

# JANÁČEK BRNO 2024

**NdB**opera

9<sup>th</sup> International  
Opera and Music Festival

1–24/11/2024

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In co-production with Teatro Real, Madrid  
and Staatsoper Unter den Linden, Berlin

**Leoš Janáček**

## **The Excursion of Mr. Brouček**

Conductor — Marko Ivanović

Director — Robert Carsen

Set Design — Radu Boruzescu

Costume Design — Annemarie Woods

Light design — Robert Carsen / Peter van Praet

Choreography — Rebecca Howell

Dramaturgy — Robert Carsen / Patricie Částková

Chorusmasters — Martin Buchta / Pavel Koňárek

Videoart — Dominik Žižka

### **Cast**

Matěj Brouček — Nicky Spence

Mazal / Blankytný / Petřík — Daniel Matoušek

Sacristan / Lunobor / Domšík — David Szendiuch

Málinka / Etherea / Kunka — Doubravka Novotná

Würfl / Čaroskvoucí / Councillor — Jan Štáva

Čišníček / Child prodigy / Student — Andrea Široká

Kedruta — Jana Horáková Levicová

Svatopluk Čech — Daniel Kfelíč

Básník / Other voice / Oblačný / Vacek Bradatý — Tadeáš Hoza

Malíř / Profesor's voice / Duhoslav / Vojta — Vít Nosek

Skladatel / Harfoboj / Miroslav Zlatník — Ondřej Koplík

I. Taborite — Petr Karas

Other Poet / II. Taborite — Pavel Valenta

Poet — Martin Pavlíček

Choir and orchestra of Janáček Opera NdB, dancers and extras

**Marko Ivanović** is one of the leading conductors and versatile musical personalities of our contemporary music and theatre scene. At the Prague Academy of Performing Arts in Prague, where he studied conducting and composition. He is a laureate of the International G. Fitelberg Competition for Young Conductors in Katowice (2003). As a conductor he has collaborated with various Czech and foreign orchestras: Czech Philharmonic Orchestra, Symphony Orchestra of the Capital City of Prague, Czech Republic. Philharmonic Orchestra, Bohuslav Martinů Philharmonic Orchestra, Philharmonia Sudecka (Poland), Toyama Academy Orchestra (Japan), etc. In the years 2009–2014 he was the chief conductor of the Chamber Philharmonic Orchestra Pardubice. Since 1 January 2015 he has been Chief Conductor of the Janáček Opera of the National Theatre Brno. In addition to the traditional repertoire, he is interested in newer works and the latest titles, which he often premieres. As conductor of the National Theatre Opera in Prague, he has performed Březin's opera *Tomorrow Will Be...*, a new version of Šlitter's *The Well-Paid Walk* and *The War with the Newts* by Vladimír Franz. In 2011 he conducted the production of the opera *Jenůfa* Leoš Janáček in Malmö, Sweden (production released on DVD). He is frequently invited to conduct at leading Czech festivals. As a composer has established himself in many European countries, especially at major festival stages. He is also a composer of music for films and theatre plays. In January 2012, the National Theatre in Prague premiered his opera *Čarokraj*, which was also performed at the in February 2015 in Brno. In the NdB he staged Janáček's *The Makropulos Case* (2014), *Jenůfa* (2015), the Czech premiere of the contemporary opera *Powder Her Face* (2016), *The Epic of Gilgamesh* by B. Martinů, which won the Divadelní noviny award for Musical Production of the Year 2016, the double bill *Bluebeard's Castle* by B. Bartók / *Expectations* by A. Schönberg, which premiered at the Janáček Brno 2016, the Czech premiere of the opera *Love from a fare* by Kaija Saariaho (2017), Janáček's *The Cunning Little Vixen* (2018), a double bill *Three fragments from Juliette* by B. Martinů / *The Human Voice* by F. Poulenc (2019), *Monument* (2020), for which he also wrote the music, Britten's *Peter Grimes* (2021), Strauss's *Salome* (2023) and Dvořák's *Rusalka* (2024). Marko Ivanović is a sought-after music populariser at concerts conceived especially for children and young people (Czech Philharmonic, Symphony Orchestra, Czech Philharmonic Orchestra of the Capital City of Prague, Prague Symphony Orchestra, FOK, Chamber Philharmonic Orchestra Pardubice).

