella mia fiamma, addio" for her. However, she had to wheedle it out of him by locking him in a garden pavilion. As revenge he then promised to dedicate it to her under the condition that she would sing it from music. She most probably did so, as the score has been preserved. It is interesting to note that Ludwig van Beethoven, when visiting Prague just nine years later, composed an aria "Ah, perfido" for Josefina Dušková; she sang it in Prague on November 21, 1796.

---

---

The premiere was a triumph for Mozart as well as for the whole opera company. Josef Strobach, Jan Kuchař – Prague composers, Václav Praupner, composer and an organist worked with the orchestra and the choir, while Mozart was working with the soloists. It should be noted that the first performer of Giovanni, Luigi Bassi was only 21 at that time, Teresa Saporiti – the first Anna was only 20! Mozart was conducting the performance and he left after the first night, only to come back later to the city which received him so warmly and cordially.

Up to this day Giovanni was performed more than thousand times in Prague – first time in German in 1897, in Czech in 1825. Italian original has been returning since the fifties of the last century. In the 19th century the opera was staged thirty six times in Paris, seventeen times in London, six times in Milan – however in Vienna it was shown three times only. This of course changed dramatically in the 20th century and Vienna turned into a centre of Mozart singers. Da Ponte, whose was out of luck in Europe at the beginning of 19th century, left for New York. He had Giovanni produced and staged in Park Theatre by Manuel Garcia's Company (he was the first Almaviva in Rossini's *Il Barbiere di Siviglia*) in which his daughter Maria Felicita Malibran was also engaged; she was a famous singer of Bellini's heroines. Da Ponte died in this city as an unpretentious teacher of Italian language and an unsuccessful trader in 1838.

It is interesting to look at the assumed Mozart's poverty. We are astonished to learn from letters and the court or aristocrats' accounting books that over the last decade of Mozart's life he must have received annual royalties amounting to incredible 10 – 20 000 florins which is currently about 450 000 – 9000 euro, i.e. 13 to 26 million Czech crowns! Where did this fabulous money go? Why Constanze sighed that “she was worried and did not know how to make the ends meet” at a time when Mozart was awarded the title “imperial musician”?! However, after Mozart's death (Constanze did not go to the funeral, it was paid for by baron van Swieten) the debts were as high as 30 000 florins (appx. 1350 000 euro, i.e. CZK 40 million (this is roughly an amount for which the Czech National Theatre was built!). This will remain the biggest mystery of Mozart's life. He even did not have a house of his own and he and his wife fled from all flats which they occupied without settling the rent!

Interpretation of Mozart's pieces changed a lot over the years. We can just compare recordings from around the year 1900, the forties, the fifties and the contemporary ones. However, whatever taste prevailed in different periods of time, great singers always loved to sing Mozart. Ema Destinnová débuted in the Covent Garden performing *Donna Anna*. Caruso was singing *Ottavio* also in Russia, Adelina Patti's repertoire included *Zerlina* and *Cherubino*, Jarmila Novotná sang *Donna Elvira* both in the Met, and at the Salzburg festival. Major singers appeared in Prague performing *Giovanni* in the post-war years; let us mention such famous artists as Cesare Siepi, Gabriel Bacquier, Sherill Milnes, Thomas Hampson.

Our production wishes to evoke the first performance – as it was probably staged and performed on the initial first night. Characters act exactly according to the scenic notes of Lorenzo da Ponte, as the libretto abounds in them (however, they are not taken into account very frequently – isn't the libretto author good enough authority in the interpretation on stage?); decorations and costumes have been inspired by period properties and engravings showing the scenes from the oldest opera performances. As regards the music interpretation, instructions of Mozart's contemporaries' are followed – a famous writing of Giambattista Mancini “Canto figurato” from 1777 and Leopold Mozart's “Profound Violin Lessons” are major inspirations of this performance.

While *Don Giovanni* faced a tragic end, Mozart's music and Lorenzo da Ponte's brilliant libretto make him immortal – the opera is one of the most frequently played musical pieces in the world.

*Jiří Kotouč*  
Art director

# *The story of the opera*

---

## **ACT 1.**

### **In the garden. At night.**

Don Giovanni's servant Leporello is waiting for his master in the garden in front of the house of Donna Anna. He complains about his hard service; while his master permanently enjoys himself he must wait outside, hungry and cold, and for little money. He is interrupted by Don Giovanni followed by Donna Anna. She is trying to identify an intruder that surprised her in her bedroom but Don Giovanni, with help of his cloak and darkness, remains unrecognised. The noise beckons the Comtur, Donna Anna's father. The Comtur challenges the intruder for a duel. Giovanni refuses to fight at the beginning but at the end of the day the duel does take place and the Comtur is fatally injured.

Don Giovanni and Leporello quickly run away from the scene of the crime.

Donna Anna comes to her father's rescue but it is too late. Her father is dead and the intruder has run away. Desolate Donna Anna requests her fiancé Don Ottavio to swear to avenge her father's death.

### **In the street. At dawn.**

It is towards the morning that Donna Elvira with her maid arrives looking for her husband that run away from her. Don Giovanni and Leporello turn up. Not knowing her identity, they decide to address the lady.

Don Giovanni is unpleasantly surprised when he discovers in the lady Donna Elvira whom he declared his wife some time ago, seduced and abandoned three days later. When opportunity arises, Don Giovanni runs away from her flood of rebukes. Donna Elvira remains by herself with Leporello, listening to his consolation – "she is neither the first nor the last one".

By way of evidence, Leporello shows her a large book where he jots down the names of his master's lovers.

Villagers Zerlina and Masetto celebrate their wedding.

Don Giovanni and Leporello join the merry wedding guests. Don Giovanni is attracted by the charms of Zerlina and starts wooing her. He invites the wedding guests to a feast in his palace and orders Leporello to bring them there. Against major resistance, he takes away also the main obstacle to the seducer's plans, the bridegroom, Masetto.

Don Giovanni loses no time, keeps wooing Zerlina who resists because she wants to remain faithful to Masetto.

When Zerlina is about to surrender to the seducer, Donna Elvira catches them. She warns Zerlina against Don Giovanni and takes her away.

Donna Anna and Don Ottavio come and request Don Giovanni's help.

Donna Elvira appears again and warns both Donna Anna and Don Ottavio against Giovanni's perfidiousness.

After Don Giovanni leaves, Donna Anna remains shocked. According to the last words uttered by Don Giovanni upon leaving, she discovered in him her father's murderer, and she describes her night experience to the surprised Don Ottavio, and again asks him to avenge her.

Don Giovanni is about to leave for his early-evening pastime.

---

**In the garden with two closed gates**

Zerlina tries to come to terms with Masetto.

Don Giovanni invites everybody to the palace to his feast. He attempts to remain alone with Zerlina but Masetto prevents it.

Three characters in masks come up to the feast. They are Donna Anna and Don Ottavio guided by Donna Elvira. Disguised, they want to spy on Don Giovanni.

Leporello sees the masks and invited them into the palace.

**In the lighted hall made ready for a major feast**

The feast is in full swing. During a dance interlude, Don Giovanni again attempts to impose on Zerlina but he is prevented by Masetto and by the masks entering the hall. During the next dance, Leporello, ordered so by his master, tries to separate Masetto from Zerlina. Giovanni takes Zerlina away. Her call for help interrupts the feast. Don Giovanni tries to blame everything on Leporello. Don Ottavio, Donna Anna and Donna Elvira put their masks away, Don Giovanni sees that everything has been revealed and, together with Leporello, runs away at the first opportunity.

END OF ACT 1.

**ACT 2.**

**In the street**

Leporello wants to leave his master's service. Don Giovanni appeases him with some money and tells him about his plans. He would swap his cloths with him and will start to court Donna Elvira's maid.

Donna Elvira appears on a balcony where she complains about vainness of her love to Don Giovanni. He immediately makes use of the opportunity and, assisted by Leporello in disguise, pretends to repent. Thus he manages to bring Elvira out of the house and, instead of himself, plants Leporello in disguise into her arms.

Elvira and disguised Leporello leave and Don Giovanni sings a serenade to the maid.

Don Giovanni is surprised by Masetto who, accompanied by some armed villages, is looking for him and want to catch and kill him. He takes Don Giovanni in disguise for Leporello and gets to believe him that he, too, wants to avenge to his master.

Don Giovanni send the villages out to follow his own tracks and stays with Masetto, takes away his weapons from him, beats him and runs away.

Zerlina discovers whining Masetto and tries to soothe him.

**In the ground floor atrium in Donna Anna's house**

Leporello (still disguised as Don Giovanni) tries in vain to run away from Donna Elvira. Moreover, he comes across Donna Anna and Don Ottavio, and later on also on Zerlina and Masetto. All of them rush on the make-believe Don Giovanni, only Donna Elvira tries to defend him. Leporello reveals his true identity. He attempts to face accusations and it is during his defence that he manages to escape.

---

Don Ottavio calms everybody down and decides to report the crimes committed by Don Giovanni to a court. He promises that everybody would be avenged.

**In a closure in the form of a graveyard. The Comtur's Statue.**

Don Giovanni and Leporello meet at the Comtur's grave under his statue. Their conversation is interrupted by the Comtur's voice. Leporello is horrified but his master invites the statue to join him for dinner.

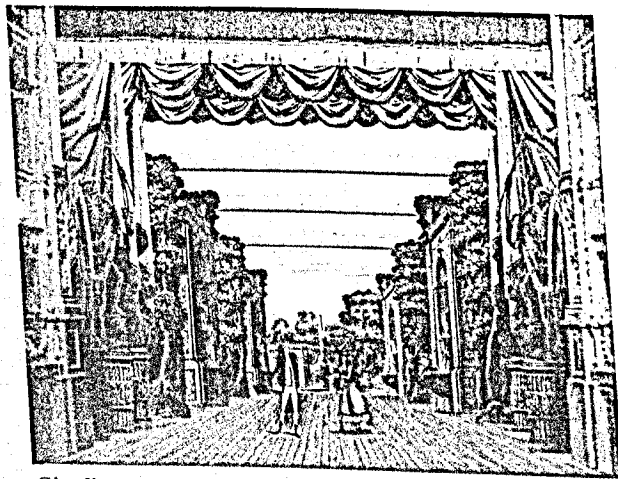
**In a dark room**

Don Ottavio attempts to console Donna Anna. He offers to marry her the next day. Donna Anna is hesitating, and when faced with her fiancé's rebukes, she assures him of her love and faithfulness.

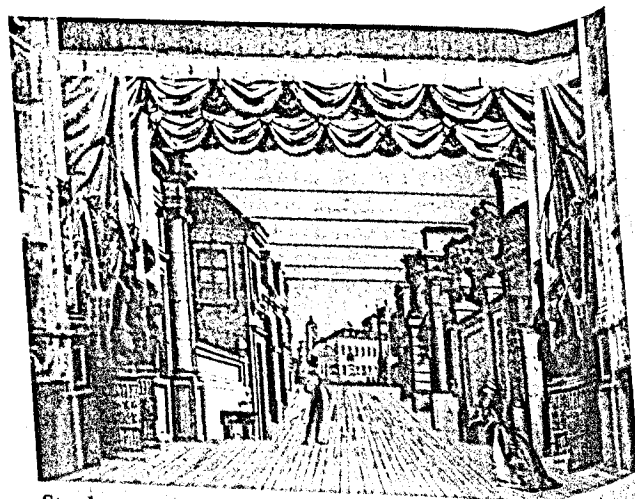
**In a hall set for dinner.**

Don Giovanni has a dinner and Leporello serves him. Donna Elvira enters and for the one last time requests Don Giovanni to change his way of life. However, he only ridicules her pledges in response. After her departure, the Comtur enters, and calls on Don Giovanni to repent. Giovanni refuses and falls into the hell. Donna Elvira and other return. Leporello describes to them the horrible end of his master. Everybody leave for their own business but – at the end of the show – a morality is sounded.

**END OF OPERA**



Giardino



Strada

# Handlung

---

## 1. AKT

### Garten. Nacht.

Im Garten vor dem Haus von Donna Anna wartet Leporello, der Diener von Don Giovanni, auf seinen Herren. Leporello beschwert sich über seinen schweren Dienst, denn während sein Herr das Leben genießt, muss er hungrig und in der Kälte für wenig Geld draußen warten.

In seinen Überlegungen wird er von dem ankommenden Don Giovanni gestört, der von Donna Anna verfolgt wird. Sie möchte wissen wer der Eindringling ist, von dem sie in ihrem Schlafzimmer überrascht wurde, aber Don Giovanni gehüllt in seinen Mantel und durch die Dunkelheit geschützt, wird nicht erkannt. Der Lärm alarmiert den Komtur, Vater von Donna Anna. Der Komtur ruft den Eindringling zum Duell auf. Anfangs versucht Giovanni das Duell abzulehnen, aber schließlich erzwingt der Komtur das Duell und wird dabei tödlich verwundet.

Don Giovanni und Leporello flüchten vom Tatort.

Donna Anna holt Hilfe für ihren Vater, aber es ist zu spät. Ihr Vater ist tot und der Eindringling geflüchtet. Die verzweifelte Donna Anna verlangt von Don Ottavio, ihrem Gelobten, ihr zu schwören den Tod ihres Vaters zu rächen.

### Straße. Morgendämmerung.

Beim Morgeneinbruch reist Donna Elvira mit ihrer Kammerdienerin ein, um ihren Ehegatten, der sie verlassen hat, zu finden. Don Giovanni mit Leporello treten auf. Unbewußt dessen wer diese Frau ist, sprechen sie sie an.

Don Giovanni ist unangenehm überrascht, als er merkt, daß diese Frau Donna Elvira ist, die er vor einiger Zeit für seine Gattin erklärt, verführt und nach drei Tagen verlassen hat. Im günstigen Augenblick flüchtet Don Giovanni unbeachtet vor dem Schwall Elviras Vorwürfen.

Donna Elvira bleibt alleine mit Leporello, der sie zu trösten versucht - "sie ist doch weder die erste noch die letzte Frau seines Herren".

Als Beweis schlägt Leporello ein dickes Buch auf, wo er selbst eine Liste sämtlicher Liebschaften seines Herren führt.

Die Bäuerin Zerlina und der Bauer Masetto feiern ihre Hochzeit.

Unter die vergnügten Hochzeitsgäste mischen sich Don Giovanni mit Leporello ein. Don Giovanni ist von Zerlinas Anmut angezogen und beginnt sie zu verführen. Er lädt die Hochzeitsgäste zu einem Schmaus in seinen Palast ein, und fordert Leporello auf, die Gäste dort hinzuführen.

Unter großem Widerstand gelingt es Leporello auch den Bräutigam, Masetto - des Verführers größtes Hindernis - wegzubringen.

Don Giovanni verliert keine Zeit. Er macht Hof Zerlina, die sich dagegen wehrt, denn sie will Masetto nicht untreu werden. Beinahe unterliegt Zerlina dem Verführer, wenn Donna Elvira dazu kommt, und warnt Zerlina vor Don Giovanni und schließlich führt sie von ihm weg.

Donna Anna und Don Ottavio treten auf und bitten Don Giovanni um Hilfe.

Donna Elvira erscheint wieder und warnt auch Donna Anna und Don Ottavio vor Giovanni's Perfidität.

Nach Don Giovanni's Abgang ist Donna Anna erschüttert. Nach den letzten, von Don Giovanni bei seinem Abgang ausgesprochenen Worten erkannte sie in ihm den Mörder ihres Vaters. Dem überraschten Don Ottavio erzählt sie ihr nächtliches Erlebnis und bittet ihn erneut um Rache.

---

Don Giovanni bereitet sich auf den abendlichen Ball.

**Garten mit zwei verschlossenen Türen**

Zerlina versucht sich mit Masetto zu versöhnen.

Don Giovanni lädt alle in den Palast zu seiner Feier ein. Er versucht mit Zerlina allein zu bleiben, aber Masetto verhindert es.

Zur Feier kommen drei maskierte Personen – es ist Donna Anna und Don Ottavio begleitet von Donna Elvira. So verkleidet wollen sie Don Giovanni beobachten.

Nachdem Leporello die maskierten Gäste gemerkt hat, lädt er sie in den Palast ein.

**Erleuchteter für eine große Feier vorbereiteter Saal**

Die Feier ist im vollen Lauf. Während einer Tanzpause versucht erneut Don Giovanni sich in die Nähe von Zerlina einzudrängen, dies wird nicht nur von Masetto aber auch durch die Ankunft von drei maskierten Personen in den Saal verhindert. Während des nächsten Tanzes versucht Leporello auf Hinweis seines Herren Masetto von Zerlina zu trennen. Giovanni führt Zerlina weg. Die Feier wird durch ihre Hilferufe unterbrochen. Don Giovanni versucht alles auf Leporello abzuschieben. Don Ottavio, Donna Anna und Donna Elvira legen ihre Masken ab und Don Giovanni merkt, daß alles verraten wurde und nutzt gemeinsam mit Leporello die Gelegenheit zur Flucht aus.

**ENDE DES 1. AKTES**

**2. AKT**

**Straße**

Leporello möchte den Dienst bei seinem Herrn beenden. Don Giovanni macht sich ihn mit Geld wieder geneigt und verrät ihm sofort seinen Plan. Sie tauschen ihre Kleidungsstücke und Leporello wird dem Kammermädchen von Donna Elvira Hof machen.

Donna Elvira erscheint auf dem Balkon und macht sich Vorwürfe wegen ihrer vergeblichen Liebe zu Don Giovanni. Dieser nutzt sofort die Lage aus und mit Hilfe des verkleideten Leporello gibt er seine Buße vor. So gelingt es ihm Elvira aus dem Haus zu verlocken und statt sich selbst schiebt er den verkleideten Leporello in ihre Arme.

Elvira und der verkleidete Leporello gehen ab, Don Giovanni singt dem Kammermädchen ein Stelldichein.

Don Giovanni wird von Masetto überrascht, der ihn in zusammen mit bewaffneten Bauern sucht um ihn zu fangen und zu töten. Den verkleideten Don Giovanni hält er aber für Leporello und glaubt letztendlich auch seine Erklärung, daß auch er sich an seinem Herrn rächen möchte.

Don Giovanni schickt die Bauer nach seinen eigenen Spuren und verbleibt allein mit Masetto, dem er seine Waffen wegnimmt, verprügelt ihn und läuft weg davon.

Zerlina stößt auf den jammernden Masetto und tröstet ihn.

### Vorhof im Erdgeschoß des Hauses von Donna Anna

Leporello (irmer noch als Don Giovanni verkleidet) versucht vergeblich Donna Elvira los zu werden. Zu dem trifft er Donna Anna mit Don Ottavio und anschließend noch Zerlina mit Masetto. Alle stoßen sich auf den vermülichen Don Giovanni, nur Donna Elvira versucht ihn zu verteidigen. Leporello enthüllt seine tatsächliche Identität. Er versucht den Vorwürfen standzuhalten und während seiner Verteidigung gelingt es ihm zu flüchten.

Don Ottavio beruhigt alle und trifft die Entscheidung die Verbrechen Don Giovannis beim Gericht bekanntzugeben. Er verspricht sich für alle zu rächen.

### Abgeschlossener Platz in Form eines Friedhofes. Statue des Komturs.

Don Giovanni und Leporello treffen sich am Komturs Grab, wo auch seine Statue steht. Ihr Gespräch wird von Komturs Stimme unterbrochen. Leporello ist erschrocken, aber sein Herr lädt die Statue zum Abendmahl ein.

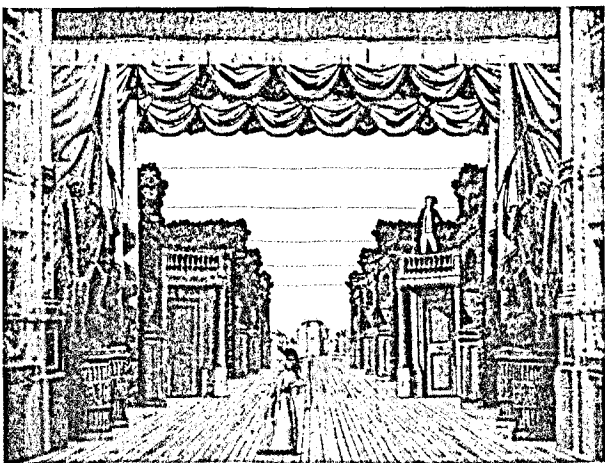
### Dunkles Zimmer

Don Ottavio ist bemüht Donna Anna zu trösten. Er bietet ihr an gleich am nächsten Tag zu heiraten. Donna Anna ist aber unschlüssig und auf die Vorwürfe ihres Gelobten antwortet sie mit der Versicherung ihrer Liebe und Treue ihm gegenüber.

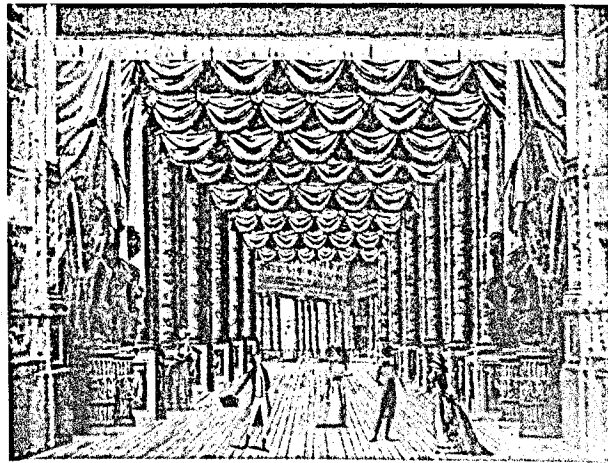
### Saal mit einem gedeckten Tisch

Don Giovanni nimmt sein Nachtmahl und Leporello bedient ihn. Donna Elvira tritt auf und bittet zum letzten mal Don Giovanni sein Leben zu ändern. Dieser aber verhöhnt ihre Bitte. Nach ihrem Abgang kommt der Komtur herein und ruft Don Giovanni zur Reue. Giovanni lehnt es ab und verschwindet in der Hölle. Donna Elvira und die anderen kommen zurück. Leporello schildert ihnen das schreckliche Ende seines Herren. Jeder von ihnen geht seinen eigenen Weg, aber am Ende erklingt noch eine moralische Belehrung.

