



Don Giovanni



152. hooaeg

Wolfgang Amadeus Mozart

DON GIOVANNI

Ooper kahes vaatuses

Opera in two acts

Lorenzo Da Ponte libretto

Libretto by Lorenzo Da Ponte

Maailmaesietendus 29. oktoobril 1787 Praha Rahvusteatri

Vanemuise esietendus 27. novembril 2021 väikeses majas

World premiere October 29th 1787 in the Prague National Theatre

Vanemuine premiere November 27th 2021 in the Small Building



Muusikajuht ja dirigent / Musical Director and Conductor Risto Joost

Dirigent / Conductor Taavi Kull või/or Martin Sildos

Lavastaja / Director Elmo Nüganen

Kunstnik ja videokunstnik / Set and Video Designer Katrīna Neiburga (Läti / Latvia)

Kostüümikunstnik / Costume Designer Kristīne Pasternaka (Läti RO / Latvian NO)

Valguskunstnik / Lighting Designer Kristjan Suits (Tallinna Linnateater / Tallinn City Theatre)

Liikumisjuht / Choreographer Rauno Zubko

Lavastaja assistent / Director's Assistant Merle Jalakas

Prepareeritud klaver (retsitatiivid) / Prepared Piano (recitatives) Ele Sonn

Kontsertmeistrid / Rehearsal Pianists Piia Paemurru, Margus Riimaa

Koormeisterid / Chorus Masters Aleksandr Bražnik, Kristi Jagodin

Koori kontsertmeister / Choir Rehearsal Pianist Katrin Nuume

Lendamiskonsultant / Flight Consultant Alger Vedler (Airfun OÜ)

Inspitsient / Stage Manager Aime Roosileht

Osades / Cast

Don Giovanni

Janis Apeinis (Läti RO / Latvian NO) või/or Tamar Nugis (RO Estonia / Estonian NO)

Leporello, Don Giovanni teener / Don Giovanni's servant

Raiko Raalik (RO Estonia / Estonian NO) või/or Tambet Kikas (RO Estonia / Estonian NO)

Komtuur / Commendatore

Märt Jakobson

Donna Anna, Komtuuri tütar / daughter of the Commendatore

Pirjo Jonas või/or Maria Melaha

Don Ottavio, Donna Anna kihlatu / Donna Anna's fiancé

Juhan Tralla või/or Rasmus Kull

Donna Elvira, Don Giovanni hüljatud armsam / Don Giovanni's disregarded lover

Karmen Puis

Masetto, talupoeg / farmer

Simo Breede või/or Taavi Tampuu

Zerlina, Masetto kihlatu / Masetto's fiancé

Maria Listra või/or Grete Oolberg

Constanze

Saara Nüganen

Donna Elvira teenijanna / Donna Elvira's maid

Kristel Oja või/or Kristiina Hovi

Vanemuise ooperikoor ja sümfooniaorkester /

Vanemuine Opera Choir and Symphony Orchestra

Lavastaja mõtteid, kogutud hetkel, kui prooviprotsess oli jõudnud poole peale

- Ma arvan, et ooper on kõikidest etenduskunsti vormidest kõige keerulisem. Ükski teine žanr ei koosne nii paljudest erinevatest ja samal ajal omavahel tugevalt seotud elementidest, mis kõik omakorda peavad kulgema helilooja poolt ette määratud katkematus rütmi ja meloodia struktuuris.
- Ooperiga kaasneb mingi tobe glamuur ja enesenäitamine, kallid tualetid ja konjak, kõik peab siin olema peen ja kallis, sest tegemist on niivõrd eksklusiivse kunstižanriga, mis on nii nõudlik, et ainult vähesed mõistavad seda tõeliselt. Sellise võltspildi loomises on oma osa ooperimaailmal enesel ja ei maksa imestada, et tavalised inimesed on ooperile selja pööranud või käivad seal harva. Nad ei saa aru, mis laval toimub, see tundub neile ebausutav ja võlts. Pildi õigeks keeramine on ooperiteatrite eneste käes.
- Lavastades ei mõtle ma ooperigurmaanile, vaid pigem sellele, kes harva ooperisse satub. Ma tahan jõuda tava-vaatajani, et just tema mõistaks ja tunneks. Ooper massidesse? Võib ka nii öelda.
- Tahaksin seda teha mänguliselt ja kergelt. Mulle tundub, et selles töös ei ole ainsatki aspekti ega tahku, mida ei tohiks kahtluse alla panna või millega ei tohiks mängida. See on lähtealus. See on Mozart.
- Ükski teine etenduskunstnik ei pea arvestama nii paljude asjaoludega ja ühendama oma etteastes üheaegselt teiste loojate ja iseene loomingut, kui seda teeb ooperilaulja.
- Kummalisel kombel meenutab Giovanni mulle Raskolnikovi „Kuritööst ja karistusest“. Mõlema mehe mõtteviisis on midagi sarnast: miks mina – inimene – peaksin mingit jumalat kartma, olen ma mingi täi või?
- Ma võin mõista Giovanni kirge naiste vastu, mulle jääb aga mõistatuseks tema enesehävituslik kirm juhtida end vääramatult traagilise lõpu suunas.
- Giovanni nagu põlgaks tavalist inimest. Ta oleks justkui millestki valesti aru saanud: just see, mida peaks inimeses imetlema ja hindama – inimlikkust – just seda ta põlgab.
- Saladusi on teisigi.
Mis siis ikkagi juhtus ooperi alguses, magamistoas Anna ja Giovanni vahel?
Miks Anna tunneb Giovanni ära oma isa mõrvari just siis, kui ta saab teada, et Elvira oli Giovanni armuke ja armastab teda endiselt?
Miks Anna räägib oma peigmehele magamistoas toimunust alles nüüd?
Miks ta jutustades toob kogu aeg esile detaile sellest, kuidas ta sissetungijale vastu hakkas?
Miks ta peigmehele kättemaksuks Giovanni verd nõuab ja hiljem selles kahtlema hakkab?
Miks ta peigmehega ei abiellu?