**Robert Carsen** director, designer and light designer, was born in Canada and studied acting in Toronto and the UK. His directing work has given rise to a number of acclaimed productions around the world, including: *Jedermann* and *La Clemenza di Tito* at the 2024 Salzburg Festival; *Peter Grimes*, *Giulio Cesare*, *La Fanciulla del West*, *CO2*, *Don Giovanni*, *Les Contes d'Hoffmann* (La Scala); *Der Rosenkavalier* (ROH, Salzburg); *I Pagliacci* / *Cavalleria Rusticana* (Amsterdam); *Idomeneo* (Madrid, Rome, Copenhagen); *Die tote Stadt* (Kommische Oper Berlin); *Die Zauberflöte*, *Elektra*, *Capriccio*, *Les Boréades*, *Rusalka*, *Alcina*, *Les Contes d'Hoffmann*, *Lohengrin*, *Nabucco*, *I Capuleti ed i Montecchi*, *Manon Lescaut* (Opéra national de Paris); *Arabella*, *Hänsel und Gretel*, *The Queen of Spades* (Zurich); *Les Fêtes vénitiennes*, *Platée* (Opera Comique); *Singin' in the Rain*, *My Fair Lady*, *Candide* (Théâtre du Chatelet); *The Cunning Little Vixen*, *From the House of the Dead*, *Katya Kabanova*, *The Makropulos Affair*, *Jenůfa* (Opéra National du Rhin); *A Midsummer Night's Dream*, *Rigoletto*, *Semele*, *Orlando* (Festival d'Aix-en-Provence); *Oceane*, *L'amour des Trois Oranges*, *Macbeth* (Deutsche Oper Berlin); *Falstaff* (MET, La Scala, ROH); *Wozzeck*, *Agrippina*, *Platée*, *The Turn of the Screw*, (Theater an der Wien);

*Rinaldo*, *L'incoronazione di Poppea* (Glyndebourne); *Richard III* (Venice, Antwerp, Geneva, Düsseldorf, Strasbourg); *Ariadne auf Naxos* (Munich, Berlin, Copenhagen); *Armide* (Paris); *Dialogues des Carmélites* (ROH, La Scala, Madrid, Amsterdam, Vienna, Toronto, Cologne, Antwerp, Theatre an der Wien, Chicago, Nice); *Tannhäuser* (Paris, Tokyo, Barcelona); *Fidelio*, *Carmen* (Amsterdam); *Der Ring des Nibelungen* (Cologne, La Fenice, Shanghai, Madrid and Barcelona); *Othello*, *Falstaff* and *Macbeth* (Cologne); *La traviata* (Teatro La Fenice reopening); *Elektra* (Valencia, Florence, Tokyo, Paris); *Eugene Onegin* (MET, San Francisco, Geneva, Toronto, Washington); *Il trovatore* (Bregenz Festival); *Iphigénie en Tauride* (Paris, Chicago, San Francisco, ROH, Madrid, Toronto); *Lucia di Lammermoor* (Zurich, Munich); *Mitridate* (Brussels, Vienna); *Orfeo ed Euridice* (Chicago, Toronto, Paris, Rome, Valencia), *Die Jüdin von Toledo* (Semper Oper). Among the dramas he directed: *Oedipus Rex for the Greek Theatre*, *Siracusa*, *The Tempest* (Comédie-Française), *Mother Courage* (Piccolo Teatro Milan), *Rosencrantz and Guildenstern Are Dead* (New York), *The Beautiful Game* (West End). Robert Carsen was also the director and designer of the exhibition on the life of Marie Antoinette and the Bohèmes exhibition at the Grand Palais. For the École Nationale Supérieure des Beaux Arts he designed the exhibition on the life and work of Charles Garnier and for the Musée d'Orsay the exhibitions *L'impressionnisme et la mode* and *Splendeurs et miseres*. His productions of *Katya Kabanova*, *The Makropoulos Affair* and *Fate were* also staged at the Janáček Theatre. *Fate* was Robert Carsen's first new production in the Czech Republic.