## ENDE DER OPER



Giardino II



Sala I

# Argumento de la Opera

## 1er ACTO

### Un jardín de noche.

Leporello, criado de Don Juan, está esperando en el jardín, delante de la casa de Doña Ana. Está quejándose de su trabajo difícil: afirma que su señor se dedica sólo a los placeres de la vida, mientras que él ha de esperar afuera sufriendo de hambre y frío, además, por un sueldo más de insuficiente. Le interrumpe la llegada de Don Juan, perseguido por Doña Ana. Ella quiere descubrir al intruso quien la había sorprendido en su dormitorio. Mas, fra-asa, ya que Don Juan logra esconderse bajo el manto y la oscuridad. El ruido llama al Comendador, padre de Doña Ana, quien desafia al infiltrado. Don Juan no quiere primero acceder al duelo, pero luego acepta el desafío matando al Comendador.

Don Juan y Leporello huyen del lugar.

Doña Ana trae una ayuda al padre, pero ya es tarde. Le encuentra muerto y al asesino desaparecido. Doña Ana, desesperada, obliga a su prometido Don Ottavio que jure vengar la muerte de su padre.

### La calle al amanecer.

Doña Elvira viene de madrugada y acompañada de su criada busca a su esposo fugitivo. Súbitamente aparecen allí Don Juan y Leporello. Deciden hablarle a la mujer a quien no ha reconocido.

La sorpresa resulta muy desagradable al darse cuenta Leporello de que se trata de Doña Elvira, mujer que había declarado falsamente su esposa y, tras seducirla, la había abandonado en tres días. Don Juan logra huir inadvertido ante una avalancha de reproches. Doña Elvira se queda sola con Leporello aceptando sus palabras de consuelo: „no es la primera ni la última“.

Como prueba Leporello le enseña un catálogo extenso en que él mismo apunta todos los amoríos de su señor.

Zerlina y Masetto, campesinos, celebran su boda.

Don Juan con Leporello acuden a la fiesta nupcial. Don Juan se siente atraído por los encantos de Zerlina tratando de conquistarla. Invita a los participantes a su palacio y le ordena a Leporello llevarlos hasta allí. Pese a la resistencia va con ellos también el novio Masetto, quien constituye el mayor obstáculo para los planes del seductor.

Don Juan no pierde tiempo cortejando a Zerlina; ésta se defiende decidida no traicionar a Masetto.

Zerlina, ya casi vencida por el seductor, es salvada por Doña Elvira quien la previene ante Don Juan y la lleva consigo.

Vienen Doña Ana y Don Ottavio pidiéndole a Don Juan que les ayude.

Reaparece Doña Elvira precaviéndolos de la alevosía de Don Juan.

Don Juan se va pero Doña Ana sufrió un choque: las últimas palabras de Don Juan le revelaron que era de hecho el asesino de su padre. Doña Ana le cuenta lo acontecido por la noche a Don Ottavio y una vez más le pide que lleve a cabo la venganza.

Don Juan se prepara para una fiesta a celebrarse antes de que anochezca.

### Un jardín con dos puertas cerradas

Zerlina quiere reconciliarse con Masetto.

Don Juan los invita  
impide.

Tres personajes disfrutaron  
seguirle a Don Juan.

Leporello ve a las ma-

### Una sala iluminada y

La festividad está en  
la aparición de las pe-  
Don Juan lleva a Zer-  
echarle la culpa a Le-  
fueron descubiertos

## FIN DEL 1ER ACTO

## 2o ACTO

### Una calle

Leporello decide ab-  
su plan. Se cambiará

Doña Elvira aparece  
y con ayuda del Lep-  
a Don Juan incluso

Elvira se fue con Lep-

Don Juan está sorpre-  
al verle a Don Juan  
quiere vengarse de s-

Los campesinos dec-  
le desarma y, dándo-

Zerlina encuentra a

### Un atrio en la plant

Leporello (aún disfi-  
tarde a Zerlina con  
a conocer, hace fren-

Don Ottavio los tran-

a todos a tomar parte en la fiesta del palacio. Se empeña en quedarse con Zerlina a solas, pero Masetto se lo  
azados acuden a la fiesta. Son Doña Ana y Don Ottavio, acompañados de Doña Elvira. De esta forma piensan  
escaras y las invita al palacio.

### **preparada para una fiesta grandiosa**

su apogeo. Don Juan trata de acaparar a Zerlina durante una pausa: no lo logra dada la intervención de Masetto y  
personas disfrazadas. A continuación, durante el baile, Leporello, a la orden de su amo, intenta separar a los novios.  
Zerlina consigo. La fiesta está interrumpida por sus llamadas de socorro a las que acude Masetto. Don Juan trata de  
Leporello. Don Ottavio, Doña Ana y Doña Elvira se quitan las máscaras. Don Juan se da cuenta de que sus hechos  
y aprovecha la primera oportunidad para huir junto con Leporello.

andonar a su amo. Sin embargo, Don Juan logra hacer las paces con él prometiéndole mucho dinero y le revela  
en la ropa y Don Juan, haciéndose pasar por Leporello, podrá cortejar a la doncella de Doña Elvira.

en el balcón acusándose a sí misma de la inutilidad de su amor hacia Don Juan. Pero éste aprovecha la situación  
Leporello disfrazado, le pide perdón y finge arrepentimiento. Elvira sale de su casa y Leporello disfrazado sustituye  
en los brazos de ella.

Leporello disfrazado por don Juan, mientras que éste le canta una serenata a la doncella.

endido por la llegada de Masetto quien le busca acompañado de varios campesinos armados para matarle. Pero,  
disfrazado y convencido de que es Leporello, confía en sus palabras – el falso Leporello afirma que él también  
su amo.

iden seguirle a Don Juan creyendo que Leporello les dice la verdad; Don Juan se queda con Masetto solo,  
de una buena paliza, se escapa.

Masetto gimiendo y le consuela.

### **La baja de la casa de Doña Ana.**

disfrazado de Don Juan) trata en vano de huirle a Doña Elvira. Además, encuentra a Doña Ana con Don Ottavio y más  
Masetto. Todos se abalanzan sobre el presunto Don Juan, sólo Doña Elvira pide clemencia para él. Leporello se da  
te a los reproches y de esta manera logra huir.

quilliza y decide demandar a Don Juan ante el tribunal. Les promete que serán vengados.

---

---

**Un sitio cerrado en forma de un cementerio con la estatua del Comendador.**

Don Juan y Leporello se encuentran al pie de la tumba del Comendador. Su conversación está interrumpida por la voz de éste. Leporello se aterroriza, pero Don Juan invita a la estatua a cenar con él.

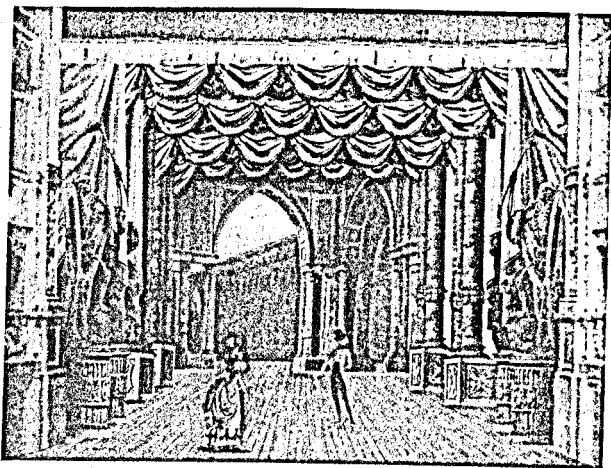
**Una habitación oscura.**

Don Ottavio trata de consolar a Doña Ana. Le ofrece celebrar la boda mañana mismo. Mas, ella vacila. Reacciona a los reproches del novio asegurándole sobre su amor y su fidelidad.

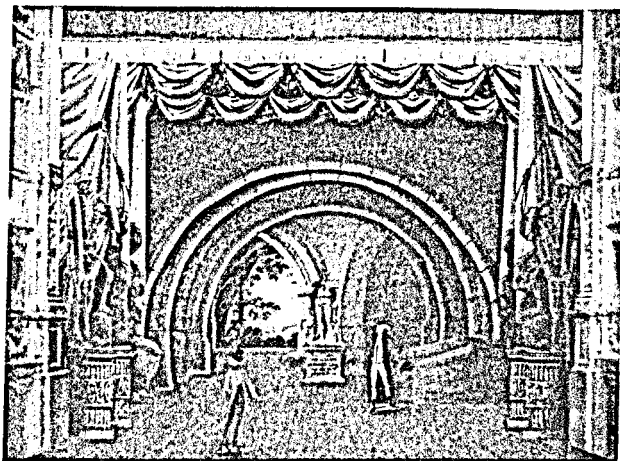
**Una sala con un cenáculo preparado**

Don Juan está cenando y Leporello le sirve. Viene Doña Elvira y le pide la última vez a Don Juan que cambie su vida. El se burla de ella. Trás irse Doña Elvira, aparece el Comendador y le llama a Don Juan a arrepentirse de sus hechos. Don Juan rechaza su llamada y el infierno le traga. Doña Elvira y los demás vuelven. Leporello les describe el final horrible de su amo. Todos se van y la historia finaliza por una lección moral.

**FIN DE LA OPERA**



Atrio



Sepolcreto

# Argument

---

## Acte I

### Le jardin. C'est la nuit.

Leporello, le valet de Don Giovanni, attend son maître dans le jardin devant la maison de Donna Anna. Il se plaint de son pénible travail. Alors que son maître ne pense qu'à profiter de la vie, lui, il doit attendre dehors, dans le froid, le ventre vide, pour un maigre salaire. Il est dérangé par l'arrivée de Don Giovanni, poursuivi par Donna Anna. Elle tente d'identifier l'intrus qui l'a surprise dans sa chambre à coucher mais, grâce à son manteau et l'obscurité aidant, Don Giovanni n'a pas été reconnu. Le bruit amène le Commandeur, le père de Donna Anna. Le Commandeur provoque l'agresseur en duel. Au début, Giovanni refuse mais le duel a lieu finalement et le Commandeur est mortellement blessé.

Don Giovanni et Leporello quittent, rapidement, le lieu du crime.

Donna Anna amène de l'aide pour son père. Mais, il est trop tard. Le père est mort et l'intrus a pris la fuite. Donna Anna, désespérée, demande à son fiancé, Don Ottavio, de jurer de venger son père.

### La rue. Le lever du jour.

Au lever du jour, Donna Elvira arrive avec sa servante et cherche son mari qui l'a abandonnée. Apparaissent Don Giovanni et Leporello. Ils ne la reconnaissent pas et décident de lier connaissance.

Don Giovanni est désagréablement surpris en reconnaissant Donna Elvira qu'il a déclarée récemment comme son épouse, séduite et abandonnée trois jours plus tard. Submergé de reproches, Don Giovanni s'esquive.

Donna Elvira reste seule avec Leporello et accepte son réconfort – « il n'est pas le premier ni le dernier ».

Pour preuve, il lui montre un grand livre. Il y consigne, lui-même, toutes les conquêtes de son maître.

Les villageois, Zerlina et Masetto, célèbrent leur mariage.

Les invités au le mariage sont rejoints par Don Giovanni avec Leporello. Don Giovanni est séduit par la grâce de Zerlina et commence à lui faire la cour. Il invite les villageois au festin dans son palais et ordonne, à Leporello, de les y amener. Malgré une grande résistance, il se débarrasse du plus grand obstacle à ses projets de séducteur – le marié Masetto.

Don Giovanni ne perd pas de temps, il fait la cour à Zerlina qui se défend car elle veut rester fidèle à Masetto.

Juste avant que Zerlina ne cède au séducteur, elle est surprise par Donna Elvira qui la met en garde devant Don Giovanni et l'emmène.

Arrivent Donna Anna et Don Ottavio et demandent de l'aide à Don Giovanni.

Donna Elvira de retour, elle met en Garde Donna Anna et Don Ottavio devant la félonie de Don Giovanni.

Après le départ de Don Giovanni, Donna Anna reste choquée. D'après les derniers mots prononcés par Don Giovanni en partant, elle a reconnu, en lui, le meurtrier de son père et elle raconte à Don Ottavio, surpris, le moment vécu la nuit en lui redemandant vengeance.

Don Giovanni se prépare pour le bal du soir.

---

### **Le jardin avec deux portillons fermés**

Zerlina tente de se réconcilier avec Masetto.

Don Giovanni invite tout le monde à la fête au palais. Il tente de rester seul avec Zelina mais Masetto l'en empêche.

Trois personnes masquées rejoignent la fête. Il s'agit de Donna Anna et Don Ottavio, conduits par Donna Elvira. Ainsi déguisés, ils veulent poursuivre Don Giovanni.

Leporello aperçoit les masques et les invite au palais.

### **Une salle illuminée, préparée pour une grande fête**

La fête bat son plein. Pendant la pause, Don Giovanni tente, de nouveau, de se faufiler près de Zerlina mais il en est empêché non seulement par Masetto mais, également, par l'arrivée des masques. Suivant les instructions de son maître, Leporello tente, pendant la danse, d'éloigner Masetto de Zerlina. Don Giovanni éloigne Zerline. Ses cris à l'aide interrompent le bal. Don Giovanni tente d'accuser Leporello. Don Ottavio, Donna Anna et Donna Elvira enlèvent les masques. Don Giovanni se rend compte que tout est trahi et il profite du moment pour s'enfuir avec Leporello.

## **FIN DU PREMIER ACTE**

### **Acte II**

#### **La rue**

Leporello veut quitter son maître. Don Giovanni lui offre de l'argent pour le réconcilier et lui dévoile immédiatement son plan. Il échange ses vêtements avec lui et il fera la cour à la camériste de Donna Elvira.

Donna Elvira apparaît à son balcon et se reproche la vanité de son amour pour Don Giovanni. Celui-ci profite immédiatement de la situation et, grâce à Leporello déguisé, il feint la repentance, réussit à la faire sortir de la maison et il pousse Leporello déguisé dans ses bras à sa place.

Elvira est partie avec Leporello déguisé et Don Giovanni chante la sérénade à la camériste.

Don Giovanni est surpris par Masetto qui est à sa recherche, accompagné de villageois armés, pour le capturer et le tuer. Il prend Don Giovanni déguisé pour Leporello et il le croit quand ce dernier lui dit que, lui aussi, veut se venger de son maître.

Don Giovanni met tous les villageois sur ses propres traces et reste seul avec Masetto à qui il prend toutes ses armes, le bat et s'enfuit.

Zerlina trouve Masetto gémissant et le console.

### **Atrium au rez-de-chaussée de la maison de Donna Anna**

Leporello (toujours déguisé en Don Giovanni) tente, en vain, de fuir Donna Elvira. En plus, il rencontre Donna Anna avec Don Ottavio et, plus tard encore, Zerlina avec Masetto. Tous se ruent sur le Don Giovanni présumé, seule Donna Elvira tente de le défendre. Leporello révèle sa véritable identité. Il essaye de faire face aux reproches et, au cours de sa défense, il réussit à s'enfuir.

Don Ottavio calme tout le monde et décide de dénoncer les crimes de Don Giovanni au tribunal. Il promet à tous qu'ils seront vengés.

---

---

**Un endroit fermé en forme de cimetière. La statue du Commandeur**

Don Giovanni et Leporello se rencontrent sur la tombe du Commandeur où se trouve également sa statue. Leur conversation est interrompue par la voix du Commandeur. Leporello est horrifié mais son maître invite la statue à dîner.

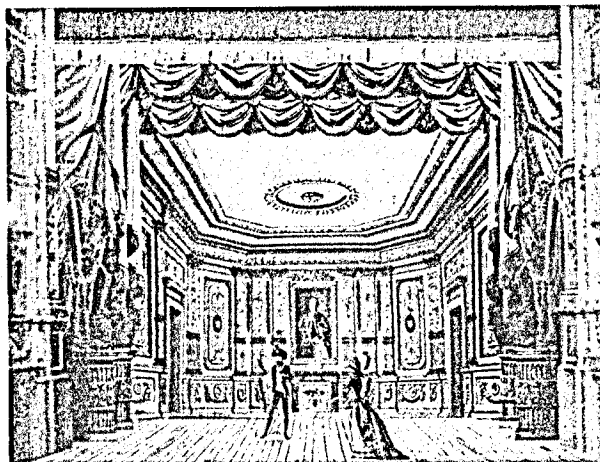
**Une chambre assombrie**

Don Ottavio tente de consoler Donna Anna. Il lui propose de se marier avec elle dès le lendemain. Mais Donna Anna hésite et réagit aux reproches de son fiancé en l'assurant de son amour et de sa fidélité.

**Salle à dîner**

Don Giovanni est en train de dîner et Leporello le sert. Arrive Donna Elvira et demande à Don Giovanni, une dernière fois, de changer sa vie. Mais, en réponse à ses demandes, ce dernier se rit d'elle. Après son départ, elle entre le Commandeur et demande à Don Giovanni de se repentir. Don Giovanni refuse et est englouti par les flammes de l'enfer. Donna Elvira entre avec les autres personnages. Leporello leur apprend la fin terrible de son maître. Tout le monde se sépare mais une leçon de morale retentit à la fin.

**FIN DE L'OPÉRA**



Camera

# Argomento

---

## ATTO PRIMO

### Giardino. Notte.

Nel giardino, davanti alla casa di Donna Anna, Leporello, servo di Don Giovanni, attende il suo padrone. Si lamenta del suo duro lavoro, del fatto che, per una manciata misera di soldi, deve attendere fuori al freddo ed a stomaco vuoto. Il tutto mentre il suo padrone se la gode. D'improvviso appare Don Giovanni, inseguito da Donna Anna che cerca di individuare il mascalzone che si era intromesso nella sua stanza da letto. Don Giovanni però, grazie al buio ed al suo mantello non viene riconosciuto. La confusione fa intervenire il Commendatore, padre di Donna Anna. Il Commendatore sfida l'intruso a duello, ma Don Giovanni rifiuta la sfida. Alla fine però i due uomini si confrontano ed il Commendatore viene ferito a morte.

Don Giovanni e Leporello quindi fuggono dal luogo del misfatto.

Donna Anna cerca di aiutare il padre, ma è ormai tardi ed anche il fuggitivo è ormai lontano. Disperata Donna Anna fa giurare al suo fidanzato, Don Ottavio, che vendicherà la morte del padre.

### Strada. Alba.

Di primo mattino Donna Elvira, insieme alla sua serva, è alla ricerca del suo marito fuggitivo. Don Giovanni e Leporello non la riconoscono e pertanto decidono di avvicinarsi.

Don Giovanni è colto da spiacevole sorpresa quando riconosce Donna Elvira, che aveva preso in isposa qualche tempo prima e da cui era fuggito tre giorni dopo la seduzione. Per evitare la marea di rimproveri, Don Giovanni approfitta di un attimo di disattenzione per sparire.

Donna Elvira rimane sola con Leporello che la consola: "non sarete né la prima, né l'ultima"...

Tira poi fuori un libro quale prova delle sue affermazioni. E' lui stesso a riportare l'elenco di tutti gli amori del suo padrone.

Un gruppo di contadini festeggia le nozze di Zerlina e Masetto.

Don Giovanni e Leporello si mescolano alla festa contadina e Don Giovanni viene attratto dalla bellezza di Zerlina e vuole farla sua. Invita tutti i festeggianti nel suo palazzo ed ordina a Leporello di accompagnarli. Riesce inoltre a far allontanare il principale ostacolo ai suoi piani: lo sposo Masetto.

Don Giovanni non perde tempo, subito corteggia Zerlina che si difende, perché non vuole andare con altri fuorché Masetto.

Zerlina sta ormai per cedere al seduttore, ma proprio in quel momento appare Donna Elvira che mette in guardia Zerlina da Don Giovanni, conducendola via.

Giungono Donna Anna e Don Ottavio e chiedono aiuto nella propria ricerca a Don Giovanni.

Appare di nuovo Donna Elvira che mette in guardia Donna Anna e Don Ottavio dalla perfidia di Giovanni.

Quando Don Giovanni va via Donna Anna è sconvolta. Riflettendo sulle ultime parole pronunciate da Don Giovanni all'atto del suo commiato, riconosce l'assassinio del padre e, al sorpreso Don Ottavio, narra l'intero episodio della notte precedente e di nuovo gli fa richiesta di vendetta.

---

---

Don Giovanni si prepara alla festa serale.

**Giardino con due cancelli chiusi.**

Zerlina si sforza di abbonire Masetto.

Don Giovanni invita tutti alla festa di palazzo. Cerca di rimanere in solitudine con Zerlina ma Masetto riesce ad opporvisi.

Alla festa si approssimano tre personaggi in maschera. Sono Donna Anna e Don Ottavio, condotti da Donna Elvira. Il loro scopo è quello di spiare Don Giovanni, senza farsi riconoscere.

Leporello vede le maschere e le invita a palazzo.

**Salone illuminato a festa**

La festa è al suo culmine. Nel corso delle danze Don Giovanni cerca nuovamente di insinuarsi Zerlina. Deve però smettere sia per l'arrivo di Masetto che delle maschere nella sala.

Nel corso della successiva danza Leporello, su ordine del suo padrone, cerca di distogliere l'attenzione di Masetto da Zerlina, cosicché questa possa essere condotta via.

Le grida d'aiuto di Zerlina interrompono la festa. Don Giovanni cerca di scaricare tutto su Leporello, ma Donna Elvira, Donna Anna e Don Ottavio si smascherano e Don Giovanni capisce che ormai tutto è stato scoperto. Coglie quindi la prima occasione e fugge a gambe levate con Leporello.

**FINE DEL PRIMO ATTO**

**ATTO SECONDO**

**Strada**

Leporello vorrebbe licenziarsi dal suo padrone, ma Don Giovanni lo convince, dandogli dei soldi, a restare. Subito dopo gli rivela il prossimo piano: cambierà con lui gli abiti e sedurrà la serva di Donna Elvira.

Donna Elvira si affaccia al balcone e si rimprovera della futilità del suo amore per Don Giovanni. Questi subito approfitta della situazione e, con l'aiuto di Leporello, finge il pentimento. Così gli riesce di attirare Elvira fuori dalla casa che così abbraccia Leporello invece di Don Giovanni.

