

performance as Smeton in Donizetti's *Anna Bolena* in 2014 and for her role in Bizet's *Carmen* (The J. K. Tyl Theatre in Plzeň) in 2020. She made her debut at Theater an der Wien in 2022 in a new production of Leoš Janáček's opera *Jenůfa*. She has also had international success as Bradamante (*Alcina*), which she performed in a successful production at the Theater de Versailles and in Caen. Her sacred music repertoire includes Pergolesi's *Stabat Mater*, Vivaldi's *Gloria*, Mozart's *Requiem* and *Coronation Mass*, Beethoven's *Missa solemnis*, Rossini's *Stabat Mater* and Dvořák's *Requiem* and *Stabat Mater*. Václava's chamber music repertoire mostly takes in Czech songs and song cycles by Janáček, Dvořák, Křička and Eben. She is a guest at prestigious Czech and international music festivals, such as the Wexford Festival Opera, the L'Été Bergerac Festival, Prague Spring, Smetana's Litomyšl Opera Festival, the Prague Proms and the Edinburgh Festival. Along with tenor Nicky Spence and pianist Julius Drake, she recorded *The Diary of One Who Disappeared* by Leoš Janáček. The CD has already garnered a number of prestigious awards, not least the BBC Music Magazine Awards 2020 and the Gramophone Classical Music Award 2020.

Czech bass-baritone **Adam Plachetka** was educated at the conservatory in his home town of Prague. Following his debut at the National Theatre in Prague in 2005, Adam has since returned in a great many roles, including Don Giovanni, Figaro (*Le nozze di Figaro*, *Il barbiere di Siviglia*), Nardo (*La finta giardiniera*), Argante (*Rinaldo*), Guglielmo (*Così fan tutte*), Přemysl (*Libuše*) and Vladislav (*Dalibor*). He appears regularly at the Metropolitan Opera, New York (*Don Giovanni*, *L'elisir d'amore*, *Le nozze di Figaro*, *Così fan tutte*, *Rodelinda*, *Peter Grimes*), the Wiener Staatsoper (*La bohème*, *Alcina*, *L'elisir d'amore*, *Don Giovanni*, *Le nozze di Figaro*, *Il barbiere di Siviglia*, *L'Italiana in Algeri*, *La Cenerentola*, *Don Pasquale*, *I Puritani*) and the Salzburger Festspiele (*Benvenuto Cellini*, *Rusalka*, *Don Giovanni*, *Le nozze di Figaro*, *Die Zauberflöte*). Adam's other engagements include appearances at the Royal Opera House, London (*Don Giovanni*, *L'elisir d'amore*), Festspielhaus Baden-Baden (*Così fan tutte*, *La clemenza di Tito*), the Glyndebourne Festival (*Le nozze di Figaro*), Carnegie Hall, New York (*Salome*), Deutsche Oper and Deutsche Staatsoper, Berlin (*Don Giovanni*, *Le nozze di Figaro*), Teatro alla Scala, Milan (*Così fan tutte*, *L'Italiana in Algeri*), the Lyric Opera in Chicago (*Le nozze di Figaro*, *Die Zauberflöte*, *Il barbiere*

di Siviglia), Opéra de Paris (*La Cenerentola*) and the Houston Grand Opera (*Le nozze di Figaro*). In concert he has appeared at the Musikverein Vienna and Graz, the Wigmore Hall in London, the Usher Hall in Edinburgh, the Herkulesaal in Munich, the Konzerthaus in Vienna, in Stockholm, at the Hollywood Bowl in Los Angeles and at the Municipal House and the Rudolfinum in Prague. He has worked with the Chicago Symphony Orchestra, Radio-Symphonieorchester Wien, L'Orchestre philharmonique de Radio France, Symphonieorchester des Bayerischen Rundfunks, the Czech Radio Symphony Orchestra, the Scottish Chamber Orchestra, the Czech Philharmonic, the Wiener Symphoniker, the Royal Stockholm Philharmonic Orchestra and the Budapest Festival Orchestra. He has taken part in recordings for Arte, Arthaus Musik, Capriccio, Clasart Classics, Czech TV, Czech Radio, Deutsche Grammophon, Mezzo, Naxos, Nibiru, Orfeo, ORF, Pentatone, Radioservis, Servus TV, Supraphon and Unitel Classica. Adam has performed under the baton of such conductors as Marco Armiliato, Daniel Barenboim, Mariss Jansons, Fabio Luisi, Riccardo Muti, Andris Nelsons, Yannick Nézet-Séguin, Christian Thielemann and Franz Welser-Möst.