**Radu Boruzescu**, scenographer, graduated from the N. Grigorescu Academy of Arts in Bucharest, majoring in theatre and film scenography and costume. He has lived in France since 1973. Together with his wife, a costume designer Miruna Boruzescu (1945–2014), they have realized many projects for film, television, theatre, opera, ballet. Their work has been the subject of several exhibitions. *Gozzi's The Princess*, a production for theatres in France. *Turandot and Atlantis* (Théâtre National de Chaillot), *Chekhov's The Seagull*, *Ibsen's The Wild Duck*, *Ionesco's Jacques or Surrender*, *Pirandello's Tonight We Improvise* (Théâtre de la Ville de Paris), etc. Collaborated by with international theatres such as Münchner Kammerspiele, Piccolo Teatro Milano, The Acting Company New York, Arena Stage Washington, D. C., The Guthrie Theater Minneapolis, National Theatre Helsinki, La Mama New York, etc., they have created numerous opera productions – e.g.: *Così fan tutte*, *Don Giovanni*, *The Magic Flute*, *Carmen* for the Welsh National Opera and the Festival d' Aix-en-Provence; *Fidelio* for the Nederlandse Opera and the Maggio Fiorentino; *Adelson e Salvini* and *La Damnation de Faust* for the Opera Bonn; *Rigoletto*, *Falstaff*, *Macbeth*, *Il trovatore* for the Bregenz Festsspiele; *Parsifal*, *Faust*, *Carmen*, *The Queen of Spades* (MET), *Triptych* for the Vlaamse Opera and the Grand Théâtre de Luxembourg; *Pelléas and Melisande*, *Salome* for the Teatro Regio di Torino, Teatro Real Madrid and Teatro Comunale Florence; *The Nightingale*, *Oedipus Rex* (Teatro Greco, Siracusa), *The Fiery Angel*, *Lady Macbeth of the Mtsensk*, *Sorrow Becomes Electra*, *Richard III* for the Vlaamse Opera; *The Makropulos Affair*, *Rigoletto* for the Opéra national du Rhin, *La Fenice*, *La Monnaie*, *Bolshoi Theatre* Moscow. Radu and Miruna have worked with many directors, including Fernando Arrabal, Antoine Bourseiller, Liviu Ciulei, Rudolph Nureyev, Lucian Pintilie, Claude Régy, Jean –Claude Riber, Andrei Serban, Alan Schneider. They often collaborated with Robert Carsen, participated in drama productions: Brecht's *Mother Courage* for Piccolo Teatro, Shakespeare's *The Tempest* for La Comédie Française; and in operas: *Faust*, *Il trittico*, *Macbeth*, *Fidelio*, *Salome*, *Mitridate*, *Richard III*, *The Makropulos Affair*, *From the House of the Dead*, *Don Carlos*, *Orfeo* (Grand

Théâtre de Genève), *Werther* (Baden-Baden), *Giulio Cesare* (Rome), *Il Ritorno d'Ulysses in patria* (Maggio Fiorentino); and new productions of Fenelon's *JJR, The Citizen of Geneva*, *Rigoletto*, *Campra's The Feast of Venice*, *The Comedians* and *The Peasant Cavalier* (Opera Comique). Radu and Miruna Boruzescu have been involved in various cinematographic projects such as *Les Noces de Pierre* (Pita and Veroiu) awarded at the Cannes Festival, *Félix et Otilia* (Mihu) awarded at the Venice Festival, *Sweet Movie*, *Montenegro* (Makavejev), *Un été inoubliable*, *La colonie pénitentiaire* (Pintilie), among others.

**Annemarie Woods** is a co-winner of the Ring Award Graz and the European Opera Prize (with director Sam Brown), was nominated for the 2017 Irish Times Irish Theatre Award in the Best Costume category for *Radamisto*, was nominated for the International Opera Awards in 2016, and was nominated for the 2015 Austrian Music Theater Prize in the Best Design category for *La favorita*. Recent productions for which she has designed sets and costumes include: *The Rape of Lucretia* (Royal Opera House & Snape Maltings), *The Handmaid's Tale* (ENO), *Il trovatore* (Zurich Opera), *Billy Budd* (Den Norske Opera and Ballet), *Eugene Onegin* (Scottish Opera), *The Bat* (Wermland Opera), *Radamisto* (Northern Ireland Opera), *The Spanish Hour* and *Gianni Schicchi* (Opéra national de Lorraine), *Turn of the Screw* (Northern Ireland Opera, Neville Holt), *The Lighthouse* (Irish National Opera), *Agrippina* (Irish Youth Opera), *Don Giovanni* (Bergen National Opera, Northern Ireland Opera), *Hair* (Staatstheater, Darmstadt), *La favorita* (Oper Graz), *Salome* (Oper Köln, Northern Ireland Opera), *La Cenerentola* (Luzerner Theater), *The Triumph of Time and Truth / The Triumph of Beauty and Deceit* (Händel Festival Karlsruhe), *Der Zigeunerbaron* (Stadttheater Klagenfurt), *Jakob Lenz* (English National Opera), *Katya Kabanova* (Landestheater Coburg), *Sigurd der Drachentöter* (Bayerische Staatsoper Munich), *The Importance of Being Earnest* (Opéra national de Lorraine), *I Capuleti e I Montecchi* (Teatro Sociale Como), *Albert Herring* (Aldeburgh). Recent productions for which she has created costumes include: *A Midsummer Night's Dream* (Deutsche Oper Berlin, Montpellier), *La traviata* (Komische Opera Berlin), *Pagliacci/Cavalleria rusticana* (Dutch National Opera), *Madama Butterfly* (Zürich Opera, Montpellier), *Sweeney Todd* (Zürich Opera), *Pity* (Royal Court Theatre). Among the recent productions for which she has designed the set: *Rinaldo* (Oper Frankfurt), *L'elisir d'amore* (Northern Ireland Opera, Oslo Opera, Neville Holt), *My Fair Lady* (Karlsruhe), *Candide* (Opera national de Lorraine), *Orfeo* (Zurich Opera), *La Gioconda* (Osterfestspiele Salzburg), *Polifemo* (Opera National du Rhin), *Le nozze di Figaro* (Bayerische Staatsoper), *Il trovatore* (Royal Opera House), *Roméo et Juliette* (Zürich Opera), *Semele* (Glyndebourne), *Aida* (Royal Opera House), *Girl with a Pearl Earring* (Zürich Opera).