Elvira con Leporello si allontanano e Don Giovanni canta una serenata alla donna di servizio.

Don Giovanni viene sorpreso da Masetto, che è accompagnato da un gruppo di contadini armati, che si sono messi alla sua ricerca. Don Giovanni, mascherato da Leporello, convince i contadini che anche lui, quale Leporello, vorrebbe vendicarsi del suo padrone.

I contadini sono quindi allontanati cosicché Don Giovanni rimane solo con Masetto. Lo disarmo, lo bastona e scappa via.

Zerlina trova Masetto in gemiti e lo consola.

---

---

#### **Atrio a pianterreno della casa di Donna Anna.**

Leporello (sempre con i vestiti di Don Giovanni) tenta inutilmente di sottrarsi a Donna Elvira. Inoltre si imbatte in Donna Anna e Don Ottavio e di lì a poco anche con Zerlina e Masetto. Tutti si scagliano contro il presunto Don Giovanni e solo Donna Elvira cerca di difenderlo. A questo punto Leporello mostra la sua vera identità. Tenta di fronteggiare i rimproveri e, durante la discolpa, gli riesce di fuggire.

Don Ottavio tranquillizza la compagnia e decide di portare i crimini di Don Giovanni a giudizio promettendo a tutti la giusta punizione.

#### **Luogo chiuso dall'aspetto cimiteriale. Statua del Commendatore.**

Don Giovanni e Leporello si danno appuntamento presso la tomba del Commendatore, dove vi è collocata la sua statua. Il loro colloquio è interrotto dalla voce del Commendatore. Leporello è terrorizzato, ma il suo padrone invita la statua a cena.

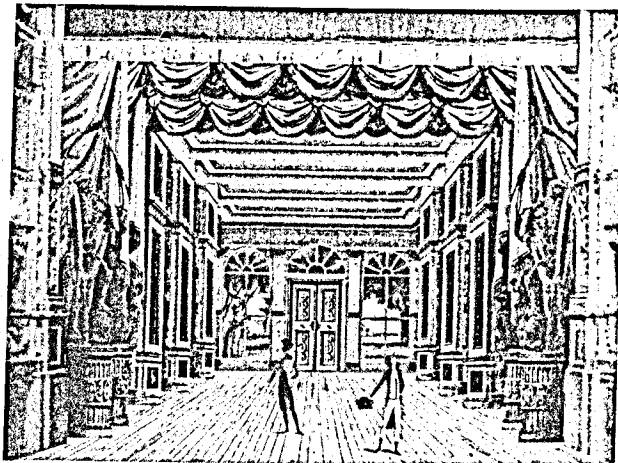
#### **Camera semibuia.**

Don Ottavio si sforza di consolare Donna Anna. Le offre di prenderla subito l'indomani in isposa. Donna Anna è titubante ma il fidanzato insiste. Allora lei lo rassicura del suo amore e della sua fedeltà.

#### **Sala con cena imbandita**

Don Giovanni cena e Leporello lo serve. Giunge Donna Elvira e per l'ultima volta invita Don Giovanni a cambiare la propria vita. Questi si fa scherno delle preghiere della dama. Dopo che essa si accomiata appare il Commendatore che ingiunge a Don Giovanni di pentirsi. Giovanni rifiuta e sprofonda nell'inferno. Donna Elvira ritorna e, insieme a lei, tutti gli altri. Leporello racconta della terribile fine del suo padrone. La compagnia si scioglie al suono di una morale da tutti ricordata.

#### **FINE DELL'OPERA**



Sala II

# Действие Оперы

---

## Действие первое.

### Ночью в саду.

В саду перед домом Донны Анны Лепорелло, слуга Дон Жуана, ждет своего господина. Он жалуется на свою тяжелую службу: барин все время лишь наслаждается жизнью, а ему приходится голодному ждать на дворе, где холодно, да и денег получается мало. Его жалобы прерывает приход Дон Жуана, которого преследует Донна Анна. Она старается разглядеть лицо незванного гостя, нечаянно появившегося в её спальне, но Дон Жуан закрывается плащом и с помощью его и темноты остается неузнанным. Услышав шум, выбегает старый Командор, отец Донны Анны, и вызывает Дон Жуана на дуэль. Дон Жуан сначала отказывается от дуэли, но наконец соглашается: дуэль происходит и Командор смертельно ранен.

Дон Жуан и Лепорелло быстро убегают из места действия.

Донна Анна приводит помощь отцу, но уже слишком поздно. Отец мертв и убийца исчез. В отчаянии Донна Анна просит своего жениха Дон Октавио отомстить за смерть отца и Октавио клянется отплатить за пролитую кровь.

### Улица. На рассвете дня.

Утром приехала Донна Эльвира со своей служанкой. Она ищет своего мужа, который покинул её. Появляется Дон Жуан с Лепорелло и, не узнав сначала Эльвиру, заговаривает с ней.

Он поражен, однако, когда узнает в незнакомой даме женщину, которую он некоторое время назад объявил своей супругой, соблазнил и после трех дней бросил. На него тут же выливается поток укоров и Дон Жуан, уловив момент, убегает. Эльвира остается одна с Лепорелло, который старается утешить ее: не она, мол, первая и не она последняя.

На подтверждение своих слов Лепорелло показывает ей большую книгу, в которую он сам вписывает имена всех любовниц своего господина.

Крестьяне Церлина и Мазетто венчаются.

Среди веселой толпы крестьян появляются Дон Жуан и Лепорелло. Будучи увлечен красотой Церлины, Дон Жуан решает соблазнить её. Он приглашает свадебных гостей на пир и велит Лепорелло завести их в его дворец. Хотя жених Мазетто, главное препятствие в планах соблазнителя, сопротивляется, Лепорелло наконец увлекает его прочь.

Не теряя времени, Дон Жуан начинает ухаживать за Церлиной, которая оказывает ему сопротивление, не желая изменить Мазетто.

Когда Церлина уже почти готова отдать себя в руки соблазнителя, появляется Донна Эльвира, предостерегает Церлину от Дон Жуана и уводит ее прочь.

Войдя, Донна Анна и Дон Октавио просят Дон Жуана помочь им отыскать убийцу Командора.

Снова появившаяся Эльвира на этот раз предостерегает от лицемера Донну Анну с Октавио.

Дон Жуан удаляется, оставляя Донну Анну в полном недоумении. По последним словам Дон Жуана она узнает в нем убийцу своего отца, рассказывает Октавио, что случилось ночью, и снова просит его отомстить смерть ее отца.

Дон Жуан готовится к вечерним развлечениям.

---

Сад с двумя закрытыми калитками.  
Церлина старается примириться с Мазетто.

Дон Жуан приглашает всех на пир в свой дворец. Он пытается остаться один с Церлиной, но Мазетто этого не допускает.

На пир приходят три человека в масках – это Донна Анна и Дон Октавио, приведенные сюда Донной Эльвирой. Они хотят инкогнито следить за Дон Жуаном.

Заметив три маски, Лепорелло приглашает их в дворец.

**Ярко освещенный зал. Все готово к большому пиру.**

Пир уже в полном ходу. В перерыве между двумя танцами Дон Жуан снова пытается подкрасться к Церлине, но ему помешает Мазетто и приход масок в зал. По приказу своего господина Лепорелло старается отвлечь Мазетто от Церлины и Жуан уводит ее прочь. Веселье вдруг прерывает крик Церлины, зовущей на помощь. Дон Жуан пытается свалить вину на Лепорелло. Дон Октавио, Донна Анна и Донна Эльвира снимают маски и Дон Жуан, поняв, что все его усилия напрасны, в пригодный момент убегает в сопровождении Лепорелло.

## КОНЕЦ ПЕРВОГО ДЕЙСТВИЯ

**Действие второе.**

**Улица.**

Лепорелло отказывается от своей службы, но наконец, прельщенный деньгами, которые дает ему Дон Жуан, остается служить. Дон Жуан немедленно сообщает ему свой следующий план: он наденет костюм Лепорелло и будет ухаживать за камеристкой Донны Эльвиры.

Донна Эльвира выходит на балкон, упрекая себя в напрасной любви к Дон Жуану. Пользуясь ее минутной слабостью, тот сразу делает вид, что кается. С помощью Лепорелло он вызывает Эльвиру на улицу и вместо себя оставляет с ней переодетого Лепорелло.

Эльвира с Лепорелло уходят и Дон Жуан поет серенаду камеристке Эльвиры.

В сопровождении группы вооруженных крестьян внезапно показывается Мазетто, желающий поймать и убить Дон Жуана. Он принимает переодетого Жуана за Лепорелло и уверит, когда тот его убеждает, что он, Лепорелло, также хочет отомстить своему господину.

Дон Жуан направляет крестьян по своему собственному следу и остается сам с Мазетто. Он отбирает у него оружие, сам избивает его и исчезает.

К Мазетто, кричащему от боли, прибегает Церлина и успокаивает его.

**Атриум в доме Донны Анны**

Лепорелло (все еще переодетый в Дон Жуана) напрасно ищет возможности ударить от Донны Эльвиры. Он натывается на Донну Анну с Октавио и позже еще на Церлину с Мазетто. Все набрасываются на мнимого Дон Жуана, лишь Эльвира пытается защищать его. Лепорелло открывает свое имя, старается защититься от упреков и наконец убегает.

Дон Октавио успокаивает всех и решает сообщить в суд о преступлениях Дон Жуана, обещая, что все будут отомщены.

---

---

### Ограниченное место, оформленное в виде кладбища. Статуя Командора.

Дон Жуан и Лепорелло встречаются над гробом Командора с его статуей. Их разговор прерывает голос Командора. Лепорелло в ужасе, но Дон Жуан приглашает статую на ужин.

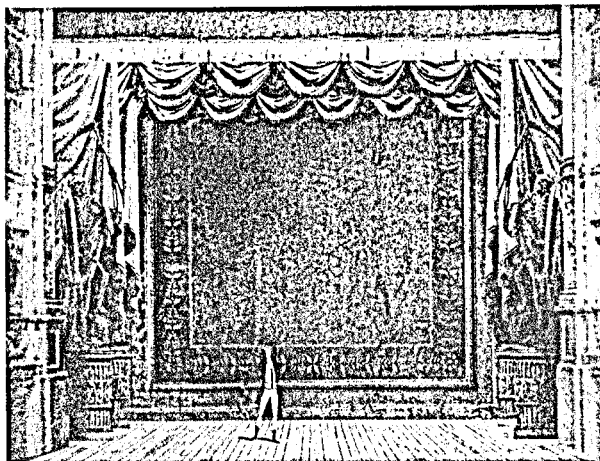
### Потемневшая комната

Дон Октавио старается успокоить Донну Анну, предлагая ей выйти замуж на следующий день. Донна Анна колебается и в ответ на укоры своего жениха уверяет его в своей любви и верности.

### Столовая в доме Дон Жуана.

Дон Жуан пирует и Лепорелло прислуживает ему за столом. Появляется Донна Эльвира и в последний раз умоляет его покаяться и изменить свою жизнь. Дон Жуан отвечает ей шутками. Когда она удаляется, входит призрак Командора и велит Дон Жуану покаяться в грехах. Отказавшись от покаяния, Дон Жуан проваливается в ад. Донна Эльвира с остальными возвращаются и Лепорелло рассказывает им о страшной кончине своего господина. Прежде чем все участники действия расходятся по своим делам, они обращаются к публике с моралью-резюме.

### КОНЕЦ ОПЕРЫ



Teatro

## *Attempted reconstruction of the original 1787 staging*

---

Since we want to come as close as possible to the period reconstruction, we have used sources describing the manner of staging of operas in the second half of the 18th century. We use, as the main source, the original libretto by Da Ponte that includes many stage directions that were most probably used as guidelines by the authors of the first staging. Of course, one can argue exactly to what extent directors consider stage direction contained in a libretto, but since this was the first performance and, moreover, the libretto was co-authored by the composer himself, we believe that – apart from other sources about the history of *Don Juan* – those directions might well provide a principal guideline.

One element that I was attracted by was the period classicist convention of so-called “Aristotle’s unity of time”. As long as we accept this model also for this piece, we acquire in this way an unbelievable driving power for the entire story. The opera begins towards the morning, in a garden of Donna Anna’s house, the venue of the Comtur’s murder. At dawn, in the street, we witness the arrival of Donna Elvira, and later in that afternoon, the villagers’ feast. In the afternoon, we move to the garden at Don Giovanni’s house (the sudden darkening as shown in the Prague libretto may represent a storm that, incidentally, is mentioned in the text of the first finale). At twilight, we return to the street where all the characters had met before. After dark, we find ourselves in a dark atrium (in this scene, darkness is of very important help in the substitution of people). After one o’clock in the night, Don Giovanni and Leporello find themselves at the graveyard and approximately at the same time Don Ottavio comes to soothe the fully awake Donna Anna in her room. It is towards the morning that the libertine Don Giovanni has his dinner and is surprised by the Comtur, and eventually falls into the hell. The story thus moves in some kind of a circle. The story both starts and ends with a death. In act one, Don Giovanni invites everybody to go with him, and in act two he runs away from everybody. For me, a very important role is played in the opera by the decoration of the street. It was the “unity of place” that formed yet another period convention. Theatrical stories (both in order to save money and as an author’s intention) often took place in a single place. The street could well be such ‘single’ place. A place where all characters can meet by chance, without anybody being surprised. That, maybe, it is why a large part of the opera takes place in the street where, by coincidence, several character live.

Although Mozart’s music was in many aspects timeless and he made use of techniques that were far from usual at his time, the theatrical principles followed the suit of his time. My team and I tried to give rise to a performance that would suit the period stage in the second half of the 18th century, in our understanding. We believe that the idea of returning to the classical staging of the opera is quite proper in the year of its composer’s anniversary. For all of us, it at the same time reveals yet another angle of view of this work of a genius. As the creators of the staging we would wish that you, too, shared our feeling.

*Lubor Cukr*  
*Director*

## *How do we reconstruct the original sets of the first performance of Don Giovanni, Prague, 1787*

---

When one starts to work on the original stage sets of Don Giovanni, one discovers an intriguing clue: An old black and white photograph of a design which cannot be located. The design shows a park. On the back of the photograph an anonymous hand has written: J. Platzer: Don Juan. The style of the design can indeed be put in relation with some authenticated drawings of Platzer, the Czech-Austrian designer of the end of the XVIIIth century. What is even more relevant is the relationship to a print of Bittner, the pupil of Platzer. If you reverse, as you should, Bittner's print, the composition of Platzer appears and can be put in relation to the photograph of the lost design. More surprising is the existence at the Castle Theatre of Litomyšl of a piece of back cloth and two wings. These elements are clearly the ones shown on the print. So if the title on the photograph refers to Mozart opera, we are in front a replica of the Prague Set made for Litomyšl. From the beginning of our investigation about Don Giovanni original sets, the main points were there: Platzer, Bittner and Litomyšl.

The research started with a detailed examination of the locations of the action in Don Giovanni; this was carried out on the original edition of the complete libretto, published in Prague, for the first performances of the work in 1787. This data was then put in relation to the very first edition of the libretto, printed to be submitted to the censors of Vienna. Whatever this edition's first function was, it is now an interesting piece of evidence documenting the early conception of the drama by Lorenzo da Ponte. This version presents numerous variants of the description of the spaces of the action, which shed light on the later choice made in at the Nostic's Theatre of Prague, to perform Don Giovanni with 8 different sets.

The Count Nostic's Theatre had been inaugurated in April 1783. The building, as was the custom at the time, had been equipped with traditional machinery and with a stock of painted stage sets, recorded in an inventory. There are no existing designs of these sceneries, which were used to play the repertoire. The system of scene changing and the extreme variety of spaces represented, made it possible to play not only a vast number of early plays but also new works. The artist in charge of these decorations was Josef Platzer (1751-1806). This painter, born in Prague, was going to become the most important Austrian set designer of Czech origin of the end of the XVIIIth century.

The sketches of Platzer shows well the imagination of his romantic mind. But the decorations of Platzer still consisted of several elements, as in the baroque era. The image, isolated by the frame around the stage and footlights at the front of the stage was composed by overlaying graphic plans. The wings were positioned in parallel to the edge of the scene, delineated with the ceiling flies and at the back by a backdrop, which could itself be preceded by canvas with openings, the pierced backcloth. All the elements are paintings on canvas, stretched on frames, or suspended on poles. The pictorial treatment incorporates the art of trompe-l'oeil and follows the rules of perspective.

In 1796-1797, Platzer received the commission for the Castle Theatre of Litomyšl to paint the decoration of the new theatre. Platzer painted some new sets to constitute the repertoire stock of the little private play house. These sets still exist and are among the oldest ones of our European theatre heritage. Because we know these painted sets of high quality are from the very hand of Platzer, we decided to create our designs for Don Giovanni with the colours and shape of many of them.

In 1816, ten years after the death of Platzer, Bittner engraved at least two hundred drawings by Platzer that he had in his own collection. The publication of Bittner allows us, of course, to identify many drawings of Platzer which were not signed by the artist. Engravings of Bittner are mirror-images of the drawings of Platzer, Bittner having engraved the original composition only once. The engraver also reduces somewhat the proportions of the elements of the drawn project and undoubtedly brings them back to sizes more in keeping with the real dimensions of the stage. Finally, it appears that Bittner did not engrave the complete set, but only the backdrop and a pair of wings. These three remarks must be taken into account when attempting a theatrical analysis of these engravings: We selected around 25 prints by Bittner which correspond to the spaces described by the libretto, then reversed the compositions and adjusted them to the proportions of The Estates Theatre.

This documented approach of our research puts, undoubtedly, our creative process in the shadow of the work of Platzer. But more than an evocation, our set is a reconstruction, with the support of modern technology, of what could have been the original sets of Don Giovanni in Prague in 1787.

## Josef Ignác Platzer



*Josef Ignác Platzer*

Josef Ignác Platzer was born in 1751 in a large family of the Prague sculptor Ignác František Platzer. He was one of the most important theatrical designers of the end of the 18th century. He acquired his first experiences from the Prague Councillor F. Wolf. Under his influence, he was mainly devoted to architecture compositions. In 1774, he joined as a student the Vienna Academy where he studied architecture under the tutorship of Ferdinand Hohenberg. He graduated from the academy before 1778 and then was active in Vienna in making architectural drawings. He won an order for the creation of the complete decorations inventory for the new Count Nostic's Theatre (later the Theatre of the Estates) in Prague. The theatre was opened in 1783 and the set of Platzer's decorations was used for the following decades with only minor amendments. Platzer himself was invited to Prague again in 1802 and then again in 1804 in order to repair and replenish the inventory. Starting in 1789, Platzer became the regular member of the Vienna Academy. In 1791, following his numerous previous stage designs for Hoftheater as well as for other theatres in Vienna, he was appointed the court's theatrical designer. His career with the court in Vienna made Josef Platzer appear in the very centre of the period Central European theatrical life; his creations are linked to the premieres of a number of the most important dramas of the European history of the theatre. Although it was only a matter of chance that the legendary first night of Mozart's *Don Giovanni* in the Nostic Theatre in Prague (1787) was played in Platzer's basic decorations, Platzer actually created original decorations for a number of premieres held in Vienna. They included: the first night of *Ifigenia in Tauris* by Goethe (1800) and Beethoven's ballet *The Creatures of Prometheus* (1801). Beside projects implemented for the court theatre, Platzer designed decorations for several private theatres, such as the house scene of Prince Liechtenstein at his Vienna place as well as at his summer residence at Petzing. It is very probable that Platzer also authored the decorations of the Liechtenstein castle theatre at Valtice (1789) that were destroyed after World War Two; at least, J. Pömerl ascribes them without any doubt to Platzer. None of those decorations survived until today. Therefore, the almost complete ensemble of decorations at Litomyšl represents the only preserved theatrical decorations by Platzer, which makes them the more significant. Platzer, who achieved full recognition and respect both among his audiences and the critiques in his life time, died while still busy on 4 April 1806.

## Acknowledgement

A special thanks belongs to all employees of the National Institute for Monuments – regional expert subsidiary Pardubice, headed by Ms. Iva Lánská, for their very significant assistance in collecting historical inputs from the Castle Theatre in the town of Litomyšl and their very professional work they have completed in the research and protection of this world's nonesuch. I would also like to thank to Mr. Jiří Bláha for providing his precious advice, knowledge and materials on Josef Platzer's work.

*Jiří Herold*

*Producer and Intendant of Opera Mozart*

## *Project creators*

---



**JIŘÍ HEROLD**  
Producer and intendant  
of Opera Mozart



**JIŘÍ KOTOUČ**  
Art director



**LUBOR CUKR**  
Director



**RICHARD HEIN**  
Conductor



**ROBERT JINDRA**  
Conductor



**DAVID ŠVEC**  
Conductor



**GILBERT BLIN**  
Set design



**ROMAN ŠOLC**  
Costumes



**LUCIE POLÁČKOVÁ**  
Choreography



**PAVEL DAUTOVSKÝ**  
Light design

---

---

### **Jiří Herold**

Born in 1962 in Prague. After he graduated from The Economic University in Prague, he founded the company Art Service, here he was the first manager. In 1991, he became financial manager of the Mozart Open Festival. Since 1992, he has produced all Opera Mozart performances at The Estates Theatre (*Die Zauberflöte*, 1992, *Così fan tutte*, 1993, 1994, *La clemenza di Tito I.*, 1995, *Le Nozze di Figaro*, 1996, 1997, *Don Giovanni I.*, 1998-2002, *Il rè pastore*, 1999, *La clemenza di Tito II.*, 2000, *Don Giovanni III.*, 2006). As a co-producer, he participated in television productions of the opera by Ch. W. Cluck *Orfeo ed Euridice*, the operas by Josef Berg *Ulysses Return* and *European Tourism*. Since 1993, he becomes the manager of the company MozART Praha, which participated in creation of a whole row of theatre performances, film festivals and musicals. He became the intendant of Opera Mozart in 1998.