The ORF Vienna Radio Symphony Orchestra (RSO Wien) is a leading Austrian orchestra of international renown, founded in 1969 as a radio orchestra and performing under its current name since 2009. The orchestra is known for its bold and innovative programming, combining the classical repertoire with twentieth and twenty-first-century music, including world premieres by contemporary composers. The RSO performs regularly in Vienna's concert halls, such as the Musikverein and the Wiener Konzerthaus, and appears as a guest at major festivals, including the Salzburg Festival, Wien Modern and the Brucknerfest. It has given international concerts in the USA, South America and Asia and at leading European venues such as the Elbphilharmonie Hamburg, the Philharmonie de Paris and the BBC Proms. The orchestra collaborates with leading conductors and soloists and is known for its participation in opera projects in collaboration with the Theater an der Wien. The RSO has released numerous recordings for renowned labels and its concerts are regularly broadcast on Ö1 radio and streamed on-line. In addition to its concert activities, the RSO is also dedicated to educating young musicians through its own orchestral academy and organises workshops and

educational projects. By combining tradition with innovation, the RSO Wien ranks among Europe's most significant symphony orchestras and stands as a symbol of courage, quality and openness to new musical directions.

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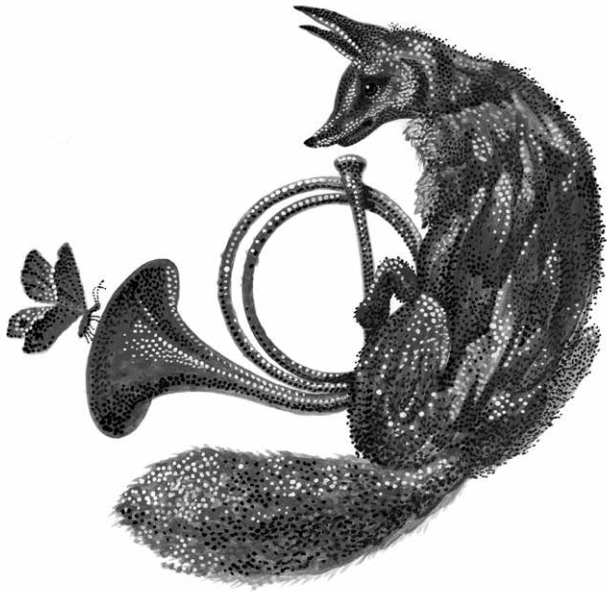


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Leoš Janáček: THE CUNNING LITTLE VIXEN

24 October 2026, 7 p.m.
25 October 2026, 3 p.m.
→ **Janáček Theatre**

Conductor – **Tomáš Netopil**
Director – **Jiří Heřman**
Set Design – **Dragan Stojčevski**
Costume Design – **Alexandra Grusková**
Dramaturgy – **Patricie Částková**
Light Design – **Daniel Tesař**
Choirmaster – **Martin Buchta**

CAST
Bystrouška – **Kateřina Kněžíková**
Zlatohřbítek – **Václava Krejčí Housková**
Forester – **Adam Plachetka**
Schoolmaster/Mosquito – **Petr Levíček**
Reverend/Badger – **Jan Štáva**
Forester’s wife/Owl – **Daniela Straková**
Mr. Pásek – **Petr Karas**
Mrs. Pásková/Woodpecker – **Hana Kopřivová**
Pepík/Grasshopper – **Barbora Garzinová**
Frantík/Cricket – **Eva Daňhelová**
Harašta – **Roman Hoza**
Lapák – **Alžběta Symerská**
Rooster/Jay – **Andrea Šíroká**
Crested Hen – **Karolína Sojková**
Little Bystrouška – **Adéla Plachetková**
Little frog – **Viktor Dvořák**