After graduating from London Studio Centre, **Rebecca Howell** entered the profession as a performer. Whilst pursuing her performing career, she forged a choreographic path working alongside the industry's leaders including Peter Darling, Arlene Philips, Adam Cooper, Robert Carsen, Terry Johnson, Trevor Nunn, Michael Mayer, Lonny Price and established a lasting work relationship with choreographer Lynne Page. Working as Lynne's associate for over 10 years, Rebecca developed her creative voice. Rebecca now continues to cross artistic boundaries and creates for Theatre, Opera, Fashion, Television, the music industry and dance commissions. She continues to be inspired by works of the past and present alike, from the abstract to the pedestrian, and draws from every aspect of life. Her work has been recognised as having storytelling, often

synonymous with wit, at its core. Current and forthcoming work includes: *The Excursion of Mr. Broucek* (Stattoper, Berlin); *Jedermann* (Salzburg Festival); *Grease* (European and German tours); *Aida* (Royal Opera House – 2025 revival). Theatre credits include: *Bhangra Nation* (Birmingham Rep); *Farewell Mr Haffman* (Ustinov Studio); *The Third Man* (Menier Chocolate Factory); *Berlusconi* (Southwark Playhouse); *Cabaret* (Goteborgs Operan); *Lady in the Dark* (Opera Zuid); *The Louder We Get* (Theatre Calgary, Canada); *The Secret Diary of Adrian Mole Aged 13 ¾* (West End, Menier Chocolate Factory); *The Man of La Mancha* (ENO, London Coliseum); *Moulin Rouge* (Broadway/West End – Associate Choreographer); *The Wizard of Oz* (Pitlochry Festival Theatre); *Ruthless* (West End); *Barnum*; *She Loves Me* (Menier Chocolate Factory); *City of Angels* (Royal Conservatoire Scotland); *Mamma Mia!* (Municipal Theatre, Cyprus); *The Country Girls* (Chichester Festival Theatre); *Spamalot*; *The Glass Menagerie* (English Theatre Frankfurt); *The Life of The Party* (TheatreWorks, San Francisco); *The Great American Trailer Park Musical* (Waterloo East Theatre); *Tommy: The Rock Opera* (Blackpool Opera House); *Blockbuster* (UK Tour); *The Taming of the Shrew*; *As You Like It* (Guildford Shakespeare Company); *Jest End* (Jermyn Street, Players Theatre, Leicester Square Theatre). Opera Credits include: *Platée* (Garsington Opera); *Peter Grimes* (Teatro alla Scala); *Aida* (Royal Opera House); *Il Trionfo del Tempo e del Disinganno* (Salzburg Festival); *Giulio Cesare* (Teatro alla Scala); *Die Tote Stadt* (Komische Oper Berlin); *The Beggars Opera* (Théâtre des Bouffes du Nord, Paris & Tour); *Falstaff* (Royal Opera House) Film, Music & Commercial credits include: *The Crown Season 4* (Left Bank). As Associate: Burberry Festive Event & Burberry Shanghai Event (2014); Pet Shop Boys: *Inner Sanctum Tour* (2018); *Pet Shop Boys: Electric Tour* (2013); *Pet Shop Boys: Pandemonium Tour* (2010); *Pet Shop Boys: Brit Awards 2009*; Ellie Goulding: *Starry Eyed* (music video); Duffy: *Well Well Well* (music video); *Fred Claus* (Warner Bros).