### **Jiří Kotouč**

A conductor, cembalist, and singing pedagogue. Since 1964, Jiří Kotouč has performed on all continents with ensembles that he has founded – CAMERATA NOVA (Baroque), COLLEGIUM FLAUTO DOLCE (Renaissance). In the recent years he has conducted some Baroque operas: *Händel – Alcina*, *Rodelinda*, *Rinaldo*; *Bononcini – Astarte*; *Vivaldi – Orlando Furioso*; *Pergolesi – La serva padrona*; *Purcell – Dido and Aeneas*. He has conducted some works by Monteverdi for Opera Mozart. He is a professor at the department of singing at the Conservatoire in Prague. His is mainly engaged in the interpretation of the 18th century opera, with special attention paid to the recitative. His students are engaged at both Czech and international foreign opera houses, and he works with singers at the National Theatre and the Prague State Opera.

### **Lubor Cukr**

From 1994 Lubor Cukr performed in several Prague musicals – *L'écume des jours*; *Jesus Christ Superstar*; and *Evita*. In 1999 he joined the Prague State Opera as assistant director. He has worked with many Czech and foreign stage directors such as Z. Troška (*Carmen*, 2004); J. Nekvasil (*Phédre*, 2000); M. Otava (*Il trovatore*, 1999; *Il Barbiere di Siviglia*, 2005); G. Blin (*Robert le Diable*, 1999; *Orlando Furioso*, 2001); P. E. Fourny (*Ariane et Barbe-bleue*, 2001); D. Mesguish (*Joseph Merrick dit Elephant Man*, 2002); D. Pountney (*The Soldier and the Dancer*, 2000); R. Hovenbitzer (*La Bohème - Leoncavallo*, 2003; *The Queen of Spades*, 2004); H. L. Kindermann (*Tiefland*, 2003); P. Godefroid (*Béatrice et Bénédicte*, 2003) and A. Nekovar (*Lucia di Lammermoor*, 2004). For the Prague State Opera, Lubor Cukr arranged the performance of *Nabucco* by Verdi to be shown at the Opera Festival in Aspendos, Turkey (2002). He also signed his name under the direction of the New Year Concert in 2002, which was broadcast live by the Czech TV. Since 2003 he has been regularly invited to Opéra de Nice, France, where he has worked with G. Blin (*Rosmira Fedele*, 2003); O. Bénézech (*Idomeneo*, 2004; *Pelléas et Mélisande*, 2005), and J. C. Ribera (*Ariadne auf Naxos*, 2004). He worked with Director K. Drgáč (*Don Giovanni*, 2005) at the Summer Festival in Gars, Austria. His direction of e.g. *Le Nozze di Figaro* (an experimental composed programme, 2002), *The Games* by J. F. Fischer (World premiere as part of festival Opera 2003 at the Kolowrat Theatre, 2003), *The Little Sweep* by B. Britten (translation, Czech text and direction, *Laterna Magika*, 2005), were received by the audience with much acclaim. His projects under way include *Pelléas et Mélisande* (Toulon, 2007 – with O. Bénézech), *Theseus* (Opéra de Nice – with G. Blin, 2007) and *Bastien und Bastienne* (children's opera Prague 2007). Since 2003, Lubor Cukr has been member of the prestigious Académie Desprész, which caters for the European Baroque Theatre Heritage.

---

---

## Richard Hein

Richard Hein has been a conductor engaged with the State Opera Prague since 1997. He studied conducting with Professor Milan Horvát, and with Wolfgang Bosic at the Hochschule für Musik in Graz, Austria. In the subsequent period, he worked with a number of opera and symphony orchestras, recording for ORF and appearing in concert productions in the Netherlands, Yugoslavia, Austria, Switzerland, Germany, Italy, and Japan. As an opera conductor, he obtained a post at Silesia Theatre in Opava, from where he embarked on a professional road leading through the opera houses of Olomouc, Plzeň and Brno, to Prague. Since 1999 he has coupled his commitment in the State Opera with conducting the Opera Mozart summer festival season mounted annually at The Estates Theatre. He is likewise simultaneously active in the domain of symphonic music, working among other orchestras with the Janáček Philharmonic Orchestra of Ostrava, the Olomouc Philharmonic, the Plzeň Philharmonic, and the Western Bohemia Symphony Orchestra in Mariánské Lázně. Moreover, he has been involved as both interpreter and educator in a project entitled *Toujours Mozart*, staged concurrently in Salzburg, Austria, and in Prague. Since 2001 he has been the artistic director of the *Harmonia Mozartiana Pragensis* ensemble.

## Robert Jindra

He graduated from the Prague State Conservatoire in 1999 where he majored in classical singing. Subsequently, he studied conducting under the guidance of Professors M. Košler, J. Kasal and M. Němcová. He gave the graduate's concert with the Prague Conservatoire Symphony Orchestra in 2003. Since 1999, he has been regularly collaborating with the Children's Opera Prague. The following is a partial listing of Jindra's productions: *Brundibar* (H. Krása), *The Opening of the Springs* (B. Martinů), *Karkulka* (J. Boháč), the world premiere of *The Games* (J. F. Fischer) presented at the 2003 Opera Festival, *Czech Christmas Mass* (J. J. Ryba), *The Little Mozart*, the project *Geniuses and Children* for Expo 2005 in Aichi, Japan and B. Britten's opera *The Little Sweep*, which met with great success recently. With the Children's Opera Prague he has also recorded several enchanting CDs. Since September 2000, he has been teaching at the Prague State Conservatoire, where he prepared and presented the following operas: *Žižkov Duets* (Š. Voseček) staged at the 2001 Opera Festival, *Dido and Aeneas* (H. Purcell) performed at the 2001 *Kutná Hora Music Festival*, three "minute" operas of D. Milhaud, *La clemenza di Tito* and *Die Zauberflöte* (W. A. Mozart). The latter performance was awarded the prize of the Musical Theatre Society at the 2003 Opera Festival. In January 2001, he worked as an assistant chorus-master at the National Theatre in Prague. He participated in several premieres and with the National Theatre choir he prepared the operas *Der Meergeuse* (F. Škroup, 2003) and *Ilsea's Heart* (R. Karel, 2004). In 2001, he prepared and conducted the world premieres of two operas of the contemporary composer V. Wimmer at the Prague State Opera, i.e. *The Knight and Death* and *Jelizaveta Bam*. In 2004, at the Young Prague Festival, Jindra conducted *Stabat Mater* (J. K. Vaňhal) with the Kühn's Children's Choir and the Chamber Orchestra of the Prague Symphonists. He cooperates with *Praga sinfonietta*, *Virtuosi Pragenses* and the National Theatre Orchestra. Jindra recorded the CD called *We Enjoy Opera* (*Opera nás baví*) with top soloists of the National Theatre. Since January 2004, Jindra has been engaged as an assistant conductor at the National Theatre. His frequent staging collaborations include: *Nagano* (M. Smolka), *Vanda* (A. Dvořák), *Montezuma* (L. Ferrero) with the Prague Philharmonia, *Aida* (G. Verdi), *Don Pasquale* (G. Donizetti), *The Secret* (B. Smetana) and *La Fanciulla del West* (G. Puccini). He also participated in the project of the first complete staging of R. Wagner's tetralogy *Der Ring des Nibelungen* at the National Theatre in Prague. Since the season 2005/2006, he has been a member conductor of the National Theatre where he participated in staging of *Don Giovanni* and *The Secret*. In the season 2006/2007, he was asked to prepare the world premiere of *Lacrimae Alexandri Magni* (T. Hanzlík). He collaborated with such leading conductors as John Fiore, Asher Fisch and Gerd Albrecht. In 2006, Jindra accepted an offer of John Fiore, General Music Director of the *Deutsche Oper am Rhein*, to prepare production of *Elektra* (R. Strauss) in Duisburg. Since 2005, he has been conducting the opera *Don Giovanni* (W. A. Mozart) in the Opera Mozart's summer production at The Estates Theatre. In April 2007, he was charged with conduction of the final concert of the 2007 Opera Festival at the Prague State Opera. Jindra has conducted number of concerts and performances both in the Czech Republic and abroad in the cities like Munich, Berlin, Stuttgart, Kiel and Bayreuth, among others.

---

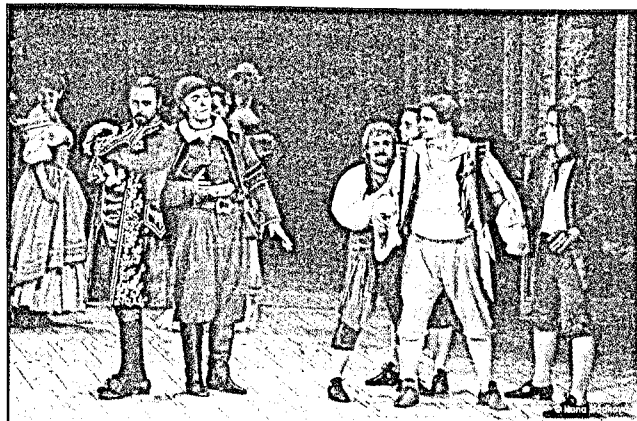
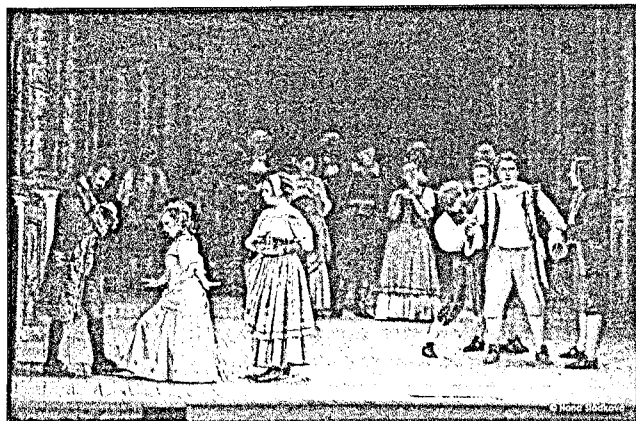
---

## David Švec

He studied piano and conducting at the České Budějovice Conservatoire and at the Janáček Academy in Brno (conducting with J. Zbavítel and L. Mátl, piano with D. Velebová). In February of 2000 he attended the conducting master classes given by Sir Colin Davis in Dresden; in 2002 he studied for four months with Professor L. Hager at the Vienna University for Music and the Performing Arts. In 2004 he won the Bösendorfer Prize in the Belvedere International Opera Coaching Competition in Vienna. Since 1998 he has regularly appeared as a pianist with the Prague Chamber Orchestra. He is also a sought-after chamber musician and singers accompanist (since 2004 he has regularly collaborated with E. Urbanová, accompanying her at concerts in Prague, Bratislava, Madrid, Washington etc.) and made a number of CD recordings for commercial distribution and for Czech Radio. From 1998 to 2003 he worked as an opera coach and an assistant conductor in the Janáček Opera in Brno; since September 2003 he has held the same post in the National Theatre in Prague. As for his conducting career, already as a student he conducted many opera performances at the Chamber Opera of the Janáček Academy. From 2001 to 2006 he conducted opera and ballet productions of the Janáček Opera in Brno; since 2005 he has regularly appeared with the Orchestra of the National Theatre in Prague. Since 2006 he has also conducted Opera Mozart's productions of Don Giovanni in The Estates Theatre. David Švec has collaborated with the majority of larger Czech orchestras: most recently especially with the Prague Chamber Philharmonic Orchestra, the South Bohemian Chamber Philharmonic Orchestra and the Janáček Philharmonic in Ostrava. He also appeared with the Košice State Philharmonic etc. Since 2006 he has been the chief conductor of the Prague Student Orchestra. His guest performances abroad include collaboration on the productions of Janáček's *Jenůfa* and *The Makropulos Case* in Barcelona's Teatro Lliçeo (2005) and in Opéra National de Paris (2007). Since 2005 he has regularly lectured at the master classes of the Summer Academy in Biel, Switzerland, has toured Spain with the South Bohemian Chamber Philharmonic (2007) etc.

## Gilbert Blin

Gilbert Blin studied Theatre History and Stage Direction at the Sorbonne in Paris. While graduating in 1986, Gilbert Blin concentrated on Rameau's operas and their relation to the stage, an interest that has since broadened to encompass French opera and its relationship to Baroque theatre, his fields of expertise as historian and artistic director. In 1991, Gilbert Blin directed and designed, with Véronique Seymat, Massenet's *Werther* for the Opéra de Nancy. For Opéra-Comique in Paris, Gilbert Blin presented a new version of the show in 1994, Alfredo Kraus singing for his adieu to the part. In 1995, Gilbert Blin directed Delibes' *Lakmé* for the same house, an acclaimed production frequently revived in France until 2000. For the Drottningholm Theatre, in Sweden, Gilbert Blin presented *Orfeo* and *Euridice* in 1992. This production was filmed by the Swedish Television. It was revived in 1998, as part of the Gluck Festival presented for Stockholm European Culture Capital. In 1999, Gilbert Blin was the first French stage director invited by the Prague State Opera: his production of Meyerbeer's *Robert le Diable* conducted by Vincent Monteil has been performed for 3 seasons. Since its foundation in 1999, Gilbert Blin is the director of the Académie Desprész, Association Française pour le Rayonnement du Théâtre du Château de Drottningholm et du Musée Suédois du Théâtre. This historical building and its museum allow Gilbert Blin, in partnership with Rémy-Michel Trouier, to lead research on XVIIIth century theatre and develop stage productions on an international scale. For the Boston Early Music Festival, with musicians Paul O'Dette and Stephen Stubbs, Gilbert Blin directed a fully staged production of Lully's *Thésée* in baroque style at the Tanglewood Festival in 2001. Recent realisations include a production, designed and directed, of Vivaldi's *Orlando furioso* for the State Opera of Prague and, in 2003, a staged reconstruction of Vivaldi's *Rosmira fedele* for the Opéra de Nice. Gilbert Blin's projects include *Psyché* of Lully with the Boston Early Music Festival and *Teseo* of Händel with Opéra de Nice.





---

## Roman Šolc

Roman Šolc graduated from the Dancing Conservatoire Prague in 1995. He spent the years 1994, 1995 and 1999 on a study visit in Cologne, and was a soloist of J. K. Tyl Theatre in Pilsen in the years 1995 – 98. His most important roles from that period included Pierrot in Casanova, Mercutio in Romeo and Juliet, Escamillo in Carmen, and the title role in the Pushkin ballet. He became a Thalia Award nominee for his role of Mercutio in Romeo and Juliet in 1996. In Weiden, Germany, he guest performed in the title role in The Nutcracker (1997), and the role of Pepe in the House of Bernarda Alba (1999). He was the solo dancer at Ballet Prague (the Prague Chamber Ballet) during 1998 - 2000. There he presented his art of dancing in the choreographies of Jiří Kylián: Stoolgame and Six Dances, of Libor Vaculík: The Boy and the Death, A Sea Full of Tears, The Farewell, The Dusk, Slavonic Duets, of Petr Zuska: Sonata, of Pavel Šmok: Musica slovaca, the Wedding or the Clear Night. Roman Šolc was the member of the Prague National Theatre ballet ensemble in the years 2001 – 2004. There he had a chance to appear both in classical and modern repertoire, such as Bernard in Raymonda, the Chinese Puppet in the Nutcracker (both in the choreography of Jurij Grigorovič), Jester in The Swan Lake, Alan in La Fille Mal Gardé, and solo parts in the choreographies of Jiří Kylián (The Child and Magic, Sinfonietta, Return to an Unknown Country, Field Mass), Alvin Ailey (The River) and Libor Vaculík (Concert a-minor by Grieg). In 1997 Roman Šolc won the 2nd Prize at a nation-wide ballet contest in Brno. He appeared on stages in Germany, the Netherlands, Italy, Switzerland, France, Spain, Turkey, Malta, Israel, Korea, Croatia and Japan. Roman Šolc has been also designing costumes on an ongoing basis. He created costumes for: the Brno National Theatre: Mary Stuart (1998), The Psalm Symphony (2000), Oedipus Rex (2000), Ivan the Terrible (2002); for the Prague Chamber Ballet: The Frescoes (1998), Come Along to Fairy-Tale (1999), Slavonic Duets (1999), Sonata (1999), From My Home-Land (1999), The Wedding (2000), Hiroshima (2000), Mary's Dream (2002); the East-Bohemian Theatre in Pardubice: Notebooks of a Temple Singer, 1999, the J. K. Tyl Theatre in Pilsen: Lady of the Cammelias (2001), Some Like It Hot (2003), the Slovak National Theatre in Bratislava: The Night in Venice (2001); the G studio in Brno: Viva Musical II or the Rain Drops from Broadway (2001); Laterna Magika: Grafitti (2002); the Prague National Theatre: The Lucky Seven, Bolero, Concert a-minor (2003), Les Bras de Mer (2004), the Prague State Opera: Lady of the Cammelias (2003), Spring 2004 (2004); the Brno National Theatre: The Ballet Evening to the Music of Czech Composers (2004); Broadway Theatre: The Three Musketeers (2004); the Prague State Opera: Cinderella (2004); the Prague National Theatre: Ballet Mania (2005). At a competitive show of contemporary dancing '99, Roman Šolc received a Honorary Mention for his costumes created for ballets Mary Stuart and the Slavonic Duets. He received the Honorary Mention again at the same competition in 2002 for his costumes designed for ballet performances of Ivan the Terrible and Dances After Brahms.

## Lucie Poláčková

Lucie passed ballet preparatory courses at the National Theatre in Prague; then she studied dance at the Conservatoire of Dance in Prague, and at the Faculty of Music of the Academy of Performing Arts in Prague. She performed in productions at the National Theatre in Prague, completed her dancing courses in Germany and in France. From 1989, she worked as a choreographer at operatic and drama productions by various theatres in the Czech Republic and in the Slovak Republic. In the years 1992-2002 she was an assistant director and choreographer of productions of Opera Mozart – the Prague Chamber Opera. Together with director Jiří Nekvasil she produced a performance consisting of a set of modern operas by J. Klusák (Report for Academy) and M. Nyman (Man Who Took His Wife For Hat) at the National Theatre in Prague. One year later, she was the director and choreographer of the new production of Bizet's Carmen at the Prague State Opera. She is permanently involved in various forms of 'artistic movement theatre', takes part in dance and artistic festivals. In 1994, she co-founded a free association of dancers and choreographers known as TABLEŠ. She co-operates with both public and private televisions, she taught at the Conservatoire of Dance in Prague, and – in 1999-2000 – instructed stage movement at the chair of singing and opera direction at the Faculty of Music of the Academy of Performing Arts. In the years 1999-2002, she was the head of the ballet troupe of the Prague State Opera.

---

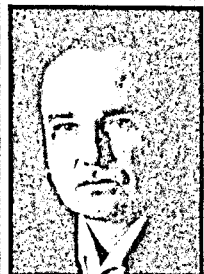
## Pavel Dautovský

From 1984 until 1989, Pavel Dautovský was engaged as light engineer at the former Smetana Theatre, now the Prague State Opera. Next, he co-operated with the UNO dancing studio and Richard Hes until 1994; together, they produced such feature projects as Check Mate, Carmen, Nikita, Billiard, Musical Fever (1991 Hamburg). Ever since 1994, he produced light design to such musicals as West Side Story (1993, 2003), Dracula (Prague, Bratislava, Moscow, Soul), Mission, Hamlet, Galileo (Prague, Bratislava), Monte Cristo, Jekyll and Hyde, Ginger and Fred. After 1999, Pavel Dautovský co-operated with the Prague State Opera on the productions of Bubu of Montparnasse, The Fall of the House of Usher, Robert the Devil, Es war einmal, Tosca, The Polish Jew, Orlando Furioso, The Queen of Spades, and Candide. From among his other projects, let us mention at least the following items: 5 Years After Superstar (a concert tour), Lewron Orchestra – Olza (scenic realisation of a project by Lešek Wronka), Don Giovanni (a summer stagiona – The Theatre of the Estates in Prague), Musical Forum in Hradec Králové (concerts of classical music), Wings (a dance and tap-dance performance). In 1998, Pavel Dautovský and his partners founded M. P. K. Stage service Ltd., a company that manages stage operations at the Prague State Opera and other musical productions. He also acts as a technical consultant in various theatrical projects.

# Don Giovanni & Leporello



**MARTIN BÁRTA**  
Baritono



**ROMAN JANÁL**  
Baritono



**VÁCLAV SIBERA**  
Baritono



**PAVEL KLEČKA**  
Baritono



**MIGUELANGELO  
CAVALCANTI**  
Baritono



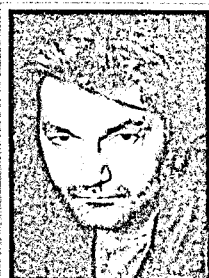
**OLDŘICH KRÍŽ**  
Baritono



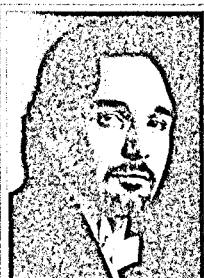
**TOMÁŠ BARTŮŇEK**  
Basso



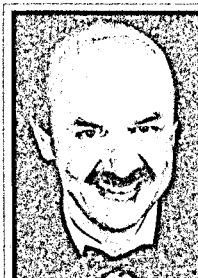
**JÍŘÍ SULŽENKO**  
Basso



**DANIEL HŮLKA**  
Baritono



**ADAM PLACHETKA**  
Baritono



**ALEŠ HENDRYCH**  
Bass-baritono



**JEVHEN ŠOKALO**  
Basso

## Martin Bárta

Baritone Martin Bárta (1967) studied singing at the Conservatoire in Pardubice with Professor Svatava Šubrtová (1990) and at the Prague AMU with Professor René Tuček (2006). During 1990-1991 he was a soloist at AUS-VN (Army Artistic Ensemble) Praha. In 1994 Martin Bárta débuted as Germont in *La traviata* by Verdi on the stage of F. X. Šalda Theatre in Liberec. There he appeared in several opera, operetta and musical roles during his three years's engagement (e.g. Enrico in *Lucia di Lammermoor*, Otokar in *The Free-Shooter*, Prince Eletsky in *The Queen of Spades*, Sharpless in *Madama Butterfly*, Krušina in *Bartered Bride*, Freddy in *My Fair Lady* and others). Early in 1997 Martin Bárta was engaged by the Prague State Opera where he débuted as King's Herald in *Lohengrin* by Richard Wagner, a role to be followed by an array of roles of baritone repertoire including Eugene Onegin: Valentin: Papageno: Escamillo: Guglielmo: Amonasro: Mathis in *The Polish Jew* by K. Weis, and others. Martin Bárta has regularly appeared as a guest at the National Theatre in Prague (*Don Giovanni*, *Almaviva*), Slovak National Theatre in Bratislava, and other opera houses in the Czech Republic. He appears at musical festivals (the Prague Spring, Bratislava Musical Festivities, Smetana's Litomyšl). In 2005 he won the Czech Theatre Critics Award for the best interpretation performance in the role of the Miller in *The Lantern* by Novák. The most significant pieces in his concert and oratorio repertoire are the solo parts in *Carmina Burana Cantata* by Orff; in Puccini's *Messa di Gloria*; in *The Opening of the Wells* by Martinů; in *Te Deum* by Dvořák; in *Passions of John and Matthew* by J. S. Bach, and in the IXth *Symphony* by Beethoven. Martin Bárta has been on foreign tours to Germany, Austria, England, Italy (*The Cunning Little Vixen*), Japan (*Die Zauberflöte*, *Aida*), South Korea (*Don Giovanni*), Switzerland (*La Bohème* by G. Puccini, directed by Giancarlo Del Monaco), and the U.S.A. (*the Mount of Three Lights* by B. Martinů).