Meil on vastus olemas.
- Kui küsida, mis on selles ooperis igavikulist, siis igavikuline on Mozarti muusika ja küsimus, mille ooper tõstatab. Kas inimene on vaba, vastutades ainult enese ees või ei pea ta enam sedagi tegema?

Thoughts from the director half-way through rehearsals

- I think opera is the most complex form of theatre. No other genre comprises so many different yet interwoven elements, all of which have to follow the structures of rhythm and melody carefully laid out by the composer.
- Opera performances are often accompanied by a sort of ridiculous glamour and self-importance: from expensive evening dresses to cognac, everything has to be sophisticated and expensive, for isn't the opera an exclusive form of art, so demanding on the mind as to be understood only by the most erudite? Opera itself is partly to blame for creating this false image, and it shouldn't be too hard to see why regular people choose only rarely – if ever – to watch an opera. Everything on the stage seems fake and hard to believe, and they don't understand it. Changing that image is in the hands of opera theatres.
- I direct my operas not for its regular audiences, but for those who rarely visit opera houses. I want to help ordinary people understand and appreciate the art. Opera for the masses? You could say that.
- I want it to be playful and simple. There's not a single aspect of my job that couldn't be questioned or experimented with. That's the baseline. That's Mozart.
- No other performers have to take into account quite as many circumstances or intertwine quite as much creativity – both their own and that of others – as opera singers.
- In a way, Giovanni reminds me of Raskolnikov from *Crime and Punishment*. Both men think along the same lines: "Why should I, a human being, fear God? Am I but an insect?"
- I can understand Giovanni's passion for women, but not his self-destructive need for an inevitably tragic end.
- It's almost as if he hates people. Almost as if he's misunderstood something critical: humanity – what makes us human, and what we should prize in a person – is the thing he can't stand in people.
- There are lots of other secrets as well.

What really happened between Anna and Giovanni in the bedroom at the start of the opera?

Why does Anna recognise Giovanni as her father's murderer in the exact moment she learns that Elvira was Giovanni's lover and that she still loves him?

Why has Anna waited till now to tell her fiancé what transpired in the bedroom?

Why does she keep bringing up details of how she fended off the attacker?

Why does she demand Giovanni's blood as revenge, and later doubt her decision?

Why doesn't she marry her fiancé?

We have the answer.

- Mozart's music and the question that the opera raises are what elevate it to a timeless status. Is a man free when he's responsible for no one but himself, or does he no longer have to take responsibility for his own actions?



Sisukokkuvõte

I vaatus

Leporello ootab Komtuuri maja aias oma isandat, kes on sisenenud majja plaaniga võrgutada Komtuuri tütar Donna Anna. Maski taha varjunud Don Giovanni tormab välja, Donna Anna üritab teda kinni pidada. Tekkinud kära peale kohale ilmunud Komtuur nõuab Don Giovannilt kahevõitlust. Kui abi järele läinud Donna Anna koos oma kihlatu Don Ottavioga tagasi jõuab, leiavad nad eest Komtuuri surnukeha. Donna Anna ja Don Ottavio töötavad kättemaksu.

Leporello võtab endale õiguse oma isanda elukombeid arvustada, Don Giovanni naerab ta välja. Tema tähelepanu köidab võluv daam, kelles ta tunneb ära Donna Elvira, ühe oma hüljatud armsamaist. Donna Elvira süüdistab Don Giovanni truudusetuses, mees aga põgeneb sobival hetkel. Leporello esitab Donna Elvirale oma isanda armuseikluste registri, väites, et naine ei vääri sellise mehe armastust. Donna Elvira armastus muutub raevuks.

Maakoht Don Giovanni lossi lähedal, kus talupojad pühitsevad Zerlina ja Masetto pulmi. Kaunis pruut köidab kohe Don Giovanni tähelepanu, ta käsib Leporellol pulmalisi oma lossis kostitada, et segamatult Zerlinat võrgutada. Zerlina ongi tema lubadusi uskuma jäämas, kuid kohale saabuv Donna Elvira hoiatab teda ning võtab ta endaga kaasa. Tulevad Donna Anna ja Don Ottavio, keda kannustab soov Komtuuri eest kätte maksta. Kuna Don Giovanni jäi neile mõrvaõöl tundmatuks, paluvad nad temalt abi mõrtsuka leidmisel. Uuesti naasnud Donna Elvira hoiatab neid Don Giovanni kui võrgutaja eest. Don Giovanni väidab, et Donna Elvira on nõdrameelne, kes vajab tema kui rüütli kaitset ning toimetab ta minema. Donna Anna mõistab, et tundis Don Giovannis ära oma isa mõrtsuka.

Donna Elvirast vabanenud Don Giovanni pöördub tagasi. Leporello annab aru külaliste kostitamise kohta.

Pidu Don Giovanni lossis ja aias on täies hoos. Zerlina rahustab armukadedat Masettot, kes peidab end lehtlasse. Saabunud Don Giovanni alustab taas Zerlina meelitamist ning suudab osavalt maha rahustada oma peidukohast väljunud Masetto.