**Peter van Praet** was head of lighting at the Flanders Opera, where he began working with Robert Carsen, for whom he then worked on revivals of *Sémélé in London* (English National Opera) and *Tosca* at the Gran Teatre del Liceu in Barcelona. Since then, again for Robert Carsen, he has designed the lighting for *Katya Kabanová* and *The Cunning Little Vixen* at the Flanders Opera, *Jenůfa* at the Saito Kinen Festival, *Der Rosenkavalier* at the Salzburg Festival, *Don Giovanni* at La Scala in Milan, *The Cunning Little Vixen*, *The Makropoulos Affair*, *From the House of the Dead* and *Don Carlo* at the Opéra du Rhin, *Falstaff* at La Scala in Milan and at the Royal Opera House in London, *Giorgio Battistelli's CO2* at La Scala in Milan, *Der Rosenkavalier* at the Royal Opera House in London, *The Beggar's Opera* at the Théâtre des Bouffes du Nord. Peter van Praet also created the lighting for *Norma*, *Bluebeard* and *The Cunning Little Vixen* in Brussels for Christophe Coppens. For Valentina Carrasco, he has designed the lights for *Carmen* and the *Sicilian Vespers* in Rome, *Aida* and *Tosca* in Macerata, sets and lights for *La Favorita* at the Donizetti Festival, Bergamo and in Bordeaux, *Nixon In China* at Opéra national de Paris Bastille, *La Fanciulla del West* at Teatro Regio Turin. Recently he created the lighting for *Oronteia* at La Scala Milan, *The Excursion of Mr Broucek* in Brno directed by Robert Carsen.

**Nicky Spence** (Matěj Brouček) is an artist of great integrity, Nicky Spence's unique skills as a singing actor and the rare honesty in his musicianship have earned him a place at the top of the music profession. The BBC Music Magazine named him 'Personality of the Year' in 2022 and he was made an OBE in the 2023 King's Birthday Honours. He is the winner of the 2024 RPS Singer Award. The 2024/25 season sees him sing

his first Peter Grimes in a new production of the opera for the Welsh National Opera, return to the Royal Opera as Laca in *Jenůfa*, to the Glyndebourne Festival as Boris *Katya Kabanova*, to the Brno Janáček Festival in the title role of a new production of *The Excursions of Mr. Brouček to the Moon and to the 15th Century* and to the English National Opera as Bothwell in Thea Musgrave's *Mary, Queen of Scots*. Recent highlights have included Siegmund in Richard Jones' new production of *The Valkyrie* for the English National Opera, Loge in *Das Rheingold* at La Monnaie and Erik in *Der fliegende Holländer* for Grange Park Opera; Albert Gregor in *Věc Makropulos* for the Deutsche Staatsoper and Edmundo, Marquès de Nobile in Adès' *The Exterminating Angel* for the *Opéra* national de Paris. Nicky gives recitals internationally, and records prolifically. In the 2024/25 season he curates a Residency at Wigmore Hall. In 2020, he won the BBC Music Magazine Vocal Award and Gramophone's Solo Vocal Award for his critically acclaimed recording of Janáček's *The Diary of One Who Disappeared*. Nicky is President of the Independent Society of Musicians.

**Doubravka Novotná** (Málinka) graduated first from Brno Conservatory and then from Janáček Academy of Performing Arts (JAMU) where she studied under soprano Helena Kaupová. During the course of her career, she has twice been nominated for a Thalia Award, the first time for the role of Ophelia (*Hamlet*), the second time for the role of Morgana (*Alcina*). She made her debut in 2017 on the boards of the National Theatre in Prague, where she has been a regular guest performer ever since and where she has played such roles such as Oscar (*Un ballo in maschera*), Queen of the Night (*The Magic Flute*), Zerlina (*Don Giovanni*), Lauretta (*Gianni Schicchi*) and Madeleine (*Ball im Savoy*). She became a permanent member of the Janáček opera company at National Theatre Brno in the 2024/2025 season, and has performed here in such roles as Musetta (*La bohème*), First Wood Sprite (*Rusalka*), Nannetta (*Falstaff*) and Valencienne (*The Merry Widow*). She also performs regularly on other opera stages – the National Moravian-Silesian Theatre (*Julietta, The Cunning Little Vixen*), the J. K. Tyl Theatre in Plzeň (*Hamlet, Idomeneo, Carmen, Candide*), and the South Bohemian Theatre (*Mephistopheles, The Jacobin*). She has also appeared as a guest performer in Krefeld, Germany as Ophelia (*Hamlet*). She also cultivates an interest in early music. She works with such ensembles as Musica Florea, Czech Ensemble Baroque and Collegium 1704.