## Miguelangelo Cavalcanti

Baritone Miguelangelo Cavalcanti was born in Brazil (Recife). He studied singing in Recife, Karlsruhe, at Bach Academy in Stuttgart, at the Royal Academy of Music in London, and in Paris. Then he continued his studies with A. C. Medina, E. Saque and G. Hornik. He is an awards winner from singing competitions in St. Maria Rio Grande du Sul, in *Viotti Valsesia* (Italy), and at Alfred Kraus competition (Spain). His first regular engagement was at Teatro Saõ Carlos in Lisbon where he débuted as Rinaldo singing with Teresa Berganza. At the same theatre he sang in Rossini's *Il Barbiere di Siviglia*, *Guillaume Tell*, in Bizet's *Carmen*, Puccini's *La Bohème* and *Turandot*, in Verdi's *Il trovatore* and more. He was a resident guest at Theatre de la Monnaie in the Brussels, at opera houses in Leipzig, Prague, Hamburg, Cologne, and Basil. He co-operated with Directors Peter Konwitschny, Pierre Luigi Pizzi, Paolo Trevisi, Martin Kusej and Christoph Loy. During 1995-2001 M. Cavalcanti was a soloist at the Opera in Graz where he performed major roles in a number of operas – *Die Zauberflöte*, *Così fan tutte*, *Don Giovanni*, *Le Nozze di Figaro*, *Tannhäuser*, *Das Rheingold*, *Der Zigeunerbaron*, *Falstaff*, *Pagliacci* and *Lucia di Lammermoor*. M. Cavalcanti débuted at Verona State Opera as Joakanaan in Strauss' *Salome* in 2000. Four years later he became a soloist at Prague State Opera. Here he sang the roles of Schaunard (Leoncavallo's *La Bohème*), Escamillo (*Carmen*), Enrico (*Lucia di Lammermoor*), Amonasro (*Aida*), Giorgio Germont (*La traviata*), Monfort (*The Sicilian Vespers*). Apart from opera repertoire, M. Cavalcanti has devoted a special attention to songs (Schubert, Brahms, Ravel), cantatas, oratorios and masses (Bach, Händel, Haydn). He is a soloist of the State Opera Prague.

## Daniel Hůlka

Daniel Hůlka graduated from the Prague Conservatoire, where he studied with Professor Zdeněk Jankovský. He has sung in opera productions at the J. K. Tyl Theatre in Plzeň, F. X. Šalda Theatre in Liberec and the Municipal Theatre in Ústí nad Labem. He has collaborated with Eva Urbanová on Christmas concerts and with Opera Mozart on summer productions at The Estates Theatre, where he sings Don Giovanni. His repertoire further includes the roles of Figaro (*Le Nozze di Figaro*), Escamillo (*Carmen*), Silvio (*The Comedians*), Kalina (*The Secret*). In 1995 he won the competition for the lead role in the original Czech musical *Dracula*, which made him as star. In 1997 he was awarded the silver Czech Nightingale prize, a year later the golden one, subsequently the Týtý Prize and two Grammy Awards. His discography encompasses both pop and classical music titles – *Misa Solemnis* (M. Bok), *Way of the Cross* (J. Bernátek), *Stabat Mater* (A. Dvořák). In June 1997 he released his first solo album, which became the best-selling record of the year. He received for it gold, platinum and double-platinum discs (more than 250,000 carriers sold). His most recent CD, *Partly Me*, was recorded together with Michal Pavlíček. In addition, he has sung in the musicals *Mission* (Master of Demons), *Excalibur* (Mordred), *Les Misérables* (Javert), *Monte Cristo* and *Dorian Gray*. Since 2006 he has been a member of the National Theatre Opera, for which he has studied the role of Don Giovanni and is preparing for performances in the productions *The Angels*, *The Secret* and *Libuše*.

---

---

## Roman Janál

Following the graduation from the Pilsen Conservatoire (1985) where Roman Janál majored in violin he was admitted to the department of vocal studies at the Musical Academy in Sophia (graduated in 1990). Although still a student he became guest soloist of the Sophia State Opera and he appeared at local chamber festivals. He completed his studies and was engaged by the Theatre in Banská Bystrica. In 1994 he became guest soloist in Pilsen Opera (Queen of Spades, Tomski; Faust, Valentin; Don Giovanni, Don Giovanni; Fidelio, Don Pizarro). Following his successful début at the State Opera Prague as Guglielmo in *Così fan tutte* and Figaro in *Il Barbiere di Siviglia* he was engaged in 1995 as a soloist of the State Opera. In 1997 he became a soloist of the National Theatre Prague where he created a number of roles: Gregorio in *Romeo et Juliette*, Figaro in *Il Barbiere di Siviglia*, Escamillo in *Carmen*, Pollux in a baroque tragedy lyrique *Castor et Pollux* etc. The list of other parts includes Silvio in *Pagliacci*, conte Almaviva in *Le Nozze di Figaro*, Germont in *La traviata*, Vladislav in *Dalibor* etc. He has appeared at numerous domestic and international festivals: Prague Autumn, Prague Spring, Smetana's Litomyšl, International Music Festival in Český Krumlov, Festival Pontes, B. Martinů's Days in London with Jiří Bělohávek and the BBC Orchestra, Europalia Brussels, B. Martinů's Festival in Amsterdam. He works with both domestic and foreign musical bodies – Prague Philharmonia, Prague Symphony Orchestra, Czech Philharmonic Orchestra, Prague Radio Symphony Orchestra and the like. Since 1984 he has sang with the Czech Radio where he recorded a number of CDs with operatic arias and lyric songs by contemporary Czech composers. Collection of radio recordings was issued as a profile album of opera parts where he sings arias from operas by W. A. Mozart, L. van Beethoven, G. Verdi, B. Smetana and other composers. In 1995 he was announced an absolute winner of the Dvořák's International Singing Competition in Karlovy Vary. Since 1995 he has taught the voice at the Prague Conservatoire. He received the prestigious Thalia Award for 1999 when he created the part of Pollux in Rameau's opera *Castor et Pollux* in the National Theatre. His list of roles was enhanced in 2005 by that of Doctor Malatesta in the opera *Don Pasquale* at the National Theatre in Prague. He published a CD with "Gypsy Songs" on the Supraphon label. He also performed as Mad Soldier at the world premiere of the Song Cycle by Ondřej Kukul in České Budějovice. Together with the National Theatre in Prague, he visited Wiesbaden where he sang Michonet in the opera *Adriana Lecouvreur* by Francesco Cilea. Last year he performs at the National Theatre in Prague as Fotsy the Priest in B. Martinů's *Greek Passion*. As far as co-operation with the Prague Philharmonia is concerned, it is worth mentioning Málek's Aria for baritone and chamber orchestra, the Song of the Mad Soldier for baritone and chamber orchestra, with lyrics by Jakub Deml, from the cycle of the Czech Philharmonic entitled "Prague Premieres by Ondřej Kukul", the part of Don Giovanni in the new production of the opera of the same name staged by the National Theatre in Prague, and – at the same theatre – the part of Kalina in Smetana's opera *Secret* premiered in June 2006 at the Smetana's Litomyšl Festival.

## Oldřich Kříž

He attended the Prague State Conservatoire where he majored in singing. He graduated in the class of Professor Zdeněk Jankovský in 1987. At that time, he was engaged as a soloist of the opera company of the South Bohemian Theatre in České Budějovice for two years. He appeared in the title baritone roles regularly there. In 1994, he was engaged as a soloist of the Prague State Opera. He achieved the first extraordinary success in the role of Poet in Rossini's *Il Turco in Italia* directed by Josef Bednárik. After splendid ovations and positive reviews he was assigned other big roles including Figaro, Taddeo, Guglielmo, Ping, Sharpless, Belcore, Valentin, dr. Falke and Germont. He reached another huge success in the role of William in the opera of P. Glass *The Fall of the House of Usher*. Oldřich Kříž appeared at the National Theatre in the world premiere of Emil Viklický's opera *The Mácha's Diary*. He also studied the world stage premiere of the opera of P. Glass *The Beauty and the Beast* in collaboration with the Forman brothers. The premiere was held at the National Theatre. In 2005, he successfully entered the sphere of classical musical in the role of Sir Danvers Carew in the performance *Jekyll and Hyde*. The musical was produced by the Karlin Musical Theatre. Mr. Kříž is an enthusiastic interpreter of operettas. His most cherished and successful operetta role is Dr. Falke, the notary, in the J. Strauss' *The Bat*. He toured Japan, Holland and the USA with this performance. Kříž became a laureate of the Mozart's Prague International Competition and a semifinalist of the Belvedere International Competition in Vienna in 1992. He attended international interpretation courses of Emma Destinová under the guidance of Sherrill Milnes, the soloist of the Metropolitan Opera in New York. He was a guest at many Czech and foreign theatres. The following is a partial listing of Kříž's appearances at foreign stages: the roles of Scarpia in *Zwickau and Schaubard* in Gorlitz, Germany, the roles of Schelkalov and Mill foreman at the Ireland Opera in Dublin, Mill foreman in the *Stepdaughter* in Montpellier and Shishkov in Nantes, France. Other appearances in France include seven roles in the opera of N. Karetnikov *Till Eulenspiegel* and the characters of Tomskij, Harašta and Stolcius in M. Gurlitt's opera *Soldaten*. Thanks to his renown Kříž was invited to sing at the beneficial concert for the O. Havlová's Foundation in Bonn with the Philharmonic Orchestra of Köln am Rhine under the baton of James Conlon. The concert was attended by the German president Weizsäcker. Thanks to an offer of the F. X. Šalda Theatre in Liberec he could carry-out his first stage direction in co-production with the National Theatre. He prepared the opera *Apollo* at Hyacinthus to celebrate the Mozart's anniversary. The premiere was held at The Estates Theatre in January 2006. Currently, he prepares the direction of the *Flying Dutchman*. The premiere will be held at the F. X. Šalda Theatre in Liberec in September 2007.

## Adam Plachetka

Adam Plachetka is a 2006 graduate of the Prague Conservatoire, where he studied with professor Luděk Löbl. He is the winner of the Dušek Competition for Young Musicians (Mozart's vocal music), the Spiritual and Concert Music Competition in Kroměříž, the Competition of Conservatories of the Czech Republic in Pardubice, the "Prague Singer" competition and the Antonín Dvořák International Competition in Karlovy Vary. In Karlovy Vary he also won the Prague Symphony Orchestra Award, the Vilém Zitek Award and the Editio Bärenreiter Prague Award. In 2005 he made his début on the stage of the National Theatre in Tom Johnson's *Four Note Opera*. Since then he has appeared there in the role of Mícha (*The Bartered Bride*), Masetto (*Don Giovanni*), Publius (*La clemenza di Tito*), Jack Wallace, Happy and Larkens (*La fanciulla del west*). In the Prague State Opera he sings the parts of Basilio (*The Barber of Seville*) and Papageno (*Die Zauberflöte*). Adam Plachetka devotes his time also to concert performances with many Czech orchestras (the Martinů Philharmonic Orchestra, the Pilsen Philharmonic Orchestra, the Prague Philharmonia, the Brno State Philharmonic, the Prague Symphony Orchestra and the Karlovy Vary Symphony Orchestra) and to baroque music (Collegium Marianum, Ensemble Baroque, Solamente Naturali). He has collaborated e.g. with the following conductors: Christoph Böhm, Alessandro de Marchi, Enrico Dovico, Asher Fisch, Caspar Richter and John Fiore. He performed at the St. Wenceslas Festival in Prague and Ostrava and regularly takes part in the Znojmo Music Festival, where he has sung the part of Polyphemus in G. F. Händel's *masque Acis and Galatea* and the title part in *Don Giovanni*. In 2007 he accepted the offer of Salzburger Festspiele to perform as a guest singer in the production of H. Berlioz' *Benvenuto Cellini*. In the immediate future he is going to sing with the Korea Opera Group in Luigi Pizzi's production of Händel's *Rinaldo* in Seoul, South Korea.

---

---

## Václav Sibera

A soloist of the Prague State Opera, he graduated from the Prague State Conservatoire, where he studied clarinet and opera singing. He took part in several competitions. In 1998 he was awarded the 3rd prize at the Dvořák International Vocal Competition in Karlovy Vary, in 2001 he won the Emma Destinn International Singing Competition and in the same year was the finalist of the International Vocal Competition of Ferruccio Tagliavini in Deutschlandsberg, Austria. He made his opera debut as Masetto in Opera Mozart's summer production of Don Giovanni in The Estates Theatre, having already collaborated with the company from 1996 on a programme entitled "The Best of Mozart". Shortly after completing his studies in 1999 he became the soloist of the Prague State Opera, where he has since appeared in a number of roles. His repertoire includes Figaro (Il Barbiere di Siviglia), Guglielmo (Cosi fan tutte), Papageno (Die Zauberflöte), Pseudolus (The Soldier and the Dancer), Schaunard (La Bohème), Sharpless (Madame Butterfly), Morales (Carmen), Maxmilian (Candide) etc. Since 2003 he has been collaborating with the National Theatre, where he took part in the production of Janáček's opera The Excursions of Mr. Brouček, conducted by Sir Ch. Mackerras, and sang the main part in M. Smolka's contemporary opera Nagano. In January 2005 he toured Japan as Papageno in Mozart's opera Die Zauberflöte and in April of that year he appeared in the same role with the Beseto Opera Company in Seoul, South Korea. In February 2007 he took part in a successful production of Janáček's The Excursions of Mr. Brouček with the London BBC Orchestra, conducted by J. Bělohlávek.

## Tomáš Bartůněk

Tomáš Bartůněk studied in Prague and started with opera singing during his university studies when he took private lessons of Professor Z. Jankovský and I. Kusnjer. After graduating from university he was offered a co-operation with the Prague State Opera singing ensemble where he made guest appearances in a number of productions. Along with that, in 1993, he accepted the engagement at J. K. Tyl Theatre in Pilsen where he successfully performed a wide range of roles both by domestic and foreign composers. During his professional singing career he has appeared not only on prestigious opera stages both in our country and abroad (Switzerland, Germany, Austria and Poland), but also in many concert halls as the interpreter of serious music. His wide repertoire encompasses cyclic songs, oratorios, and cantatas. Tomáš Bartůněk has been co-operating with prominent conductors and artistic ensembles and has been guest singing at prestigious international musical festivals (the Prague Spring, Bratislava Musical Festivities, the Festival of Perth). His repertoire includes the role of Kecal in The Bartered Bride; Rarach (the Devil) in The Devil's Wall by B. Smetana; Water Goblin in Rusalka; the Burgrave in The Jacobin by A. Dvořák; Priest Fotis in The Greek Passions by B. Martinů; Raimondo in Lucia di Lammermoor by G. Donizetti; Sciarone and Angelotti in Tosca by Puccini; and Mephistophele in Faust by Gounod. Mention must also be made of the roles of Sparafucile in Rigoletto and Philip II in Don Carlos out of the operas by Verdi. His roles in operas by W. A. Mozart constitute an important part of his repertoire: Papageno and Sarastro in Die Zauberflöte; Masetto and Leporello in Don Giovanni and Osmín in Die Entführung aus dem Serail. Thanks to his wide range of artistic variety and a striking, talented voice Tomáš Bartůněk ranks among the top opera singers of our time.

## Aleš Hendrych

Aleš Hendrych is a Prague conservatoire graduate. He has further improved at vocal seminars in Weimar, Bayreuth, Royamont in France and Sofia. He achieved his first engagement in 1980 in J. K. Tyl Theatre in Pilsen. Since 1992 he had been a Prague State Opera soloist and also in 1992 he concurrently gave a guest performance in The National Theatre at the occasion of the re-opening of The Estates Theatre in the role of Masetto in Don Giovanni. His concert activities are rich, as well as his co-operation with Czech radio and television. Some of the roles he has studied are: G. Verdi: Sparafucile, Zacharias, Banquo, Don Fiesco; G. Donizetti: Don Hanibal, Taddeo; W. A. Mozart: Masetto, Commendatore, Figaro, Papageno; G. Rossini: Bartolo; P. I. Tchaikovski: Gremin; A. Dvořák: burgrave Philip, The Water-Sprite, Devil Marbuel; B. Smetana: Bonifác, Kecal; L. van Beethoven: Pizzaro. In 1995 he took part in The National Theatre guest trip to Japan and in September of the same year he accepted an engagement in The National Theatre opera ensemble. Apart from Masetto he has enriched his repertoire here by the roles of The Game Warden in Dvořák's Rusalka, Capuleto in Gounod's Romeo et Juliette, the title role in Puccini's Gianni Schicci, and Mumlal in Two Widows. He has also created the roles of the Sailor and the Teacher in Klusák's one-act opera Report for an Academy, Jupiter in Rameau's baroque opera Castor et Pollux, Mícha in The Bartered Bride, Zuniga in Carmen, Surin in The Queen of Spades, Baron Doupchal in La traviata, The Miller in Jenůfa and Sacristan in Tosca.

## **Pavel Klečka**

Pavel was born in Prague on 5 May 1967. He studied at the State Conservatoire in Prague, in the class of Professor Karel Petr (a soloist at the Prague State Opera) in 1985 - 1991. As a third-former, he won the 1st Prize and the Prize for the best interpretation of a contemporary song at the "Competition of Conservatoires" in Pardubice. At the same time, he worked together with the Academy of Performing Arts in Prague (productions: B. Martinů – Comedy on the Bridge – in the part of Bedroň; W. A. Mozart – Le Nozze di Figaro - as Figaro). He joined the Prague Chamber Opera as a soloist in 1990. He underwent his conscripted military service in 1991-1992 as a soloist with the Symphony Orchestra attached to the army artistic ensemble AUS in Prague; he continued as a standing guests at the most prestigious concerts with AUS until 1995. He enhanced his repertoire there by additional operetta and musical parts. One after another, he began to guest-perform at the following theatres: the F. X. Šalda Theatre in Liberec, the North Bohemian Theatre in Teplice, the Theatre of Music in Karlín in Prague, the Municipal Theatre in Ústí nad Labem, the Original Theatre of Music in Prague, the South Bohemian Theatre in České Budějovice, the J. K. Tyl Theatre in Plzeň, and the Prague State Opera. He has created approximately fifty parts of the classical world and Czech operatic and operetta repertoire, visiting with them a number of countries for guest tours (the Netherlands, Israel, Denmark, Germany, Switzerland, Austria, Italy, Luxembourg, Japan...). He ranks among the regular guests at summer opera festivals in Prague, Český Krumlov, and in Furth im Wald, Germany. Pavel also boasts of rich concert activity. He interprets works from Baroque to contemporary composers. Since 1998, he has co-operated with the boys' choir Boni Pueri, with whom he performed some fifty concerts of Matthew's Passion all over the Netherlands (e.g., Concertgebouw in Amsterdam). In 2003, he performed a premiere of the original version of Elias by Mendelssohn Bartholdy in Prague, under Thijs Kramer. He improved his interpretation art under the tutorship of H. Rilling of Bach Academy. At present, he continues his private studies of singing with Professor Václav Zitek. He co-operates with some orchestras of renown: the Prague Radio Symphony Orchestra, the Pardubice Philharmonic, the North Bohemian Philharmonic in Teplice, the East Bohemian Philharmonic in Hradec Králové, the Bamberg Symphonic Orchestra...).

## **Jiří Sulženko**

He is one of the leading opera and concert music interpreters in the Czech Republic. He has reached enormous success on European and world theatre and concert stages. He started his musical career as a contrabassist at the National Theatre Orchestra in Prague. He majored in contrabass and singing at the Prague State Conservatoire. Following his artistic beginnings in Olomouc and the Janáček Opera House in Brno, he was a soloist of the opera company of the National Theatre in Prague from 1991 to 2000. Currently, he is a permanent guest at the National Theatre and the Prague State Opera. The following is a partial listing of Sulženko's bass roles: Leporello, Papageno, Figaro, Kecal, Zacharias, Scarpia, Escamillo, Bonifác and many others. He appeared in a number of these roles on European stages. Sulženko performed Kecal in Monte Carlo under the baton of Zdeněk Mácal, Leporello at the Spring Festival in Bayreuth and at the Göteborg Opera with the conductor A. Östman, Forester (The Cunning Little Vixen) in Luxembourg and at the Summer Festival in Athens, Ramphis in open-air performances of Aida in Vienna, Munich and Hanover, Stárek in Janáček's Jenůfa at the Salzburg Festival. Currently, Sulženko appears in the role of Placmajor in Janáček's From the House of the Dead under the baton of Pierre Boulez and stage direction of Patric Chereau at the Wiener Festwochen, at the festival in Aix-en Provence and at the Amsterdam Opera Festival. He also sang the role of Placmajor at the Opera de Bastille in Paris and at the Teatro Real Madrid. This year, Sulženko visited Spain singing four roles in J. Offenbach's The Tales of Hoffmann (Lindorf, Coppélius, Dappertutto and Miracle). He gave a number of concert performances in many European countries, the USA, Japan, Brazil and Australia having collaborated with home and foreign orchestras and conductors. He marked extraordinary success at the Prague Spring International Festival, the Brucknerfest in Linz, the Ravenna Festival, at the festival in Edinburgh, in Perth with the Stuttgart Chamber Orchestra, at tours in the USA with the New Jersey Symphony Orchestra, in Japan with the Jomuri Nippon Symphony Orchestra. Sulženko collaborated with a number of famous conductors, including Sir Charles Mackerras, Pierra Bouleze, Zoltán Pesco, Zdeněk Košler, Bohumil Gregor, Václav Neumann, Zdeněk Mácal, Aldo Ceccato, Sir John Eliot Gardiner, Jiří Bělohávek. Jiří Sulženko has recorded a number of splendid CDs at Supraphon, Orfeo, Discover, Ultraphon and Music Vars.