Peole ilmuvad maskeeritud Donna Elvira, Donna Anna ja Don Ottavio. Don Giovanni pole ikka veel loobunud plaanist Zerlinat võrgutada ning eraldub temaga sobival hetkel. Neiu appihüide peale püüab Don Giovanni süüdlaseks teha Leporellot. Kolm maskeeritut võtavad maskid eest ja esitavad Don Giovannile süüdistuse. Viimane põgeneb koos Leporelloga.



II vaatus

Donna Elvira maja ees. Don Giovanniil on kavas seiklus Donna Elvira toaneitsiga. Tal õnnestub keelitada Leporellot endaga riideid vahetama, kuna sel viisil oleks lihtsam toatüdrukule läheneda. Ilmub Donna Elvira, kes Leporellot ära tundmata peab teda Don Giovanniiks ning andestab talle tema patud. Tuleb Masetto koos kaaslastega, et Don Giovanniaga arved õiendada. Leporelloks riietunud Don Giovanni suunab nad valejälgedele ning kolgib Masetto vaeseomaks. Zerlina lohutab Masettot.

Ikka veel valeriinetes Leporello satub tänaval kokku Donna Anna ja Don Ottavioga. Nendega liitunud Masetto ja Zerlina otsustavad kättemaksuks kurjategijalt elu võtta. Ei aita ka Donna Elvira palved. Oma naha päästmiseks heidab Leporello oma isanda riided seljast ning põgeneb.

Kättemaksjate eest varju otsivad Don Giovanni ja Leporello on jõudnud kalmistule. Don Giovanni jutustab Leporellole oma järjekordsest vallatusest naisega, kes Leporello kohkumuseks osutub tema kallimaks. Don Giovanni hooplemise katkestab Komtuuri hauasambalt kostev hääl. Irvitades kutsub Don Giovanni kuju õhtusöögile. Kutse võetakse vastu.

Donna Anna toas veenab Don Ottavio teda oma naiseks saama. Donna Anna seab tingimuseks, et mees peab enne kätte maksma tema isa surma eest.

Don Giovanni lossi söögisaal. Donna Elvira üritab veel kord manitseda Don Giovanniit oma elukombeid muutma. Ootamatult ilmub Komtuuri kuju, kes üritab majaperemeest veel kord meeleparandusele pöörata, kuid tulemusteta. Kuju kutsub Don Giovanni kaasa oma valdustesse. Viimane annabki pikemalt mõtlemata nõusoleku, selle kinnituseks lüüakse käed. Pärast Komtuuri kuju lahkumist valdab Don Giovanniit seletamatu piin. Ootamatult mängu astunud pörgusaadikud viivad Don Giovanni endaga kaasa.

Õõvastav lummus on lahtunud, siinpoolsusse jäänud tegelased avavad oma tulevikuplaanid. Donna Anna lubab pärast leina-aasta möödumist naituda Don Ottavioga, Donna Elvira otsustab siirduda kloostrisse, Leporello lubab otsida uue härra, Zerlina ja Masetto ainuke soov on enne koitu koju jõuda.

Synopsis

Act I

Leporello is waiting outside the Commendatore's house. His master has entered the abode to seduce the Commendatore's daughter, Donna Anna. Out storms Don Giovanni, face hidden beneath a mask. Donna Anna follows, trying to stop him. The Commendatore appears on the scene, drawn there by the loud noises, and challenges Don Giovanni to a duel. Donna Anna and her fiancé Don Ottavio, who had gone to look for help, return to find the Commendatore lying dead on the ground. Donna Anna and Don Ottavio swear revenge.

Leporello takes it upon himself to judge his master's way of life and Don Giovanni laughs at him. His attention is caught by a beautiful lady, in whom he recognises Donna Elvira, one of his former lovers. Donna Elvira accuses Don Giovanni of cheating on her, but the man flees the scene at an opportune moment. Leporello recounts his master's escapades to Donna Elvira and says that she deserves the love of a better man. Donna Elvira's love turns into rage.

A rural area near Don Giovanni's castle where farmhands are celebrating Zerlina and Masetto's wedding. Don Giovanni immediately spies the beautiful bride and orders Leporello to host the wedding in his castle, where he can seduce Zerlina in peace. Zerlina is about to fall for Don Giovanni's promises, but is saved by Donna Elvira, who warns her of his character and takes her away. Enter Donna Anna and Don Ottavio, spurred on by their quest to avenge the Commendatore's death. They ask Don Giovanni for help finding the murderer, not recognising him from the night of the incident. Donna Elvira warns them about Don Giovanni's character. Don Giovanni says that Donna Elvira is weak of mind and requires his knightly protection: he escorts her away. Donna Anna realises that Don Giovanni is her father's killer.

Having gotten rid of Donna Elvira, Don Giovanni returns. Leporello recounts the wedding he was asked to host.

The party in Don Giovanni's castle has become very lively. Zerlina is consoling the jealous Masetto, who is hiding in the bushes. Don Giovanni continues his attempts to seduce Zerlina, but is also able to calm down Masetto, who has just left his hiding spot.

Donna Elvira, Donna Anna and Don Ottavio attend the party wearing masks. Don Giovanni has not given up on Zerlina and pulls her away at the right moment. When she cries out for help, Don Giovanni tries to lay the blame on Leporello. The three masked guests remove their masks and accuse Don Giovanni. He flees, taking Leporello with him.