**Daniel Matoušek** (Mazal) comes from Ústí nad Labem. He initially worked on his singing technique with Jan Vacík, Antonio Carangelo, Eva Randová and Jarmila Chaloupková. He is currently studying with Kateřina Kněžiková and Adam Plachetka. Since the 2022/2023 season, he has been a permanent member of the opera company at the National Theatre, where he is making his debut as Nemorino (*L'elisir d'amore*), Don Ottavio (*Don Giovanni*) and Edmondo (*Manon Lescaut*) in the 2024/2025 season. He also plays other significant roles in the tenor repertoire such as Rinuccio, Tamino, Tybalt (*Gounod*), Dalland's steersman and Beppe (*Pagliacci*). In addition to the Czech opera scene, he has also been a guest performer at a number of open-air festivals in Germany and Italy (such as Opera Classica Europa), as well as at the Slovak National Theatre in Bratislava and the National Theatre in Košice. He has also participated in the iSING festival in China, for which he was selected from 2,500 singers from all over the world. In September 2024, Radioservis released his debut album entitled *O sole mio* – an album of Italian and Neapolitan songs in his own symphonic arrangement with the Czech Radio Symphony Orchestra and conductor Jan Kučera.

## Synopsis of the Opera

### Part 1

It's a busy evening at the Vikárka pub in Prague. Mr. Brouček, a local landlord, is more interested in his beer and sausages than in anything else. Málinka, the Sacristan's daughter, is angry with her boyfriend Mazal, one of Mr. Brouček's many tenants, because he has been seen dancing with another girl. To make him jealous, Malinka decides to flirt with Mazal's landlord. Brouček is so drunk that he promises to marry her, but when her father asks him about the marriage, Brouček quickly insists that he was joking and would marry Malinka only if they were both on the Moon.

It's late and the innkeeper Würfl closes the pub. Only the drunken Brouček is left behind. Before falling asleep, he tells the Moon that he'd rather live up there and avoid all the people who never pay their rent and try to steal his money.

Dreaming he is on the Moon, Brouček recognises some of the Moon dwellers: one of them, called Blankytný, seems very similar to Mazal, while another one, called Etherea, clearly reminds Brouček of Málinka. This same Etherea, led on by her father Lunobor and attended by many Moon maidens, instantly falls in love with Brouček. Helped by the Moon maidens, Etherea manages to abduct the reluctant landlord.

When Etherea re-appears with Brouček, Čaroskvoucí, another inhabitant of the Moon, introduces the strange earthling to all the artists on the Moon, but the hungry and thirsty Brouček is not remotely interested in poetry, music, or art of any kind. The Moon artists live entirely by sniffing flowers, and the famished Brouček disgusts them when he suddenly pulls a sausage out of his pocket. As they leave in horror, Brouček hopes finally to be left alone to eat in peace, but he is prevented by the ever more passionate Etherea...

Brouček's imaginary visit to the Moon ends back on Earth in the safety of the Vikárka pub where he sleeps peacefully, while Mazal and Malinka make up after their argument...

### Part 2

Brouček, in no way discouraged by his adventures on the Moon, has got drunk once again in the Vikárka pub, where he sets off on an even more surprising and dangerous adventure: he now imagines himself in the medieval streets of Prague, caught up with the Czech people as they fight enemy invaders. These patriots, even those whom Brouček recognises, welcome him as a kindred spirit, but Brouček intends to avoid fighting at all costs: he may love his country, its beer and sausages, but he's not willing to give up his life for them.

When the people of Prague celebrate victory over the enemy, Brouček brags about how bravely he fought, but he is accused of lying to cover up his cowardly behaviour. He is sentenced to be burned alive in a beer barrel when he suddenly wakes up, in the safety of one of the empty beer tanks of the Vikárka pub.

Thrilled to have returned intact from his latest incredible journey, Brouček brags to the innkeeper about his heroic deeds, but implores him to be discreet and not tell anyone about them...