## **Jevhen Šokalo**

cf. III Commandatore page 55

# Donna Anna & Don Ottavio



**MICHIYO KEIKO**  
Soprano



**ANNA TODOROVA**  
Soprano



**JOZEF BRINDZÁK**  
Tenore



**TOMÁŠ KOŘÍNEK**  
Tenore



**DANA KOKLESOVÁ**  
Soprano



**LUDMILA VERNEROVÁ**  
Soprano



**ALEŠ BRISCEIN**  
Tenore



**RÓBERT REMESLNÍK**  
Tenore



**LIANA SASS**  
Soprano



**JAROSLAV BŘEZINA**  
Tenore



**MARTIN ŠREJMA**  
Tenore

## Michiyo Keiko

The Japanese soprano Miss Michiyo Keiko studied at the Chugoku Junior College and the Faculty of Music of the Academy of Performing Arts in Prague. In 1994, she became a laureate at the A. Dvořák International Singing Competition where, too, she won an award for the best interpretation of a Czech cycle (K. Slavický – Oh, My heart) and a Czech aria (that of Jenůfa from Janáček's opera Jenůfa). In 1996, she was awarded a prize from the Masaryk Academy of Arts. Already as a student, she performed at the F. X. Šalda Theatre in Liberec, she was been engaged by Opera Mozart since 1996, and guest-performed at the National Theatre in Prague. She also performed in Slovakia, Germany, the Netherlands, Austria, the United States, and Japan. She worked together with many orchestras, including the Prague Radio Symphony Orchestra, Prague Philharmonia, the Philharmonic of Cologne, L'Orchestre National de Lyon, etc. Here solo repertoire includes the Glagolitic Mass (L. Janáček), Stabat Mater (K. Szymanowski) together with L'Orchestre National de Lyon, under the baton of David Robertson, Die Erde ist des Herrn (H. Krása), Requiem (Mozart), Die letzten Worte unseres Erlösers am Kreuze (Haydn), The Wedding Shirt (A. Dvořák) at the Festival Mitte Europa, etc. In the operatic field, she performs with success both parts from the basic Italian repertoire and the corner-stone Czech operatic roles, such as Mařenka in Smetana's The Bartered Bride, or the Fox in Janáček's The Little Cunning Vixen. Her major interest, however, lies in concerts and song interpretation. Ever since her student time, she has worked with pianist Jaroslav Šaroun CD of Czech songs on the Lotos label.

## Dana Koklesová

Dana Koklesová is a member of the Prague State Opera choir. She graduated from the Košice State Conservatoire, where she studied musical acting and opera singing with professors E. Pappová and E. Chudovská. After graduation she was engaged by the Reduta musical theatre in Brno and appeared also at the Nová scéna in Bratislava, on the stage of the Prešov musical theatre and the drama theatre in Zvolen. She performed in the musical production of Jesus Christ Superstar in the Prague Spirála theatre and in the scenic production of Leonard Bernstein's Mass in Brno. In 2000 she joined the Prague State Opera choir, with which she toured Japan three times (Tosca, Aida, Die Fledermaus). In Seoul, South Korea, she sang the part of the First Lady in Die Zauberflöte. In the 2005-2006 season she appeared on the stage of the Prague State Opera as Micaela in Bizet's Carmen and the priestess Anna in Verdi's Nabucco. She collaborated e.g. with the directors Pier Luigi Pizzi and Jozef Bednárík and with the conductors Enrico Dovico, Guillaume Tourniaire, Marco Zambelli, Bohumil Gregor, Ondřej Lenárd and Marek Valášek. Her concert performances include Joseph Haydn's Missa in angustiis (The Nelson Mass) in D minor, F. M. Bartholdy's oratorio Elijah and Ch. Gounod's The Solemn Mass of St. Cecilia. Her song repertoire includes A. Dvořák's Biblical Songs, Gypsy Songs and Love Songs.

## Liana Sass

She has been devoted to music since her very childhood. She was interested in playing the piano, organs and singing. In 1996, she was admitted to the Prague State Conservatoire where she majored in singing. During the studies, she became a member of the opera company of the National Theatre in Prague. In 2001, she was offered a permanent position at the F. X. Šalda Theatre in Liberec where she débuted as Violetta in Verdi's La traviata. At that time, she also prepared the role of Jitka in Smetana's Dalibor at the National Theatre in Prague. She made a guest appearance as Vixen in the opera The Cunning Little Vixen at the same stage. Splendid response came after her guest performance of Violetta in summer production of the Opera Mozart at the Prague State Opera and also after the interpretation of a title role in Flotow's opera Martha, which was performed at the National Theatre in Brno. Sass has been regularly touring famous concert stages in Europe and Asia. She expects significant guest engagement in autumn this year as she accepted professional offer from the Vienna Opera Piccola to perform a title role in Mozart's opera La finta semplice. Sass is an enthusiastic interpreter of significant oratory works including Mozart's Requiem, Dvořák's Stabat Mater and Orff's Carmina Burana. She has been collaborating with the Prague Philharmonia and Pilsen Philharmonia. Sass sang the soprano part in J. Filas's Requiem at the Prague Premieres Festival in the Dvořák Hall of Prague's Rudolfinum.

---

---

## Anna Ivanova-Todorova

She has been living in the Czech Republic since 1997. The soprano with the Bulgarian roots graduated from the State Academy of Music in Sofia where she majored in singing under the guidance of Professor S. Markov. Right after graduation she was offered a permanent position in the Sofia National Opera. Todorova appeared in a number of roles at her home theatre, including a Queen of the Night in Mozart's opera *Die Zauberflöte* and Constance in *Die Entführung aus dem Serail*, Gilda in Verdi's *Rigoletto*, title role in Verdi's *Luisa Miller* and Rachel in Halevy's *La Juive*. In 1998, she became a laureate of the 35th International Francisco Vinas Vocal Competition in Barcelona, Spain. At the stage of J. K. Tyl Theatre in Pilsen Todorova appeared in the role of Lucia in the new production of Donizetti's *Lucia di Lammermoor* and in the role of Margherita in Boito's *Mefistofele*. Currently, she has been a permanent guest at this stage. Since 1998, she has been collaborating with the Opera Mozart's summer production performing *Donna Anna* in the international staging of Mozart's *Don Giovanni*. Till 2005, the audience could see her as *Violetta* in Verdi's *La traviata*. Since 2005, she has been taking private lessons with Professor Jiří Kotouč. In the season 1998/1999, Todorova became a soloist of the Prague State Opera. The following is a partial listing of her roles: Donizetti's *Lucia di Lammermoor*, *Violetta* in Verdi's *La traviata*, *Leonora* in *The Troubadour*, *Elena* in *The Sicilian Vespers* and *Abigaille* in Verdi's *Nabucco*. Todorova appeared in world premieres of two contemporary operas: *Die Fysiker* by Andreas Pflüger (2000) and *Joseph Merrick dit Elephant Man* by Laurent Petitgirard (2002). She toured many countries, including Denmark, Germany, Switzerland, and Japan. Her concert performance repertoire includes Mozart's and Verdi's *Requiem* and Beethoven's *Symphony No. 9*. She collaborated with the National Philharmonic Orchestra in Sofia performing *The Turn of the Screw* of B. Britten. Together with the Prague Symphony Orchestra Todorova interpreted Bononcini's *Astarto*. She also collaborated with the international festivals, including the Prague Spring International Festival, the Prague Winter International Festival and *Alpenoper Arosa* in Switzerland. Todorova recorded contemporary music for the company *Arkadia-Agora*.

## Ludmila Vernerová

She made her début at the Prague Chamber Opera. There after she became a member of the opera studio of the Prague National Theatre, she collaborated with Prague Opera Mozart, too. Today she devotes herself to concert performances. She has recorded over 40 CDs of 17th and 18th century oratoria for Czech and foreign gramophone companies. She has participated in numerous international festivals with such well-known conductors as Neumann, Dohnányi, Bernius, Delogu, Strugal, Albrecht and so on. Now she sings *Micaela* in Bizet's *Carmen*, *Isabelle* in Meyerbeer's *Robert le diable* and *Pamina* in Mozart's *Die Zauberflöte* and *Fiordiligi* in Mozart's *Così fan tutte* at the Prague State Opera.

## Jozef Brindzák

Jozef Brindzák was born in Košice. He attended his elementary artistic school in Košice in the years 1989/90 to 1995/96 – specialising in singing, the recorder, and the clarinet. Then he studied the clarinet at the Conservatoire in Košice in the years 1995/96 to 2000/2001. He took part in the following contests: Competition open to students of Conservatoires of the Slovak Republic – the clarinet, Category I, first place (Bratislava, 2 April 1998), Competition open to students of Conservatoires of the Slovak Republic – the clarinet, Category II, second place (Žilina, 23 March 2000). Simultaneously, he started to study singing at the Conservatoire in Košice in 1998/99. He was engaged as an extern with the State Theatre in Košice between September 2001 and June 2003. There, he performed in *Il Barbiere di Siviglia* by G. Rossini (dir. Mária Kleinová, as Count Almaviva), in the fairy-tale musical by Jan Neckář *Puss in Boots* (dir. Štefan Senko), as Jack the Miller, in W. Shakespeare's drama *Much Ado About Nothing* (dir. Roman Polák) as singer Balthazar. Also, he took part in the following competitions: The Imrich Godin International Singing Contest, where he became the absolute winner (Vráble, 13 June 2003), The Antonín Dvořák International Singing Contest where he won an honorary diploma (Karlovy Vary, 12 November 2004). In October 2003, he started to study singing at the Musical Faculty of the Academy of Performing Arts in Prague, under Professor René Tuček; in Prague, he performs in the following operas: Ch. W. Glück – *The Pilgrimage to Mecca*, in the part of Prince Ali (dir. Tomáš Hinterholzinger), W. A. Mozart – *Le Nozze di Figaro*, as Don Basilio, *Curzio* (dir. Martin Otava), Aleš Kadeřábek – *The Little Prince*, in the role of the Snake. Jozef Brindzák also performed at the Castle Loket Cultural Summer in the opera *Eugen Onegin* (P. I. Tchaikovsky), as Triquett (dir. Martin Otava). He has guest performed at the State Theatre in Košice since June 2005. In 2006, he staged the part of *Tamino* in *Die Zauberflöte* by W. A. Mozart in Bratislava (dir. Lenka Horičková, conductor Ondrej Lenárt).

## Aleš Briscein

A standing guest at the opera of the National Theatre and the Prague State Opera; originally studied the clarinet and the saxophone, later on also opera singing at the Prague Conservatoire. He completed his studies at the West Bohemian University in Plzeň. His singing career began with the part of Tamino in Mozart's *Die Zauberflöte* at the Prague State Opera. Then he performed a host of other parts: Pang (G. Puccini - *Turandot*), Ohnížer (*Firegulper*) in the recording of Pavel Haas's opera *The Charlatan* for Decca (2000), Jarek in *Devil's Wall* by B. Smetana (the staging for the opera of the National Theatre conducted by Jiří Bělohlávek), Ferrando in *Così fan tutte* by W. A. Mozart, again Tamino – this time in Japan (2000), Almaviva in *Il Barbiere di Siviglia* by G. Rossini, Narciso in another opera by Rossini, *Il Turco in Italia*, Kudrijáš in Janáček's *Katya Kabanova* (Tokyo 2001), Raimbaut (G. Meyerbeer - *Robert the Devil* – 2002), Skuratov (L. Janáček - *From the House of the Dead* – Tokyo 2002), Jeník in Smetana's *The Bartered Bride* (the Japanese tour in 2003), Alfredo in *La traviata* by Giuseppe Verdi, Lensky in Tchaikovsky's *Eugene Onegin* (the best male performance at the Czech Republic Opera Festival 2003), Belmonte (W. A. Mozart - *Die Entführung aus dem Serail* – Nürnberg 2003), Harfobož (L. Janáček – *The Excursions of Mr Brouček* – 2003, produced by Sir Charles Mackerras), Des Grieux (J. Massenet - *Manon* – Vancouver 2004), Ernesto (G. Donizetti - *Don Pasquale* – Cyprus 2004), Števa (L. Janáček - *Jenůfa*, Prague Spring 2004, conducted by Jiří Bělohlávek), Rehtor (L. Janáček – *The Little Cunning Vixen* – BBC Opera, conducted by Kent Nagano), Tamino (*Die Zauberflöte* – Japan, Korea 2005), Števa (*Jenůfa* – National Theatre in Prague 2005 – conducted by Jiří Kout), Almaviva (*Il Barbiere di Siviglia* – Prague State Opera 2005), Alfredo (*La traviata* – Salzburg 2005). His oratorical productions include the tenor part in Dvořák's *Saint Ludmila* at the Edinburgh Festival (2002), the world premiere of the oratorio *Juda Maccabeus* by Sylvie Bodorová (Prague Spring 2003, as well as recordings for Czech Radio and Czech Television, CDs). Tenor singer Aleš Briscein co-operates with such outstanding orchestras as the Czech Philharmonic, the Royal Scottish National Orchestra, Thüringer Philharmonie and the choir Virtuosi di Praga. He often performs for Czech Television and Czech Radio. In October 2004, Aleš Briscein entered into long-term co-operation with Opera Nationale de Paris (*Opera Bastille*). There, he performed the part of Brighella (*Ariadne auf Naxos*, 2004, P. Jordan), Kedril in *The House of the Dead* (2005), Young Servant in *Electra* (2005, Ch. von Dohnányi) and Young Seaman in *Tristan and Isolde* by Wagner (2005 V. Gergiev), and Valzacchi in Strauss's *Der Rosenkavalier*. A major acclaim with both the audiences and the critiques was won by then scenic production of Janáček's *Diary of One Who Disappeared*, to which Aleš Briscein was engaged by Warsaw Opera in 2006.

## Jaroslav Březina

In childhood Jaroslav Březina played the violin and sang in the Kühn Children's Chorus. He studied at the Prague Conservatoire under the tutelage of Professor Zdeněk Jankovský and after graduating further honed his technique with Václav Zitek. During his studies he became a member of the vocal ensemble *Good Evening Quintet*. He is a laureate of the A. Dvořák competition in Karlovy Vary and the M. Schneider Trnavský competition in Trnava. His concert activity is extensive, primarily as regards projects pertaining to the baroque and classical repertoire. He has appeared on concert stages in Japan, Austria (Salzburg), Norway, Italy (performance of Dvořák's *Stabat Mater* in Rome and Pisa), Germany, France and Spain. In 1998 and 2000 he took part in a tour of the Netherlands with J. S. Bach's *St. Mathew Passion* (Concertgebouw Amsterdam). He has collaborated with a number of celebrated conductors, among them: Jiří Bělohlávek, Sir Charles Mackerras, Oliver Dohnányi and Serge Baudo. Since 1993 he has been a soloist of Prague's National Theatre Opera, where he has created a host of roles from both the Czech and world repertoire. He has above all excelled as Vašek in *The Bartered Bride*, Count Almaviva in *Il Barbiere di Siviglia*, Don Ottavio in Mozart's *Don Giovanni* and Zinovij Borisovich in Shostakovich's *Lady Macbeth of Mtsensk*. For the National Theatre, he has also sung *Benvolio* in *Romeo and Juliet*, Beppo in *Comedians*, the Harlequin in *Caesar of Atlantis*, Tinca in *Il tabarro*, Gherard in the one-acter Gianni Schicchi, the Monkey in Klusák's one-acter *Report for the Academy*, Ferrando in *Così fan tutte* and Dancairo in *Carmen*. Jaroslav Březina has recorded for Deutsche Gramophon a compact disc of Ryba's *Czech Christmas Mass*. He has also participated in the recording of Zelenka's coronation opera *Sub olea pacis et palma virtutis* for the company Supraphon, which won the 2002 Cannes Classical Awards, as well as Janáček's *Šárka* and Dvořák's comic opera *The Stubborn Lovers*. He has also co-operated with Czech TV (for example, the production of Bohuslav Martinů's opera *The Voice of the Forest*). He has rendered Janáček's song cycle *The Diary of One Who Disappeared* at Madrid's Royal Opera House, at the international music festival *Moravian Autumn*, the Janáček-Hukvaldy festival, within the concert season of the Czech Philharmonic Orchestra and between 1998 and 2001 regularly within the seasons of the National Theatre in Prague.

---

---

## Tomáš Kořínek

He graduated from the Brno Conservatoire and the Janáček Academy of Music Arts (JAMU). He majored in singing. During the studies, he was a permanent guest at the opera company of the J. K. Tyl Theatre in Pilsen. In 2004, he was offered a permanent position there. He has appeared in a number of roles at his home theatre, including the Water Sprite Michal (V. Novák, Lantern), Josef (J. Strauss, Viennese Blood), Ernesto (G. Donizetti, Don Pasquale), Vašek (B. Smetana, The Bartered Bride), Remendado (G. Bizet, Carmen), Ferrando (W. A. Mozart, *Così fan tutte*) and Vitek (B. Smetana, Dalibor). He co-operated with the Czech Virtuosi, the Brno State Philharmonic Orchestra and also with the recognized Czech Chorus, Musica Florea, well-known for their interpretation of Baroque music. Kořínek is also an enthusiastic interpreter of Baroque music. His frequent stage performances include: A. Dvořák's Mass in D major, L. Janáček's Diary of One Who Disappeared, J. S. Bach's Christmas Oratorio and St. John Passion. Tomáš Kořínek has been awarded many prizes both in the Czech Republic and abroad. By 2004, he has already been nominated for the prestigious Thalia prize for the role of Pedrillo in Mozart's *Die Entführung aus dem Serail* at the J. K. Tyl Theatre. He has been collaborating with the Opera Mozart for two years. Kořínek was awarded the special prize for the best interpretation of Mozart's aria at the 41st International A. Dvořák Vocal Competition in Karlovy Vary for his guest role as Don Ottavio. Last season, he successfully appeared in the role of Don Ottavio at the National Theatre in Brno. The performance was held as part of the International Znojmo Music Festival. In October 2006, he sang the same role as Don Ottavio in a concert staging of the opera with the North Bohemian Philharmonic Orchestra Teplice. The following is a partial listing of Kořínek's musical collaborations: the role of Ferrando in Mozart's opera *Così fan tutte* with the Prague Philharmonia under the baton of Jiří Bělohlávek (two productions for the Dvořák Hall within Prague's Rudolfinum and for a tour of Spain with the Prague Philharmonia). In January, he debuted with Janáček's *Diary of One Who Disappeared* at the Opera Bastille in Paris together with Martin Kasík (piano) and Veronika Hajnová (Zefka). Tomáš Kořínek's future roles include engagements at his home J. K. Tyl Theatre, as well as guest performances at the National Theatre in Brno and at the Prague State Opera (the role of Števa in Janáček's *Stepdaughter*, Cassio in Verdi's *Othello* or Ferrando in Mozart's *Così fan tutte*, among others). Kořínek belongs among the sought-after interpreters of Baroque music. In addition to his guest appearances at many opera houses, he also enjoys collaborating with Collegium Vocale. This year they were the guests of the Prague Spring International Music Festival and will tour France during the summer holiday. Together with Roman Válek, he participated in the Smetana Litomyšl International Festival performing Bohuslav Martinů's *The Bouquet cantata*. Currently, Tomáš Kořínek is preparing an interpretation of Händel's oratorio *Judas Maccabaeus* for the stages of Brno and Třebíč.

## Róbert Remeselník

1996–2001 he studied on the University of Music and Performance Arts in a class led by Mgr. Art Luba Baricová. This was followed one year of interpretation course by Prof. Thomas Tomaschke in Misslareuthe. He worked in State Opera in Banská Bystrica, J. K. Tyl Theatre in Plzeň, State Theatre in Košice and in The Brno City Theatre. He created following characters: Lukáš in *Hubička*, Jeník in *The Bartered Bride* by Smetana, Don Ottavio in *Don Giovanni*, Don Basilio in *Le Nozze di Figaro*, Belmonte and Pedrillo in *Die Entführung aus dem Serail* by Mozart, Max in *Der Freischützer* by C. M. von Weber, Ismael in *Nabucco* by Verdi; Jozef in *Viennese Blood* by Strauss; Alfred in *The Bat* by Strauss jr., Almaviva in *Il Barbiere di Siviglia* by Rossini. In his repertoire there are also *The Diary of One Who Disappeared* and *The Glagolitic Mass*, both by Leoš Janáček, *Symphony No. 9* by L. van Beethoven and *Requiem D Minor* by W. A. Mozart.