Act II

In front of Donna Elvira's house. Don Giovanni has plans for Donna Elvira's chambermaid. He convinces Leporello to swap clothes with him, as this will give him easier access to the maid. Enter Elvira, who thinks Leporello is Don Giovanni and forgives him his sins. Enter Masetto with companions, come to settle the score with Don Giovanni. Don Giovanni, dressed as Leporello, leads the men astray and fights with Masetto, the latter losing. Zerlina comforts Masetto.

Leporello – still dressed in his master's clothes – encounters Donna Anna and Don Ottavio on the street. Masetto and Zerlina, who have arrived on the scene, decide to end the criminal's life in revenge. Donna Elvira begs them but is ignored. Leporello tosses his master's clothes aside and flees to save his life.

Don Giovanni and Leporello – both fleeing from revenge – find themselves in a cemetery. Don Giovanni tells Leporello about his latest escapade with a woman, who turns out to be Leporello's lover. Don Giovanni is interrupted by a voice from the Commendatore's grave. Don Giovanni smirks and invites the figure to dinner. The invitation is accepted.

In Donna Anna's room, Don Ottavio is trying to convince her to marry him. Donna Anna says that the man must avenge her father's death before she will marry him.

The dining room of Don Giovanni's castle. Donna Elvira tries once again to get Don Giovanni to change his ways. Suddenly, the Commendatore appears and similarly attempts to turn Don Giovanni onto a better path in life, but without success. The figure invites Don Giovanni to his property. The latter agrees and they shake on the promise. After the figure of the Commendatore has left, Don Giovanni is racked by unfathomable pain. Unexpectedly, demons from Hell appear and take Don Giovanni away with them.

A terrible spell has been broken and those remaining in the world of the living talk about their plans for the future. Donna Anna promises to marry Don Ottavio following a year of mourning; Donna Elvira decides to leave for a convent; Leporello goes in search of a new master; and Zerlina and Masetto's only wish is to make it home before dawn.





1780. aastad

Wolfgang Amadeus Mozarti elus

Mozart sündis 27. jaanuaril 1756 Austrias.

„Don Giovanni“ kirjutamise perioodil oli ta oma edu tipus, seltskondade poolt geeniuseks ülistatud ja jumaldatud. Ent see privileeeritud staatus tõi kaasa kokkupõrked teatrijuhtidega, äkilisuse proovides ja solvangud truppide pihta. Jõhkrad rünnakud lauljate, orkestri ja juhtkonna vastu ning töö valmimistähtaja venimine – see kõik juhtus Prahast enne „Don Giovanni“ esietendust.

„Don Giovanni“ loomise aeg oli Mozarti elus keeruline periood, sest helilooja ja tema perekond vaevlesid rahalistes raskustes. Nad olid sunnitud välja kolima oma kaunist, kuid kohutavalt kallist Viini südalinna korterist Domgasse tänaval ning leidma uue ja palju rahakotisõbralikuma kodu linnakeskusest väljaspool, Landstrasse piirkonnas. Lisaks loomingulisele ja rahalisele stressile ilmnisid heliloojal ka terviseprobleemid.

Mozartit oli ees ootamas korralik rahasüst, ent õnnemündil oli kaks poolt – 28. mail 1787 suri tema isa Leopold Mozart ning tänu sellele päris poeg tema vara. Seda oli perel hädasti tarvis, sest oktoobris asusid nad teele Praha poole, kus algasid „Don Giovanni“ proovid. Mozarti enda sõnul oli see kole aeg tema elus.

Biograafid ja kriitikud loovad isa surma ja „Don Giovanni“ vahel selgeid seoseid, sest Leopold Mozart suri vaid viis kuud enne ooperi esietendust. Leopold oli samuti helilooja, Mozarti esimene õpetaja, sõber ja mänedžer. Kahjuks hakkas nende suhe murenema juba siis, kui Mozart kodulinnast Salzburgist aastal 1781 ära kolis ning hiljem Constanze Weberiga abiellus. Seega on tõenäoline, et isa ja poja erilist suhet kujutavadki ooperis Komtuur ja Don Giovanni – poeg ehk Don Giovanni unistamas vabadusest, pääsemata isa ehk Komtuuri haardest isegi peale surma.

Mozart pidi Viinis alustatud „Don Giovanni“ Prahast lõpuni kirjutama, aga töötegemist segas värvikas seltsielu ja nii jäi tal ooperi lõpetamiseks väga vähe aega. Levisid lausa kuulujutud, et avamäng valmis päev enne esietendust või isegi samal päeval.

Helilooja jaoks oli oluline, et tema ooperite lauljad laseksid ennast kanda aariate emotsioonidest ning näitaksid neid tundeid ka publikule. Mozart uskus, et vaataja peaks tegelastele kaasa elama, nendega koos naerma või kannatama, et laulja peaks lisaks laulmisele laval ka usutavalt näitlema. Selline lähenemine oli ennekuulmatu ja suisa revolutsiooniline tollal kaasaegses ooperis. See tingis ka äärmiselt pingelise prooviprotsessi – orkester ja lauljad nägid kurja vaeva, et Mozarti keerulisest muusikast läbi närvida ja tema ootustele vastata. Tänapäeval tundub see muidugi kummaline, et Mozarti ajal ei olnud ooperites näitlemine üldsegi iseenesest mõistetav. See ongi üks Mozarti suurimatest saavutustest.