**The Janáček Opera at National Theatre Brno,
Brno Children’s Choir, extras
ORF Vienna Radio Symphony Orchestra**

Tomáš Netopil is the conductor and music director of FOK – Prague Symphony Orchestra (from 2025/2026) and founder and artistic director of the International Summer Music Academy in Kroměříž. He was previously principal guest conductor of the Czech Philharmonic from 2018 to 2024, and his close collaboration continued last season when he conducted the orchestra’s televised New Year concerts and concerts at the Litomyšl Festival and the Kissinger Sommer Festival. Previous positions include General Music Director of the Aalto Musik Theater and Philharmonie Essen (2013–2023), and from 2008 to 2012 Tomáš Netopil held the position of music director of the National Theatre in Prague. He continues to appear as a guest conductor at top international houses with recent and future productions at the Geneva Opera (*La clemenza di Tito*), Berliner Staatsoper (*Madama Butterfly*), the Chicago Lyric Theatre (*Salome*), National Theatre Tokyo (*Die Zauberflöte*), the National Theatre in Prague

(*Rusalka*) and Oper Koln (*Don Giovanni*). Symphonic engagements include the Accademia Nazionale di Santa Cecilia, the Maggio Musicale Fiorentino, Tonkünstler Vienna, the Oslo Philharmonic, the Antwerp Symphony, the Hong Kong Sinfonietta and the Sydney Symphony, and he continues to have a close relationship with Orchestre Philharmonique de Monte Carlo and the Orchestre National des Pays de Loire. In North America, he opened the 2025/2026 season for the Orchestre symphonique de Montréal and worked with such orchestras as the Fort Worth Symphony and the Naples Philharmonic. Tomáš Netopil continues to develop his career in the period instrument world with regular engagements with Concentus Musicus Wien and Collegium 1704 and many upcoming performances and recording projects with the *Silentium!* ensemble. In the summer of 2021, in association with the Dvořák Prague Festival, the Academy of Classical Music established the Dvořák Prague Youth Philharmonic with musicians from conservatories and music academies, coached by principal players of the Czech Philharmonic Orchestra. Tomáš Netopil’s most recent recordings have been with the Czech Philharmonic and include the Richard Blackford *Cello Concerto* with Alisa Weilerstein and Dvořák’s *Legends and Rhapsodies*, both with Pentatone. His discography for Supraphon includes Janáček’s *Glagolitic Mass*, Dvořák’s complete cello works, Martinů’s *Ariane* and *Double Concerto*, and Smetana’s *Má vlast* with the Prague Symphony Orchestra. During his tenure in Essen, his releases have included recordings of Suk’s *Asrael* and Mahler’s *Symphonies nos. 2, 3, 6 and 9*. Tomáš Netopil studied violin and conducting in his native Czech Republic and at the Royal College of Music in Stockholm under the guidance of Professor Jorma Panula. In 2002, he won the 1st Sir Georg Solti Conductors’ Competition at the Alte Oper Frankfurt.

Jiří Heřman has gained recognition both for chamber projects in non-traditional spaces and for productions on large opera stages. The first of these include *Lamenti* (2004), an original scenic meditation to Francesco Micieli’s text and Michal Nežtek’s music, presented at the NoD Universal Space in Prague, at the Schlachthaus theater in Bern and at the Riocenacontemporanea festival in Rio de Janeiro, the Czech premiere of Benjamin Britten’s church parable *Curlew River* at the former Church of St. Mary Magdalene (the Czech Museum of Music) in Prague as part of the Strings of Autumn Festival 2005,

and a staged performance of Schubert’s *Winterreise* set in the immense space of Studio 4 at Barrandov (a co-production between the Strings of Autumn Festival and the National Theatre in Prague, 2013). When it comes to opera stages, Jiří Heřman has produced Saint-Saëns’s *Samson et Dalila* (2002), Wagner’s *Der fliegende Holländer* (2004), which received the Sazka and Divadelní noviny Award, and Gounod’s *Faust* (2013) at the J. K. Tyl Theatre in Plzeň. From 2007 to 2012 he was artistic director of National Theatre Opera in Prague, where he staged seven productions: Monteverdi’s *Orfeo*, Dvořák’s *Rusalka*, *The Miracles of Mary* by Bohuslav Martinů, Wagner’s *Parsifal*, Dvořák’s *The Jacobin*, the Czech premiere of Benjamin Britten’s *Gloriana*, and Zdeněk Fibich’s *The Fall of Arkun*. His recent projects include Puccini’s *Tosca* at National Theatre Brno’s Janáček Theatre (2015), Bohuslav Martinů’s *The Greek Passion* at the Aalto Musiktheater in Essen (2015), Puccini’s *Madama Butterfly* at National Theatre Prague (2016), a double bill of *The Epic of Gilgamesh/Dido and Aeneas* at National Theatre Brno’s Janáček Opera (2016) – the production won the Divadelní noviny Award for Best Musical Production, Dvořák’s *The Devil and Kate* (2016), the Czech premiere of Kaija Saariaho’s *L’amour de loin* (2017) at the Janáček Opera at National Theatre Brno – the production won the Divadelní noviny Award for Best Musical Production, two outstanding projects with the ensemble at the Janáček Opera at National Theatre Brno for Brno Exhibition Centre – Gounod’s *Faust* (2017) and Smetana’s *Libuše* (2018) dedicated to the 100th anniversary of the foundation of Czechoslovakia, Janáček’s *The Cunning Little Vixen*, which was the opening production at the Janáček Brno International Festival 2018, Martinů’s *Greek Passion* (2021), which was shortlisted for an International Opera Award, Verdi’s *Nabucco* (2021), a double bill of Janáček’s *From the House of the Dead/Glagolitic Mass* (2022), Dvořák’s *Armida* (2023, National Theatre Prague) and the world premiere of *Here I Am, Orlando* by Lubica Čekovská (2024, National Theatre Brno). He has been artistic director of the National Theatre Brno Opera since January 2015.