---

## Martin Šrejma

He sang as a soloist of children choirs in almost every continent. While still a student of the Prague Conservatoire in the class of Professor Jiří Kotouč, he performed as a guest at the Prague State Opera in the roles of Alfredo (*La traviata*) and Edgardo (*Lucia di Lammermoor*). He also appeared at many concert stages both in the Czech Republic and abroad. During the studies, he participated in various competitions, including the International A. Dvořák Vocal Competition in Karlovy Vary in 2002 and 2004, which he is a laureate of and where he was awarded the prize of the National Theatre in Prague. In the season 2003/2004, he toured Germany and Switzerland with the Swiss Opera Society as Alfred in Strauss's *Die Fledermaus*. In 2004, he stayed in Parma, Italy at the Arrigo Boito Conservatoire. He studied singing with Professor Lucetta Bizzi and took part in the Master Interpretation Classes of Eugenio Furlotti. In spring 2005, he sang in Canada on a tour with the Toronto Philharmonic Orchestra under the baton of Kerry Stratton. After graduation in 2005, Šrejma became a soloist of the Prague State Opera. Apart from the previously mentioned roles his repertoire includes the roles of Tamino (*Die Zauberflöte*), Almaviva (*Il Barbiere di Siviglia*) and Duke of Mantua (*Rigoletto*). Šrejma was also invited to take part in the concert of Leo Nucci at Žofín in Prague. He has been collaborating with the Opera Mozart's summer production of *Don Giovanni* in the role of Don Ottavio since 2006. In November 2006, he toured Spain as Pollione in Bellini's famous opera *Norma*. Šrejma's frequent concert stage performances include Händel's *Rinaldo*, Alcina, Bononcini's *Astarto*, Mozart's *Requiem*, *Davide penitente*, Haydn's *Die Schöpfung*. As a permanent guest of the National Theatre in Prague he has been performing the role of Jeník (*The Bartered Bride*) and Tamino (*Die Zauberflöte*), among others. Šrejma is preparing the role of Alfredo (*La traviata*) to be performed in Japan in autumn 2007 with the Prague State Opera company.

# Donna Elvira & Masetto



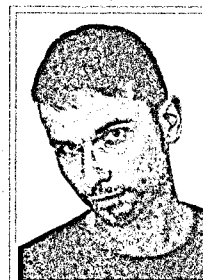
**MARIE FAJTOVÁ**  
Soprano



**PAVLA VYKOPALOVÁ**  
Mezzosoprano



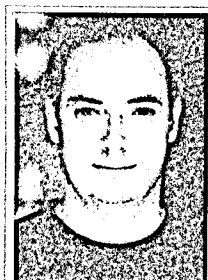
**JIŘÍ BRÜCKLER**  
Baritono



**JIŘÍ PŘIBYL**  
Basso



**EVA MÜLLEROVÁ**  
Soprano



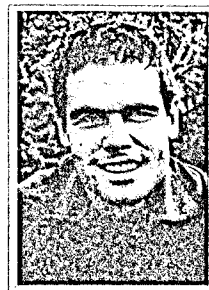
**JIŘÍ HÁJEK**  
Baritono



**RASTISLAV UHLÁR**  
Baritono



**JITKA SVOBODOVÁ**  
Soprano



**DAVID NYKL**  
Baritono

## Marie Fajtová

She attended the Prague State Conservatoire where she majored in piano (1992-1998) and later in opera singing under the guidance of Professor Jiří Kotouč (1998-2003). Currently, she has been taking private lessons with the American soprano Nancy Henninger. In 1994, she was awarded the 1st prize at the International Bedřich Smetana Piano Competition. In 2004, she was the finalist of the International Antonín Dvořák Vocal Competition where she was awarded the Prague Symphony Orchestra prize. During the season 2005/2006, Fajtová was engaged at the Theatre of J. K. Tyl in Pilsen where she appeared in the role of Fiordiligi (Cosi fan tutte) and Norina (Don Pasquale). In the latter one she was nominated for the prestigious Thalia prize. She became a soloist of the National Theatre in the season 2006/2007. In January 2007, she debuted at the Prague State Opera in the role of Violetta in Verdi's *La traviata*. She also collaborated with the Prague Philharmonia and the National Theatre Orchestra. Fajtová is an enthusiastic interpreter of Baroque music working usually with Capella Regia and Collegium Marianum. At the Prague Spring International Music Festival in 2004, she performed the role of Primislao in the Baroque pasticcio *Praga Nascente da Libussa e Primislao*. She appeared in the National Theatre's production at the summer opera festival in Valtice in the performance of *Orlando furioso* (as Angelika), *Astarto* (as Agenore), *Alcina* (as Alcina). Since 2005, she has been appearing in the role of Elvira in the Opera Mozart's summer production of *Don Giovanni*.

## Eva Müllerová

She studied in French at the Philosophical Faculty of Charles University. She graduated from the Prague State Conservatoire where she majored in singing under the guidance of Professor Jiří Kotouč. She is an enthusiastic interpreter of oratory vocals. Her stage performances include: Händel's *Messiah*, *Alexander Feast*, *Acis and Galathea*, Bach's *St. John Passion*, *Mozart's Requiem*, *Vesperae solennes*, *Poglietti's Litaniae Lauretanae*, masses, *Dvořák's Requiem* and *Missa in D major "Lužanská"*. The following is a partial listing of the Czech musical bodies Müllerová collaborates with: *Cantores Pragenses*, *Prague Madrigalists*, *Canticorum Iubilo*, *Čerchovan*, the *Pilsen Philharmonic Orchestra*, the *Hradec Králové Philharmonic Orchestra*, *Praga Sinfonietta*, *Virtuosi di Praga* and many others. She often appears on stages in abroad. She made her opera début as *Pamina* in *Mozart's Die Zauberflöte* in Germany. In the season 2005/2006, Müllerová performed the role of *Morgana* in *Händel's opera Alcina* at the National Theatre in Prague and the role of *Donna Elvira (Don Giovanni)* in summer production of the *Opera Mozart* at the *Estates Theatre*. Müllerová is preparing an interpretation of the role of *Primislao* in the *Baroque opera Praga nascente (pasticcio)* for the *Český Krumlov 2007 Summer Festival* and the roles of *Caroline (B. Smetana's The Two Widows)* and *Fiordiligi (W. A. Mozart's Cosi fan tutte)*.

## Jitka Svobodová

Studied at the Prague conservatoire under M. Boháčová. During years 1986-90 she was a member of the Pilsen J. K. Tyl's Theatre opera ensemble and already there she distinctly asserted herself in lyrical repertoire. She studied for example *Susanna*, *Jitka* and *Mirandolina*. She fully developed her distinct vocal and dramatic talent also in Prague where she performed first in 1991 in the National Theatre and then from 1992 in the Prague State Opera. There she interpreted *Adina (Donizetti, The Love Potion)*, *Liù (Puccini, Turandot)*, *Margarete (Gounod, Faust)*, *Pamina (Mozart, Die Zauberflöte)*, *Madeline Usher (Glass, The Fall of the House of Usher)*, *Annetta (Weiss, The Polish Jew)*, and *Rosalinde (Strauss, Der Fledermaus)*. She also succeeded in television productions of *Dvořák's operas King and Charcoal Burner* and *The Stubborn Lovers*, *The Karamazov Brothers* of *Otakar Jeremiáš*, for Decca company she recorded on CD the main female character in *Pavel Haas's opera Charlatan*. In Bratislava and in Bielefeld (Germany) she guest performs as *Rusalka*. Since 2002 she has been a member of the National Theatre Prague, where she performs for example as *Hedvika in The Devil's Wall*, *Micaela in Carmen*, the main character in *Rusalka*, *Málnika-Etherea-Kunka* in *Janáček's The Excursions of Mr. Brouček*, as *La Contessa in Le Nozze di Figaro*, *Mařenka in The Bartered Bride*, *Gerhilde in Die Walküre* and the main character in *Jenůfa*. In 2002 she performed in Saint Gallen as *Karolka (Janáček, Jenůfa)* under the baton of Jiří Kout.

---

---

## **Pa**vla Vykopalová

She graduated from the Prague State Conservatoire in 1993. During the studies, she has already collaborated with the Opera Mozart. She continued her studies of opera singing with Professor Jiří Kotouč. Lately, she takes private lessons with Professor Marie Urbanová. In 1998, Vykopalová joined the Pilsen Opera House singing the title role in Purcell's *Dido and Aeneas* and many others. Since 1999, she has performed as a permanent guest at the National Theatre in Prague. Her frequent stage performances include: *Cherubino* (*Le Nozze di Figaro*), *Dorabella* (*Così fan tutte*), *Zerlina*, *Donna Elvira* (*Don Giovanni*), *The Second Lady* (*Die Zauberflöte*), *Záviš* (*The Devil's Wall*), *The Second Fairy* (*Rusalka*), *Karolka* (*Jenufa*), *Vitellia* (*La clemenza di Tito*). In 2000, Vykopalová began to guest perform at the Prague State Opera. The following is a partial list of her appearances at the Prague State Opera: *Dorabella* (*Così fan tutte*), *Alcina* (*Orlando Furioso*), *Fenena* (*Nabucco*), *Mercedes* (*Carmen*), *Béatrice* (*Béatrice et Benedict*), *The Second Fairy* (*Rusalka*). In 2003, she successfully debuted as *Karolka* (*Jenufa*) at the Théâtre du Châtelet in Paris. The performance was conducted by S. Camberling and directed by S. Braunschweig. Vykopalová regularly performs her Baroque and romantic repertoire at both local and international stages. So far, she collaborated with *Virtuosi di Praga*, the Prague Symphony Orchestra, the Prague Radio Symphony Orchestra, and the Czech Philharmonic Orchestra. She has partaken in the recordings of a number CDs, including J. J. Ryba - *The Czech Christmas Mass* (Multisonic), A. Rejcha - *Lenora* (Orfeo), F. A. Wiedermann (*Rosa*). She is an enthusiastic interpreter of concert performances of Händel's Baroque operas, including *Alcina - Ruggiero*, *Rodelinda - Bertarido*, *Rinaldo - Rinaldo* staged within the Prague Symphony Orchestra - Baroque Operatic Works concert cycle. Furthermore, she appeared as *Minerva* in the opera *Castor and Pollux* by J. Ph. Rameau at the National Theatre in Prague. In March 2005, she performed the role of *Elisa* in the Baroque opera *Astarto* (Bononcini). Since the season 2005/2006, Vykopalová has become a soloist of the Prague State Opera. She debuted there as *Rosina* in *Il Barbiere di Siviglia* by Rossini. The performance was directed by Enrico Dovico. Vykopalová collaborated with the following famous conductors: P. Altrichter, P. Vronský, J. Kout, S. Camberling, J. Bělohávek, L. Hager, O. Dohnányi, A. Fisch, O. Lenárd. Since March 2006, Vykopalová is a guest star of the successful performance of *The Bartered Bride* arranged by Ondřej Havelka. She was nominated for the prestigious 2006 Thalia prize for the role of *Mařenka*. In October 2006, she added the role of *Vitellie* in *La clemenza di Tito* into her repertoire. The performance has been directed U. Hermann and arranged by A. de Marchi. At the end of 2006, she studied the role of *Pamina* in *Die Zauberflöte* at the Prague State Opera.

## **Ji**ří Brückler

He was born in Liberec in 1984 where he sang in several children choirs. He has been studying classical singing at the Prague State Conservatoire with Professor Jiří Kotouč. He has already got the opportunity to sing in the operas including *Rusalka* (A. Dvořák) and *Turandot* (G. Puccini) at the Prague State Opera. He is also devoted to concert performances both in the Czech Republic and abroad (England, Germany). Brückler successfully participated in a number of vocal competitions. He has been appearing in a spiritual cantata *The Seven Last Words of Christ* (Théodore Dubois). He is preparing the role of *Guglielmo* in Mozart's opera *Così fan tutte*. During this season, Brückler has been singing the role of *Almaviva* in Mozart's *Le Nozze di Figaro* arranged by the Prague State Conservatoire.

## Jiří Hájek

He completed his studies at the Pardubice Conservatoire in 1999 at the graduate's concert with the Pardubice Philharmonic Orchestra under the conduction of Leoš Svárovský. In the same year, he entered University of Performing Arts (VŠMU) in Bratislava. He studied under the guidance of Peter Mikuláš. After the third year and bachelor's exams he moved to Prague to study at the Music Faculty of Performing Arts (AMU) with Professor René Tuček. During the studies, he attended several international vocal courses, e.g. with Andrej Kucharský and Magdalena Hajossová in Karlovy Vary and with Sergej Kopčák in Piešťany. In 2002, he participated in the Sommerakademie Prag-Wien-Budapest with Naděžda Kniplová. In 2003, Hájek was awarded the 1st prize for vocals and the 2nd prize for opera performance at the International A. Dvořák Vocal Competition in Karlovy Vary. Since 2004, he has been engaged as a soloist at the J. K. Tyl Theatre in Pilsen. So far, he appeared in the roles of Harašta (Janáček's *The Cunning Little Vixen*), Moralés (G. Bizet's *Carmen*), Malatesta (G. Donizetti's *Don Pasquale*), Guglielmo (W. A. Mozart's *Così fan tutte*), A. Schelkalov (M. P. Mussorgsky's *Boris Godunov*), among others. Since 2003, he has been a guest of the opera company at the Prague State Opera. Hájek performs the roles of Colline (R. Leoncavallo's *La Bohème*), Grass (Z. Merta's *The Roulette*) and Gamekeeper (A. Dvořák's *Rusalka*) there. He has also been a guest at the National Theatre singing in the operas of P. Glass *The Beauty and the Beast* and F. Škroup *Der Meergeuser*. He collaborates with the Pardubice Philharmonic Orchestra, the Hradec Králové Philharmonic Orchestra and the chamber group Syrx, which forms a part of the Pardubice Philharmonic Orchestra. In 2001, he recorded vocal cycle of *Sapientio* written by Jiří Teml and Eugen Suchoň's *Bačovské piesne* for the Czech Radio. Hájek often collaborates with the director Jiří Heřman. In 2004, he sang the role of son in Michal Nejtěk's *Lament* under the stage direction of Jiří Heřman. The production represented Czech culture at the Rio de Janeiro festival in autumn 2005. In the same year, he appeared in the role of Ferryman in Benjamin Britten's chamber opera *Curlew River* under the stage direction of Jiří Heřman. In 2005, he cooperated with the Agon Orchestra conducted by P. Kofroň. They produced the Czech premiere of the opera of P. Glass in the Penal Colony which was staged at the Archa Theatre. Hájek has been appearing in the role of Masetto in the Opera Mozart's summer production of *Don Giovanni*. Moreover, he studied the role of Israfael, the Angel of Music in I. Hurník's new opera for the Bouda III project (summer stage of the National Theatre). The worldwide premiere of the opera was performed on the 1 June, 2006. In July, at the Prague Proms International Music Festival, Hájek appeared in Carl Orff's *Carmina Burana* conducted by G. Gutiérrez at the Smetana Hall of the Municipal House. In February, he performed the roles of the Director and Policeman in the opera *Les Mamelles de Tirésias* conducted by G. Tourniair at the Prague State Opera. The opera was stage directed by Luigi Pizzi. Currently, Hájek is preparing the role of Lescaut in G. Puccini's *Manon Lescaut*, which has been premiered in May.

## David Nykl

He was the founding member of the boys' and men's choir *Pueri Gaudentes* in 1990, under the leadership of Zdena Součková. He took part in many competitions and well as international tours of Europe and Japan together with the choir. He graduated from Commercial Academy, specialising in Business Management, he successfully passed the entrance exams at the Prague Conservatoire where he is now in the fifth form, his tutor being professor Löbl. David performs, inter alia, in the Prague Chamber Choir. With it, he went to the prestigious G. Rossini opera festival in Pesaro, Italy. Since 2001, he has been an extern with the choir of the Prague State Opera where he performed the part of Simon in Joplin's opera *Treemonisha* in 2003. Its first night took place in the course of the Prague Spring festival. In the same year, he placed third at the Dušek Singing Competition in Prague. In 2005, he won the Second Prize in the contest for the 'Prague Singer', and this year he collected the Second Prize from the Imrich Godin International Singing Competition in Vrable, Slovakia. At the Prague Conservatoire, he studies the role of Publio in Mozart's opera *La clemenza di Tito* this year.

---

---

## Jiří Příbyl

He was born in Tábor. Surrounded by brass music, Příbyl became interested in classic music and he enjoyed singing at the elementary school. At the secondary school he learned to play the piano and became interested in amateur singing. Thus, he decided to start up professional career as a musician. In 1994, Příbyl begun to study opera singing under the guidance of Professor Václav Zítek in Prague and soon became a member of the National Theatre company. His first solo performances included: B. Smetana's *Brandenburgers in Bohemia*, R. Strauss's *The Cavalier of the Rose* or G. Puccini's *La Bohème*. Příbyl also appears at concert staged under the guidance of Jaroslav Krátký, the répétiteur of the National Theatre. Since 2003, he has been collaborating with the opera company of the F. X. Šalda Theatre in Liberec, where he performed the role of Tom in Verdi's *A Masked Ball* and the roles of the Speaker of the temple and the Armoured man in Mozart's *Die Zauberflöte*. In 2006, he interpreted the role of Banco in Verdi's *Macbeth* at the F. X. Šalda Theatre and the roles of the Naval Captain and the Innkeeper in Puccini's opera *Manon Lescaut* at the J. K. Tyl Theatre. Currently, Jiří Příbyl performs at many concert stages and takes private lessons with Professor V. Zítek.

## Rastislav Uhlár

Rastislav Uhlár was born in Bratislava. He has been singing since he attended M. Ruppeldt Grammar Art School in Bratislava. As soon as he had finished four years of studies at State Conservatoire in Bratislava under Prof. Luba Baricová, he studied voice at Church Conservatoire in Bratislava by Prof. Vlasta Hudecová 2001–2003. At present, he is a second year student of opera voice in a class led by Prof. Vlasta Hudecová at Universtiy of Music and Performing Arts in Bratislava. He also studies Faculty of Law at Komenský University in Bratislava. As a member of Vienna Chamber Opera, he played in the summer performance of *Il Barbiere di Siviglia* by G. Rossini in 2002 and one year later in summer performance of *The Night in Venice* by J. Strauss. In the same year he created the character of Colas in opera *Bastien und Bastienne* by W. A. Mozart. In 2004 he won first place on Imrich Godin International Singers Competition *Iuventus Canti*. He also gave foreign tour in this year – *Musa Ludens* through Germany and the Netherlands. In November 2005 he sang a part of *Passenger* from Britten's *Curlew River* in Czech Museum of Music in Prague in a co-production of The National Theater and International Music Festival *Strings of Autumn*.

# Zerlina & Il Commendatore



**MARTINA BAUEROVÁ**  
Soprano



**EVA MIRGOVÁ**  
Soprano



**JURIJ KRUGLOV**  
Basso



**ROMAN VOCEL**  
Bass-baritono



**JANA KAČÍRKOVÁ**  
Soprano



**ALŽBĚTA POLÁČKOVÁ**  
Soprano



**LADISLAV MLEJNEK**  
Basso



**LENKA MÁČIKOVÁ**  
Soprano



**JANA SIBERA**  
Soprano



**JEVHEN ŠOKALO**  
Basso

---

---

## *Martina Bauerová*

Martina completed her studies at the Prague Conservatoire in 1992. As early as during her studies she was the absolute winner of the singers' contest of students of Czech Republic's conservatories. She has taken part in several masters courses, i.e., with Professor Lisizian in Weimar (1990, 1991), and in the singing courses given by Professor Tomaschke within the framework of the Mitte Europe festival (1992, 1993). Also as early as during her studies she had her début at the Opera in Liberec thanks to a scholarship from the Czech Musical Fund. Beside opera, she also performs in operettas: Adela (Die Fledermaus), Adina (A Night in Venice), Hanna (Das Dreimäderlhaus), Lisa (Countess Marica). Martina became a soloist of the opera troupe of the National Theatre in Prague in 1992. Currently, she has performed as a standing guest with the State Opera in Prague and the National Theatre in Prague, where she works, inter alia, with conductors Jiří Kout, Jiří Bělohlávek, Oliver Dohnányi and Laurent Petitgirard. She performed as a guest in 2000 and 2001 at Teatro Nacional de São Carlos in Lisbon, Portugal, in Janáček's operas The Cunning Little Vixen (The Vixen, Pepík, Jay) and Jenůfa (Jano). In 2001, she gave guest performances at the Peter Dvorský International Music Festival at Jaroměřice nad Rokytou, and took part in the recording of the opera Katya Kabanova by Leoš Janáček, with conductor Sir Charles Mackerras. This year, Martina was invited to record of a profile CD – Eva Urbanová and her guests. She works with Czech and international orchestras and chamber ensembles (Prague Symphony Orchestra, Opera Mozart, the Czech National Symphony Orchestra, the Janáček Philharmonic Orchestra, the West Bohemian Symphony Orchestra, the Czech Philharmonic). She also gives concerts and performs in operas in the Czech Republic and abroad (Japan, USA, Hong Kong, Portugal, Germany, the Netherlands). Martina Bauerová specialises in works by W. A. Mozart and Leoš Janáček (Despina, Zuzanka, Zerlina, Papagena, Pamina, The Vixen, Karolka, Glaša, Jano, Kristina). She played in performance Perníková chaloupka in National Theatre in Brno and she created the main character of the Cunning Little Vixen in the same-titled opera by Leoš Janáček. She works with conductor Jiří Kout in staging of Janáček's opera Jenůfa.

## *Jana Kačirková*

Jana Kačirková was born in České Budějovice in 1982. After graduating from a Czech-English Grammar School in 2000, Jana started her studies at the Prague Conservatoire, tutored by Professor Jitka Soběhartová. She graduated from the Conservatoire in 2006. Since 1999, Jana has been taking private lessons from Mrs Libuše Domanínská. Since 2004, Jana had studied many roles, including: Susanna in W. A. Mozart's opera Le Nozze di Figaro, Norma in the opera of the same name by V. Bellini, Musetta in Puccini's La Bohème, Gilda in Verdi's Rigoletto, and also the parts of Karolína, Katuška and Mařenka in Smetana's operas The Two Widows, The Devil's Wall and The Bartered Bride. We shall not forget her participation in international contests in Karlovy Vary, where she was awarded with the 4th prize in 2004 and won the 2nd place last year. Jana has performed in foreign countries as well – Italy, Germany, Greece, Spain, Switzerland and the USA.