„Don Giovanni“ esietendus Praha Rahvusteatris (Gräfllich-Nostitzsches Nationaltheater, ka Stavovské divadlo) 29. oktoobril 1787, helilooja ise juhatas nelja etendust. Ooper osutus murranguliselt edukaks. Peale seda pöördus Mozart tagasi Viini, kus teda ootas ees keiserliku kammerhelilooja (*Kammermusicus*) ametikoht. Mozarti jaoks oli töö lihtne ega nõudnud oma geeniusel erilist rakendamist, kuid tagas mõneks ajaks talle ja tema perele regulaarse sissetuleku. Helilooja püsimatuse ja eneseuhkuse tõttu loobus ta kahjuks peagi ametist. Detsembris sündis tütar Theresia, mis tähendas lisaks naisele ja kahele väikesele pojale veel ühte suud, keda toita. Ta kirjutas raha saamiseks üha enam palvekirju oma sõpradele, võlad aina kuhjusid.

Ka 1788 ei olnud Mozartile hea aasta. 7. mail Viinis esietendunud „Don Giovanni“ lavastus ebaõnnestus. Mozart oli Praha versiooni ümber kirjutanud, teinud lisandusi-kärpeid, mida on hilisemad lavastajad pigem vältinud. Viini publik oli huvitatud kergest ja meelelahutuslikust muusikast ega soovinud pead vaevata Mozarti keerulise lähenemisega. Sellegipoolest kasvas helilooja rahvusvaheline tuntus.

Elu Mozartite peres oli keeruline. 29. juunil suri tütar Theresia kõigest kuuekuusena. Kuigi väikelaste surmad olid tol ajal tavalised ja etteaimatavad, ei olnud hoopis kerge. Mozartil ja Constanzel oli kokku kuus last, kellest vaid Karl Thomas ja Franz Xaver Wolfgang jõudsid täiskasvanuikka.

Üks viimaseid suuri rõõme helilooja elutee lõpul oli ooperi „Võlflööd“ õnnestumine aastal 1791, kõik etendused olid välja müüdud. Mozart suri 5. detsembril 1791 Austrias. Terve elu oli ta omamoodi inimene, kelle lustlikud naljad ja lapsemeelne tembutamine käisid käsi-käes humanismi ja südamliku sallivusega.

The 1780s in the life of Wolfgang Amadeus Mozart

Mozart was born in Austria on the 27th of January 1756.

He was at the height of his fame when writing *Don Giovanni*, adored and hailed as a genius. This privileged status, however, led to Mozart butting heads with theatre directors, acting out in rehearsals and tossing insults the way of the performers. Brutal attacks on the singers, orchestra and management as well as the deadline being pushed back ever further – all of this took place in Prague before the premiere of the opera.

The period in which *Don Giovanni* was written was a difficult time for Mozart, as his family was in dire straits financially. They were forced to move out of their beautiful but expensive apartment on Domgasse Street in the centre of Vienna and find affordable housing outside of the city, around Landstrasse. Mozart's health also suffered on top of his creative and monetary problems.

Mozart would soon receive an injection of funds, but not without a cruel twist – on the 28th of May 1787, his father, Leopold Mozart, passed away, with his son inheriting his fortune. This money was something the family was in dire need of, since that October they were awaited in Prague for the rehearsals for *Don Giovanni*. Mozart said that this was an ugly time in his life.

Both biographers and critics draw clear parallels between *Don Giovanni* and Mozart's father's death, as Leopold Mozart died but five months before the premiere of the opera. Leopold was also a composer, Mozart's first teacher, friend and manager. Sadly, cracks appeared in their relationship when Mozart moved away from his home town of Salzburg in 1781, and again later when he married Constanze Weber. It is therefore possible that the father-son relationship is reflected in the opera between the Commendatore and Don Giovanni – the son, Don Giovanni, dreaming of freedom, but unable to escape his father, the Commendatore, even after his death.

Mozart was supposed to finish writing *Don Giovanni* in Prague, but found himself pressed for time due to his active social life. There were rumours that the overture to the piece was written just a day before or even on the same day as the premiere.

It was of the utmost importance to Mozart that the singers in his operas let themselves be carried away by the emotions of his arias, thus letting the audience feel them as well. He felt that the audience should laugh and suffer with the characters on stage. This approach was unheard of during Mozart's time and revolutionised opera. However, this also meant a stressful rehearsal process: the orchestra and singers worked tirelessly to understand Mozart's complex music and meet his expectations. Today it seems odd that acting was not always a part of opera in Mozart's time. This is one of Mozart's greatest achievements.

Don Giovanni premiered at the Prague National Theatre (Gräflisch-Nostitzsches Nationaltheater or Stavovské divadlo) with a slight delay on the 29th of October 1787, the composer himself leading four of the performances. The opera turned out to be a ground-breaking success. Mozart then returned to Vienna, where he accepted the title of Imperial Chamber Composer (*Kammermusicus*). This job was an easy one for Mozart, lacking any musical challenge, but it provided his family with a regular income. Sadly, due to his volatility and ego, Mozart soon gave up the post. That December, his wife gave birth to a daughter, Theresia, which meant that he had another mouth to feed. His loans, taken from friends, started to pile up.

1788 was not a good year for Mozart. The Vienna premiere of *Don Giovanni* on the 7th of May was a failure. Mozart had re-written the Prague version: later opera directors have more often than not favoured the original. The Vienna audience was interested in light, entertaining music and found Mozart's compositions too complex. Despite this, Mozart's international recognition grew.