A long-time resident artist at the Prague National Opera and one of the most sought-after singers in her native Czech Republic, **Kateřina Kněžíková** appears regularly with all the Czech and Slovak opera houses and, further afield, at La Monnaie Brussels, Opéra Royal de Versailles, Opéra de Dijon and many other venues. With a strong

background in the Baroque and Classical repertoire, she has developed naturally into the lyrical repertoire, notably as *Rusalka*, *Mařenka* (*The Bartered Bride*), Martinů’s *Julietta* and *Mirandolina*, Terinka (*The Jacobin*) and Gounod’s *Marguerite*. In the 2023/2024 season she took the title role in the Prague State Opera’s new production of *Rusalka*, and made role debuts in the title role in Smetana’s *Libuše* and as the vixen Sharp-Ears in Janáček’s *The Cunning Little Vixen* in concert with the Czech Philharmonic under Jakub Hrůša. Highlights of the 2024/2025 season include her role debut as Janáček’s *Jenůfa* at the Prague National Opera, her return to the Glyndebourne Festival Opera as *Káťa Kabanová* and guest appearances as *Fiordiligi* (*Così fan tutte*) and Janáček’s *Vixen* at National Opera Brno. Kateřina’s core symphonic repertoire includes Janáček’s *Glagolitic Mass*, Dvořák’s *Requiem*, the oratorios *Svatá Ludmila*, *Stabat Mater* and *Te Deum*, Martinů’s *Epic of Gilgamesh* and works by Beethoven, Mahler and Mozart. She has appeared as a guest soloist with, for example, the Mahler Chamber Orchestra, the BBC Symphony Orchestra, Accademia Nazionale di Santa Cecilia, the Wiener Symphoniker, the Bamberger Symphoniker, the Deutsches Symphonie-Orchester Berlin, the London Philharmonic Orchestra and the ORF Radio Symphonie-orchester Wien under renowned conductors including Jiří Bělohlávek, Manfred Honeck, John Nelson, Serge Baudo, Jakub Hrůša, Domingo Hindoyan, Robin Ticciati, Oksana Lyniv, James Gaffigan and Tomáš Netopil. In 2021, she released her first solo album “Phidylé” on the Supraphon label, which was named Editor’s Choice and Best Classical Album of 2021 in Gramophone Magazine and won the prestigious BBC Magazine Music Award in the “Vocal” category in 2022. She also has recorded for Decca, Harmonia Mundi and Opus Arte.

Since 2015, **Václava Krejčí Housková** has been a soloist with the National Theatre Brno’s Janáček Opera, where she performs such roles as *Dorabella* (*Così fan tutte*), *Káča* (*The Devil and Kate*), *Carmen*, *Ježibaba* (*Rusalka*), *Radmila* (*Libuše*), *Fenena* (*Nabucco*), *Bradamante* (*Alcina*), *Octavian* (*Der Rosenkavalier*), the *Vixen* (*The Cunning Little Vixen*) and *Amneris* (*Aida*). Václava made her debut at the National Theatre in Prague as Bizet’s *Carmen* in 2014. On the Czech opera stage she has also played *Cherubino* (*Le nozze di Figaro*), *Third Lady* (*Die Zauberflöte*), *Death* (*The Nightingale*) and *Laura* (*Jolanta*). She was nominated for a Thalia Prize for her successful stage