## *Denka Máčiková*

She graduated from the State Conservatoire in Bratislava in 2003 as the best student of the year. She studied under the guidance of Professor PhDr. Magdaléna Martinčková. At present, she has been attending the University of Performing Arts where she collaborates with Professor Mgr. Zlatica Livorová. In 2000, she was awarded the prize as a "talent of the year" in the category of 21 years old and younger artists at the Mikuláš Schneider Trnavský International Competition. Two years later, Máčiková was awarded the third prize at the same competition, the prize of the Miro Gallery, the tuition for Master Courses in Holland and concert performance at the Todi Music Fest in Italy. In 2003, she won the competition of Slovak conservatoires. In 2004, she was awarded the first prize at the International A. Dvořák Vocal Competition in Karlovy Vary, individual prize of the Miro Gallery and the prize of A. Kucharský. The following is a partial listing of Máčiková's repertoire: the roles in the operas of W. A. Mozart like Zerlina (Don Giovanni), Pamina, Papagena (Die Zauberflöte), Susanna, Barbarina (Le Nozze di Figaro) and the role of Vixen in Janáček's opera The Cunning Little Vixen. Her successful concert stage performances include the concert with Peter Dvorský at the Prague State Opera, recital in Amiens, France and the concert production of Die Zauberflöte with the Brno Philharmonic Orchestra in which she appeared as Pamina. Another splendid role of Máčiková was Barbarina in Le Nozze di Figaro at the stage of the Slovak National Theatre. Máčiková debuted as Zerlina at The Teatro Grande di Brescia, Teatro Sociale di Como, Teatro Fraschini Pavia, Teatro A. Ponchielli Cremona, Opera de Massy and The Estates Theatre in Prague.

### **Eva Mirgová**

She descends from Kutná Hora. After graduating from the State Conservatoire and Academy of Music and Dramatic Arts in Prague, she completed her scholarship study in Siena, Italy with Professor Bergonzi and participated in a few international vocal competitions (e.g. Grimsby, UK). Afterwards, she became a soloist of the South-Bohemian Theatre in České Budějovice. She performed, among others, the following roles there: Musette (La Bohème – Puccini), Susan (Le Nozze di Figaro – Mozart), Manon (Manon – Massenet), Zerlina (Don Giovanni – Mozart), Cunning Little Vixen (The Cunning Little Vixen – Janáček), Gilda (Rigoletto – Verdi), Violetta (La traviata – Verdi), Adèle (Die Fledermaus - The Bat – Strauss). For the roles of Adèle and Violetta, she was included in a wider nomination for the Thalia Award. As a guest, she also appears in the J. K. Tyl Theatre in Pilsen, F. X. Salda Theatre in Liberec and State Opera in Ústí nad Labem. She also devotes herself to concert singing both in the Czech Republic and abroad. She has given her concerts in many European countries, South Africa, Namibia and Israel. For example, she has appeared on the stage with Virtuosi di Praga, Prof. Václav Uhlíř, organist and other artists. For the Czech Television, she has impersonated the leading role of Ariadna of B. Martinů's homonymous opera. She has also participated in several CDs, such as L. Janáček – Moravian Folk Poetry In Songs, F. X. Brixl – Christmas Mass, W. A. Mozart – Requiem etc.

### **Alžběta Poláčková**

She is a soloist of the National Theatre in Prague. From 1999 to 2004 she studied singing with professor René Tuček at the Music Faculty of the Prague Academy of Performing Arts. She began to gather professional experience in 2001 and since then has appeared in concert performances with the Martinů Philharmonic Orchestra, the Zurich School of Music and the West Bohemian Symphony Orchestra, conducted by professor J. Schläefli from Switzerland. She took part in the ceremonial concert "Musikerlebnis Mitteleuropa" in Vienna and in the gala concert "Austrian Europe-Days" in Krakow. She has appeared on the stage of the Prague National Theatre as Zerlina in Don Giovanni, Barbarina in Le Nozze di Figaro, Pamina in Die Zauberflöte, Chambermaid in The Devil and Kate, Landlady in Smetana's The Secret, the Morning Star in Puccini's Tosca and Countess Ceprano in Verdi's Rigoletto. She won several awards at international vocal competitions. These include the 1st prize at the London Music Competition organised by the Anglo-Czechoslovak Trust and the Emmy Destinn Award for Best Newcomer, the 3rd prize at the International Dvořák Competition, the Award of the National Theatre in Prague and the Jarmila Novotná Award, all in 2002. In 2006 she had a recital at the Prague Spring Festival.

### **Jana Sibera**

She is a soloist of the Prague State Opera, a graduate of the Prague State Conservatoire and the Music Faculty of the Prague Academy of Performing Arts. For several years now she has been developing her voice under the guidance of the soprano Marija Haan. From 1998 to 2000 she appeared as a guest singer on the opera stages of České Budějovice, Český Krumlov, Ústí nad Labem and Karlovy Vary. In the same period she began to collaborate with the National Theatre in Prague, where she has since studied a number of roles of the classic repertoire (Zerlina, Papagena, Barbarina, Kitchen Boy). In 2002 she began to appear as a guest on the stage of the J. K. Tyl Theatre in Pilsen, where she sings the parts of Blonde (Die Entführung aus dem Serail) and Norina (Don Pasquale). In 2003 she studied the triple role of Young Waiter/Child Prodigy/Student in Janáček's opera The Excursions of Mr. Brouček, conducted by Sir Ch. Mackerras. In 2002 she was engaged by the Prague State Opera, where she has since then had the opportunity to study many great roles of her vocal repertoire. She regularly appears on the Prague State Opera stage as Gilda (Rigoletto), Queen of Night (Die Zauberflöte), Oscar (Un ballo in maschera), Frasquita (Carmen), Cunegonde (Candide), Despina (Cosi fan tutte), First Naiad (Rusalka), Priestess (Aida), Zerlina (Don Giovanni) and Norina (Don Pasquale). In 2002 she was a finalist of the International Vocal Competition "Début in Merano" in Italy. Since 2004 she has been collaborating with Opera Mozart as Zerlina in its summer cycle of Don Giovanni performances.

---

---

### Jurij Kruglov

He was born in Sevastopol. In 1984 he graduated from the Kiev Music Academy. Since 1991, he has been engaged as a permanent guest artist with The National Theatre Prague. He also appeared at opera festivals in Savonlinna (Finland), Wexford (Ireland), Perth (Australia), and Macerata (Italy). He has at present a permanent engagement with the State Opera Prague. He performed the part of the Commandant at The Estates Theatre after its reopening in 1991. In 2002 he has made several concerts in Rio de Janeiro, Brazil. In 2003 he has been awarded with an international prize of Antonín Dvořák by Masaryk's Academy. He has spent previous years on concert tour through Brazil with Erwin Mayer, Brazilian virtuoso of German origin.

### Ladislav Mlejnek

He took private vocal training from professor J. Švábová, while studying for a degree in paedagogics at the University of J. E. Purkyně in Ústí nad Labem. He made his opera début in the same city, singing the part of Colline in Puccini's *La Bohème*. Later he sang here both classic Czech repertoire – *Matouš* (The Kiss), *Kecal* (The Bartered Bride) and *Mumlal* (The Two Widows) – and world repertoire – *Figaro*, *Sparafucile* (Rigoletto) and *Basilio* (Il Barbiere di Siviglia). At present he divides his time between the stage of the Prague State Opera, where he appeared as *Papageno*, *Ferrando* (Troubadour), *Ramfis* (Aida), *Biterolf* (Tannhäuser), *Mustafa* (The Italian in Algeria), *Selim* (Il Turco in Italia), *Dulcamara* (The Elixir of Love) and *Basilio*, and that of the Brno National Theatre, where he sang *Padre Guardiano* (The Force of Destiny), *Leporello*, *Sarastro*, *The Watersprite* (Rusalka) and *Marbuel* (The Devil and Kate). As *Figaro* and *Leporello* he toured Danish and Belgian stages; in Macerata, Italy, he appeared as *Signor Bruschino*, in Bratislava as *Kecal* and in Maastricht as *Raimondo* (Lucia di Lammermoor). He sang *Ramfis* in Vienna and Munich, *Geronimo* from Cimarosa's *The Secret Marriage* in Helsinki, the *Devil* from Hoffmann's *Stories* in Linz and *Leporello*, *Figaro*, *Papageno* and *Ramfis* in Tokyo and Osaka.

### Jevhen Šokalo

He was born in Lwow. He qualified as a chorus master at the Lwow Conservatoire. In 1981-86 he studied singing (prof. M. Kondraťuk) at the Kiev Academy of Music, during his studies he won the Prize of the Competition of young opera singers in the Ukraine (1984). After graduating he was admitted to the Kiev Opera House. In 1993 he won a contest at the Southern Bohemian Theatre in České Budějovice, and he made his début with *Colline* (*La Bohème*). Since 1995 he often appears as a guest at The State Opera Prague and at the Janáček Opera of The National Theatre in Brno (*Boris Godunov* (Boris Godunov), *Timur* (Turandot), *the King* (Lohengrin), *the Landgrave* (Tannhäuser), *Dulcamara* (Love Potion)). Since 1998 he has practised as a soloist at the J. K. Tyl Theatre in Plzeň. During this period he prepared the parts of the *Water Goblin* (Rusalka), *Raimond* (Lucia di Lammermoor), *Dikoj* (Katya Kabanova), *Mefistofele* (Mephistopheles), *Leporello* (Don Giovanni), *Ramfis* (Aida) and *Attila* (Attila). In 1999 he made his début posing as *Howansky* (Howantschina) at the Croatian National Theatre in Zagreb. At the beginning of 2000 he has made a premiere at The National Theatre Prague with *Boris* (Katerina Izmaylova). Mr. Shokalo has appeared as a guest in France, Belgium, Switzerland, Germany, Bulgaria, Poland, North Korea, Canada, Croatia, Japan and Italy.

### Roman Vocel

He was born in Prague. After he graduated on State Conservatoire in Prague, he became the solo singer of Prague State Opera. Further he guests in opera scenes of National Theatre in Prague, The City Theatres in Plzeň, Ústí nad Labem, Liberec and Opera Mozart at The Estates Theatre. He sang during Prague Spring Festival in Prague Rudolfinum in 2003, where the orchestra was conducted by D. Bostock, with *Mass C Major* by W. A. Mozart. He also sang with Prague Symphony Orchestra conducted by G. Rozhdjstvensky, and as guest-singer in Opera Ireland in Dublin. In 2004 he rehearsed with Sir Ch. Mackerras the part of *Sakristán*, *Lunobor*, *Domšik* in opera *The Excursions* of Mr. Brouček by L. Janáček in National Theatre in Prague. He sang with Prague Philharmonia and Prague Philharmonics Choir conducted by J. Bělohlávek in Dvořák's Hall in Rudolfinum the role of *Enkidu's Ghost* in *The Epic of Gilgamesh* by B. Martinů. He also works with following orchestras: The Prague Symphony Orchestra (L. van Beethoven – symphony no. 9, A. Dvořák – D Major Mass), *Capella Istropolitana* (W. A. Mozart – Requiem) and *Czech Collegium Orchestra* (International Music Festival in Český Krumlov). He is a regular guest on very prestigious scenes in Spain, e. g. auditoriums in Valencia, Barcelona a Zaragoza. In 2004 he gave concert tour in Japan – he was presented in auditoriums in Nagoya, Osaka a Yokohama. He recorded several CDs: *Requiem* by W. A. Mozart, *Requiem* by A. Goldscheider, *The Opening of Springs* and *The Legend from Potato Haulm Smoke* by B. Martinů. He recorded songs by J. B. Foerster, K. Bendl a V. J. Tomášek for the Czech Radio.

## *In the year 1990...*

---

Everything is changing very fast; it is the age when one week offers more ideas and projects than a whole year in other times. The old is being replaced with the new. New people are appearing; they bring new ideas, fearless to experiment, invent new projects, and search for original procedures. They are not afraid of sticking their own head above the parapet, of trying things that were past any imagination till nowadays.

Opera Mozart was created in a similar way. When Jaroslav Vocelka became the director of the Czech Art Studio in May 1990 (now, he is the director of the Prague State Opera) he instantly called a competition to fill in the position of the Chief of the Prague Chamber Opera, then quite an unimportant Prague opera scene. The winners were: Daniel Dvořák and Jiří Nekvasil. They rebuilt the whole ensemble and renamed it as well. Opera Mozart was created. Those gentlemen began to do opera as no one ever dared to do it before. In a new, brave, and unusual way. With young conductors, singers and musicians. They applied unusual production methods and techniques. They were using various ways of expression, but always based on Mozart and his genius, professionally sung and performed. Reviewers panicked but the viewers were enthusiastic. The great interest on the part of the audiences led to a great success of Opera Mozart and to its way from a chamber format on Scene A at the Smetana Museum at Novotného lávka (now Klub Lávka), to the stage of The Estates Theatre.

Here, Opera Mozart staged eight premieres in the individual years. When Daniel Dvořák and Jiří Nekvasil left for the Prague State Opera in 1998 and then to the National Theatre, Opera Mozart has retained its outstanding position on the Prague opera scene. It remains young, offering opportunities to young composers, conductors and singers; it searches for techniques that are uncommon in the "Prague theatre". The new remake of Don Giovanni surely is like that.

*Jiří Herold*

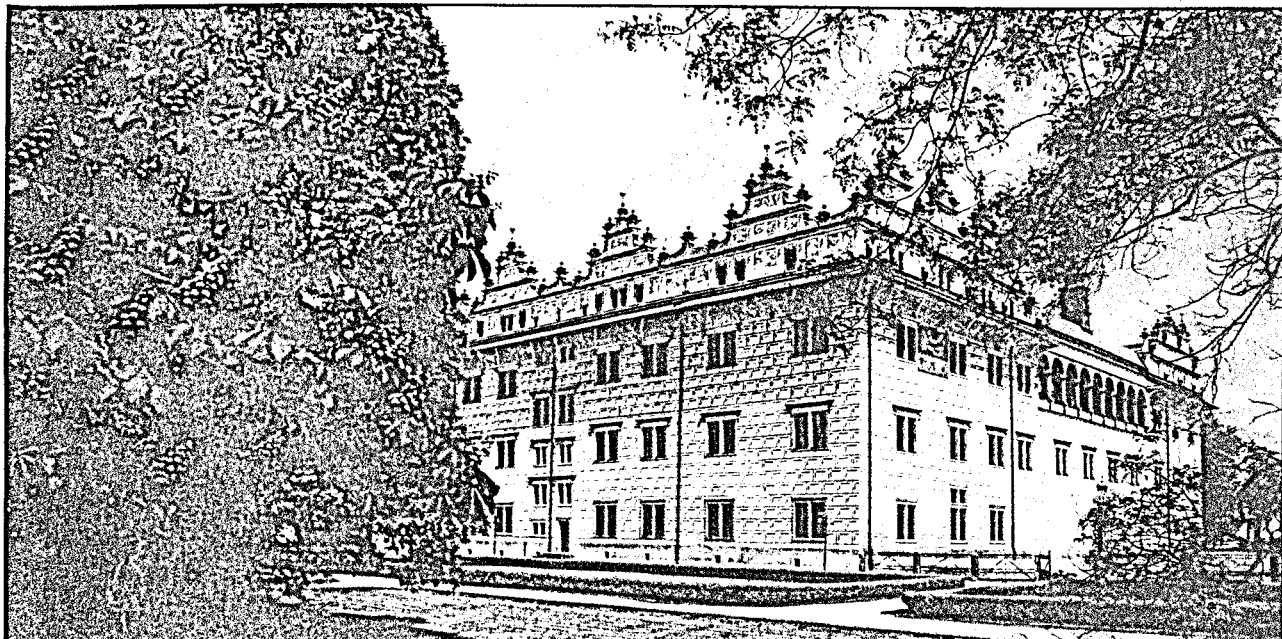
*Producer and Intendant of Opera Mozart*

---

## *Opera Mozart Premieres at The Estates Theatre*

---

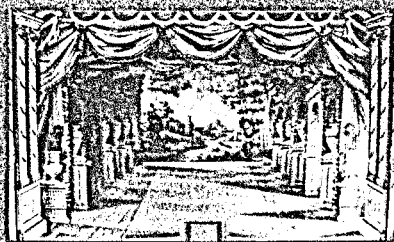
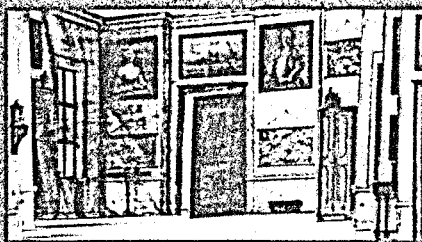
Die Zauberflöte	1992
Così fan tutte	1993
La clemenza di Tito I.	1995
Le Nozze di Figaro	1996
Don Giovanni I.	1998
Il rè pastore	1999
La clemenza di Tito II.	2000
Don Giovanni II.	2003
Don Giovanni III.	2006



# zámek v LITOMYSLI

**Památko Unesco; reprezentační renesanční zámek se sgrafitovou výzdobou postavený v letech 1568 - 1581.**

Barokní zámecké divadlo patří k nejstarším dokladům památek tohoto druhu v Evropě. Jeho umělecká a dokumentační hodnota je výjimečná: Dekorace vznikly v dílně našeho nejvýznamnějšího scénografického výtvarníka konce 18. století Josefa Platzera. Soubor jeho dekorací je tak početný, že dovoľoval velmi široký výběr inscenačních možností. Prevládaly dobové frašky a komedie malého obsahu, ale obrátne psané a vědecké pro nastudování amatérským souborem. Důležitější divadelní činnosti byl hrabě Jiří Kristián Valdštejn. Byl dramaturgem i režisérem, určoval obsazení, rozhodoval o kostýmech a v neposlední řadě se uplatnil i jako herec, zvláště komediálních rolí.



# Acknowledgements

## Choir

Hana Blachutová  
Blanka Březinová  
Věra Černá  
Marie Horváthová  
Pavla Ječná  
Veronika Křížová  
Gabriela Pešinová  
Terezie Procházková  
Yveta Rysová  
Karolína Štěrbová  
Lenka Švehlíková  
Zuzana Veverková  
Barbora Zajičková  
Václav Barth  
Richard Bergman  
Beno Blachut  
Marcel Cinibulk  
Pavel Čížel  
Roman Duda  
Marcel Holeček  
Jaromír Janák  
Lukáš Jindra  
Petr Klíma  
Jiří Pešina  
Ivo Krejčí

## Orchestra

Jitka Adamová  
Jindřiška Auředníková  
Jitka Balková  
Kristýna Bělohlávková  
Martina Bernášková  
Anna Cibulková  
Markéta Čáповá  
Ondra Dlouhá  
Markéta Dudová  
Eva Galašová  
Helena Gerlichová  
Eva Hronková  
Helena Hubená  
Kateřina Jansová  
Anna Juristová  
Lenka Kavalová  
Markéta Klimánková  
Jana Kopřivová  
Vlasta Krasnická  
Jana Lahodná  
Jana Matějková  
Daniela Medová  
Lenka Odcházellová  
Paola Ondřichová - Trefná  
Dana Sommerová  
Lucie Švehlová  
Anna Švejdová  
Marie Vaňková  
Markéta Vrbinčíková  
Dana Wichterlová  
Petr Anděl  
Ondřej Branislav  
Tomáš Cibulka  
Jan Doležal  
Jan Drahota  
Pavel Douba  
Petr Gruber  
Pavel Hampel  
Jiří Hasman  
Jakub Hořejší  
Pavel Hošek  
Daniel Hucek  
Jan Hykrda  
Pavel Charvát

Tomáš Josířko  
Stefan Karla  
Jindřich Koman  
Jaroslav Kořán  
Jiří Kotal  
Jiří Krejčí  
Pavel Langpaul  
Lubomír Legemza  
Jan Legner  
Filip Magram  
Jan Mach  
Vladan Malinjak  
Štěpán Med  
Tadeáš Mesany  
David Minár  
Jaromír Němec  
Michal Němec  
Radek Němec  
Petr Němeček  
Vojtěch Pacák  
Karel Palowski  
Jan Pařík  
David Pavelka  
Jaromír Páviček  
Jan Pohořalý  
David Prchlý  
Jiří Průša  
Jan Řeřicha  
Jan Sedláček  
Filip Schejbal  
Ludvík Sklenář  
Libor Soukal  
Richard Srbený  
Pavel Svejkovský  
Jiří Svoboda  
Zdeněk Šaršon  
Jiří Šimáček  
Marcel Šindelář  
Radomír Širc  
Petr Štajner  
Jaromír Štěpán  
Martin Švadlenka  
Jan Triebenekl  
Richard Valášek  
Tomáš Vykouk

<b>Intendant of the National Theatre</b> Ondřej Černý	<b>Manager of wardrobe</b> Milada Vobrátílková	<b>Pilot of advertising airship</b> Ondřej Eremiáš
<b>Executive Director of the National Theatre</b> Tomáš Heinzel	<b>Wardrobe</b> Zdena Bendová Petra Hantáková Růžena Kroutilová Alice Šlégrová Helena Štalzerová Marie Brandová	<b>MozART Praha Production</b> Filip Plíhal Dagmar Zelenková Romana Znamínková
<b>Head of Operations of the Estates Theatre</b> Václav Pelouch	<b>Chief of visagiste</b> Stanislava Oplová	<b>MozART Praha ART &amp; Technology</b> Jaroslav Jiran
<b>Head of Public Relations</b> David Pospíšil	<b>Visagistes</b> Petra Hantáková Jarmila Kamínková Eva Nyklíčková Pavel Kašlík Karel Langer	<b>Auditorium inspection</b> Andrea Duplinská
<b>Head of Publicity</b> Ivana Vöfllová	<b>Chief of props</b> Pavla Tvrdíková	<b>Usherettes</b> Brachovičová Olga Časarová Jana Duplinská Marie Hollasová Otilie Horynová Alena Hostašová Alena Chruščová Veronika Jakoubková Jiřina Koblížková Ludmila Loosová Světa Macháčková Ivanka Mrkvičková Jana Němcová Vlasta Pourová Jitka Příkrylová Marta Smirnovová Larisa Starcová Pavla
<b>Marketing Director of the National Theatre</b> Michaela Raková	<b>Props</b> Lucie Eisnerová Alena Mikolášková	
<b>Manager of stage operation</b> František Soukup	<b>Chief of Illuminators</b> Jiří Bayer	
<b>Stage masters</b> Václav Ryba Lubomír Trousílek	<b>Illuminators</b> Ivo Dankovič Přemysl Janda	
<b>Masters of sound</b> Petr Stříbrný and Team	<b>Chief of service</b> Jaroslav Janovský	
<b>Special effects</b> David Krejčík Václav Krejčík	<b>Service</b> Václav Baborský Petr Dražan Martin Kolář Jan Pšenička	
<b>Harpichord tuner</b> Jan Božejovský		