Life in the Mozart family was difficult. On the 29th of June, Theresia died at just six months old. Despite children often dying young at the time, this was still a hard blow for the family. Mozart and Constanze had six children, of whom just two – Karl Thomas and Franz Xaver Wolfgang – survived to adulthood.

Mozart's final joy was the popularity of *The Magic Flute* in 1791: all of the performances sold out. He died on the 5th of December 1791 in Austria. His entire life, he had been the odd one out, whose childlike jokes and japes went hand in hand with ideals of humanism and tolerance.



Don Juan:

*Ma olen suisa õnneseen.
Sevilla avalikult juba
mind kutsub „Pilkajaks” ja ega
ma teagi lõbu suuremat
kui pilgata mõnd naist ja jätta
ta ilma aust! Au Jumalale!*

*In Seville
I´m called the Trickster,
and my greatest pleasure
Is to trick women,
leaving them dishonoured.*

Tirso de Molina „Sevilla pilkaja ja kivist külaline” /
The Trickster of Seville and the Stone Guest

Hispaania keelest eesti keelde tõlkinud Jüri Talvet /
Translation from Spanish to English by Roy Campbell



Don Juani legend arvatakse pärinevat XVI sajandist. Tol ajal oleval Hispaanias elanud aadlimees, kes võrgutas tohutult hulgal naisi. Kui ta hakkas mängima Surma, Saatuse ja Jumalaga, oli ta hukule määratud. See legend on olnud aluseks enam kui viiesajale kunstiteosele. Mozarti ooper „Don Giovanni“ kõlas Eestis („Don Juani“ nime all) esmakordselt juba aastal 1795, vaid kaheksa aastat pärast esmalavastust Prahast. Teos kuulus Lübeckist Tallinnasse saabunud Louise Caroline Tilly ooperitruupi külalisetenduste programmi. Hiljem on ooperit Eestis lavastatud kuuel korral.

The legend of Don Juan is thought to have originated in the 16th century. A Spanish nobleman from the period was known to have seduced many women. He was doomed, however, when he started toying with death, fate and God. The legend has inspired over 500 works of art. Mozart's *Don Giovanni* first played in Estonia in 1795 (under the name *Don Juan*), just eight years after its premiere in Prague. The opera formed part of the programme of Louise Caroline Tilly's opera troupe, which was visiting Tallinn from Lübeck. The opera has been seen on Estonian stages six times since then.



Don Juan – Aare Saal, +++ – Oleg Titov. Vanemuine, 1990

„Don Juan“ Eestis

1920, Vabakunstnik August Nieländeri I Eesti Muusikakooli ooperiklass (etendused toimusid Vanemuise saalis), lavastaja Margarete Wiedemann

1929, Estonia, lavastaja Hanno Kompus

1952, Estonia, lavastaja Aleksandr Viner

1975, Estonia, „Don Giovanni ehk Karistatud patune“, lavastajad Georg Ots, Arne Mikk

1990, Vanemuine, lavastaja Ülo Vilimaa

1999, Estonia, „Don Giovanni ehk Karistatud patune“, lavastaja Neeme Kuningas

„Don Juan“ in Estonia

1920, the opera class of the August Nieländer First Estonian Music School (performances were held at the Vanemuine), Director Margarete Wiedemann

1929, Estonia, Director Hanno Kompus

1952, Estonia, Director Aleksandr Viner

1975, Estonia, *Don Giovanni and the Punished Sinner*, Directors Georg Ots, Arne Mikk

1990, Vanemuine, Director Ülo Vilimaa

1999, Estonia, *Don Giovanni and the Punished Sinner*, Director Neeme Kuningas

Kuraditosin „Don Juani“ tõlgendust kirjanduses ja muusikas

1630 Tirso de Molina, „Sevilla pilkaja ja kivist külaline“

1665 Molière, „Don Juan“

1761 Willibald Gluck, „Don Juan“

1813 Ernst Theodor Amadeus Hoffmann, „Don Juan“

1819–1824 Lord Byron, „Don Juan“

1830 Aleksandr Puškin, „Kivist külaline“

1834 Prosper Mérimée, „Don Juan purgatooriumis“

1844 Jose Zorilla, „Don Juan Tenorio“

1888 Richard Strauss, „Don Juan“

1903 George Bernard Shaw, „Inimene ja üliinimene“

1934 Miguel de Unamuno, „Vend Juan ehk Maailm on teater“

1952 Max Frisch, „Don Juan ehk Armastus geomeetria vastu“

1958 Guilherme Figueiredo, „Don Juan“

Thirteen interpretations of *Don Juan* in literature and music

1630 Tirso de Molina, *The Trickster of Seville and the Stone Guest*

1665 Molière, *Don Juan*

1761 Willibald Gluck, *Don Juan*

1813 Ernst Theodor Amadeus Hoffmann, *Don Juan*

1819–1824 Lord Byron, *Don Juan*

1830 Aleksandr Pushkin, *The Stone Guest*

1834 Prosper Mérimée, *Don Juan in Purgatory*

1844 Jose Zorilla, *Don Juan Tenorio*

1888 Richard Strauss, *Don Juan*

1903 George Bernard Shaw, *Man and Superman*

1934 Miguel de Unamuno, *Brother Juan or the World is a Theater*

1952 Max Frisch, *Don Juan or The Love of Geometry*

1958 Guilherme Figueiredo, *Don Juan*



Don Juani nimekujusid erinevates keeltes / Don Juan's name in other languages

hispaania, saksa, prantsuse / Spanish, German, French

don Juan

itaalia / Italian

don Giovanni

armeenia / Armenian

don Jan

hindi

don juaan

lāti / Latvian

dons Žuans

leedu / Lithuanian

don Žuanas

makedoonia / Macedonian

Дон Хуан

vene / Russian

Дон Жуан

eesti / Estonian

Tonksu Jaan



Naised vs. Don Giovanni

Don Giovanni ja tema käsilane Leporello on küll ooperitegevustiku keskmes, kuid uhkeimad vokaalsed partiid on siiski antud kolmele naisele. Igaühel neist on Giovanniga erinev seik: Donna Annat vägistatakse, Elviirat manipuleeritakse, võrgutatakse ja jäetakse siis maha, Zerlinat meelitatakse, kuni Giovanni teda vägistada üritab. Tavaliselt kujutatakse neid kolme naist „Don Giovannit“ lavastades patriarhaalsest perspektiivist, kuid nii jääb märkamata, et nad on psühholoogiliselt tugevad ning nii intellektuaalselt kui emotsionaalselt võimekad. Sama ei saa öelda meie peategelase kohta.

Donna Anna peamine eesmärk selles loos on kätte saada kurjategija, kes on tema perekonda rünnanud, kuid analüüsid sellele rollile kirjutatud muusikat, ilmneb tema tegelaskuju keerukus. Võrreldes teiste naistega, saastub kaasaegne publik tõenäoliselt enim Annaga, tajudes teda realistliku ja psühholoogiliselt usutavana. Varnasti nägid kriitikud Annat kalgina ning alles aastal 1977 kirjutas William Mann raamatus „The Operas of Mozart“: „Tema jaoks on kõik mehed elajad ning tema edasisele arengule tuleks kasuks, kui Don Juan teda korralikult vägistaks.“ See lause on kirjutatud vaid veidi rohkem kui neli kümnendit tagasi ning sama suhtumist kannavad edasi mitmed lavastajad ka tänapäeval, kes kujutavad Donna Annat meelsasti ise oma rünnakute süüdlasena – naisena, kes ei suuda leppida, et armuke temast tüdines.

Kuigi seda otseselt libretos puust ja punaseks ei tehta, lavastatakse Donna Anna osa siiski teadmiseiga, et Giovanni on temaga ühte heitnud, kas vabatahtlikult või vägisi. Mozart ja Da Ponte rõhutavad Anna tugevaid moraalseid väärtuseid, mis on tulnud tema komtuurist isalt, ja nendest väärtustest Anna ühe liiderliku vennikese katsetuste peale ei loobuks. Lisaks viidatakse libretos „puhtuse kaotamisele“, seega võib järeldada, et Annat siiski vägistati. Tema viha Giovanni vastu nii selle kui isa tapmise pärast on loogilised põhjendused eelseisvateks tulisteks aariateks, kus hoolimata keerulistest emotsioonidest püsib Anna graatsilisena. Anna roll on dualne, kuna ta kujutab leinavat ohvrit, nõudes samal ajal õiglust.

18. sajandil suhtuti vägistamisesse läbi meeste perspektiivi ehk Anna rüvetamise suurim probleem seisnes Don Ottavio ja Komtuuri egodes ning mitte Anna füüsilises ega emotsionaalses heaolus. Anna esindab kõiki 18. sajandi naisi ja viis, kuidas temaga käitutakse, paljastab ühiskonna, mis nõudis naistelt kõrgeid moraalseid väärtuseid, ent käitus ise naistega ebamoraalselt. Anna kütkestab vaatajaid oma tõsiduse ja traagilisusega, tema halastamatu nõudlus kättemaksu järele eemaldab ta ooperitraditsioonile tüüpilistest sentimentaalistest ja leebetest naiselikest ideaalidest.

Elvira tähendab hispaania keeles tõde. See on Donna Elvira puhul märgiline, sest ta kannab ooperis töökuulutaja rolli, hoiatades teisi Giovanni kuritegeliku ja barbaarse käitumise eest. Tema õnnetu lugu räägib südamevalust ja suutmatusest sellest lahti lasta, kui Giovanni ta maha jätab, maalides Elviirale pildi, et see ongi tema karistus, kuna armastas meest liiga palju. Kättemaksuhimu muudab Elvira ja Giovanni vahelist võimudünaamikat – lugu mehest, kes jättis maha naise, muutub looks naisest, kes maksab kätte teda maha jätnud mehele.

Donna Elvira roll on poolkoomiline *mezzo carattere*, mis tähendab, et Elvira peaks panustama *dramma giocoso* koomilisse poolde. Ei saa väielda, et on omajagu naljakas, kuidas Elvira suudab Giovanni plaanidesse sekkuda mehe jaoks kõige ebasobivamatel momentidel, ent sellega kaasaegse publiku jaoks nali ka piirdub. Naine, keda on võrgutanud amoraalne kelm, keda on trikitatud võltskihlusega ning kolm päeva hiljem lihtsalt maha jäetud, ei ole meie maailmas keegi, kelle üle nalja visata. Libreto autor Da Ponte aga loob Elvirast karikatüüri juba enne lavale astumist, Mozart kujutab teda hüsteerikuna. Need valikud näitavad, et Elvirat nähti toona Giovanni täiesti loogilisele ja põhjendatud käitumisele üle reageerimas.

Loos keskendutakse enamasti Elviira nõrkusele, abitusele, neuroosile ning publikule jäetakse mulje, et tema tu-

gevad tunded Giovanni vastu on tobedad. Kuid erinevalt Elviirast ei ava Giovanni kunagi oma tundeid, näidates end emotsionaalselt kaugena, mis omakorda viitab, et Giovanni ei ole vaimselt päris küps. Elviira mõistab, et ühtki tunnet ei pea alla suruma ega häbenema ja nii väljendab ta oma ärevust, raevu ja igatsust nii füüsiliselt kui verbaalselt.

Aaria peamine funktsioon ooperis on anda tegelasele võimalus avada enda sees olevaid emotsioone ja näidata oma vaimset seisundit. Kui jätta kõrvale esimese vaatuse aaria „Fin ch'han dal vino”, mida selle lihtsakoelise meeloodia ja rahvapärasuse tõttu vaevu isegi aariaks nimetada saab, on Giovanni ainus tegelane „Don Giovannis”, kellele ei ole antud vahendit oma tunnete mõtestamiseks nii iseenda kui publiku jaoks. Asjaolu, et Mozart pole Giovannile aariat loonud, saadab vaatajale signaali, et Giovanni on vaimselt nii alaarenenud ja külma südamega, et tal ei olekski selles aarias midagi öelda.

Zerlina on kahe tule vahel – ühelt poolt peab ta maadlema Masettoga, et nende kodune elu oleks stabiilne, teiselt poolt jahib teda Giovanni. Zerlina on Masetto noor ja madalat päritolu naine, kes peab halvas olukorras toime tulekuks laskma käiku ainsa tööriista, mis tal on – oma võrgutamisoskused. Zerlina tahab rahulikke ja stabiilset abielu Masettoga, ta teab, et vägivalda tuleb karta. Kui ta viskab vägivalda üle nalja, vastab ta Masetto usaldamatusele ja kadedusele võrdväärse partnerina. Ta õhutab vägivalda, et end kaitsta. Zerlina leplikkust vägivalla vastu esimese vaatuse aarias „Batti, batti, o bel Masetto” tõlgendatakse tihti veidi mööda – Zerlina kutsub vägivalda esile, sest teab, et tegelikult kontrollib tema olukorda.

Kuna Zerlina on vaene talunaine, on ta Giovanni sepitsuste eest veel vähem kaitstud kui olid Donna Anna ja Elvira, kes kuuluvad kõrgemasse klassi. Tema aariad „Batti, batti, o bel Masetto“ ja „Vedrai, carino“ peaksid kujutama tema eeldatavat matslikkust, kuid kui me arvame, et Zerlina on nii rumal, et kutsub pikemalt järele mõtlemata ja igasuguse irooniata enesega vägivallatsema, siis tembeldame ta pealiskaudselt lolliks. Zerlina täidab võrgutaja rolli, aga võrgutatakse hoopis teda – „Batti, Battit“ nimetatakse tihti võrgutamise aariaks, kuid tõelist võrgutamist seal ei toimu ning Zerlina nutikust tõlgendatakse kui seksuaalset üleemeelikust. Unustatakse, et Don Giovanni ei ole esimene mees, kellega ta silmitsi seisab, ega ka esimene aristokraat, kes talle silma heidab. Zerlina loobub esialgu kasumlikuna tunduvalt abieluettepanekust, sest Giovanni esitletud unelm luksuslikust elust paistab talle üha enam eemaletõukav.

Giovannit kujutatakse ooperis läbivalt tõelise hurmurina, kelle jõulist maskuliinsust nii kiidetakse kui naeruvääristatakse. Duetis „Per queste tue manine“ haarab aga Zerlina maskuliinsusel sarvedest ning nõuab kättemaksu kõige kurja eest, mida Giovanni teinud on. Kuid kangelannaks teeb naise justnimelt vaatepilt haledalt peksta saavast Leporellost, kes Giovanni tegude eest vastutama peab. Kütitust saab jahimees, kui Zerlina tolguste duole füüsiliselt kätte maksab, kes on teinud kõigi elud raskeks kui mitte traagiliseks.

Mozart on hoolitsenud selle eest, et kolmel naispeategelasel oleks selgelt eristuv vokaalne partii, kuid esimeses vaatuses kasutab ta huvitavat võtet. Vaatus liigub lõppplahenduse poole ning ootamatult mängivad ja laulavad Donna Anna, Donna Elvira ja Zerlina praktiliselt identseid osasid. Sellisena on Don Giovanni neid terve see aeg näinud, sest tema jaoks on naised eristamatud, omavahel väljavahetatavad. Kui need naised esimese vaatuse finaalis oma jõud ühendavad, mõistame tõeliselt nende vahelise sideme ja kokkuhoiduinstinkti tugevust, mis aitab neil deemonlikule Don Giovannile vastu astuda.

Kava koostamiseks kasutatud allikad on leitavad viimaselt lehel

Women vs Don Giovanni

Don Giovanni and his sidekick Leporello may be at the centre of the action, but when it comes to vocal treasures, the richer rewards go to the three women. Each of these women in the opera has a different type of encounter with Giovanni: Donna Anna endures stranger-rape; Elvira is manipulated, seduced and abandoned; and Zerlina is initially charmed before Giovanni attempts to rape her. The three women are commonly portrayed from a patriarchal perspective, but it can go unnoticed that they possess unsurpassable psychological strength and intellectual aptitude and are in touch with their emotional cores – something that can't be said about our main character.

Donna Anna is single-minded in her quest to catch the perpetrator of the crimes against her house, and yet her music tells us that she is the most complex woman in the opera, or at least the one modern audiences are likely to view as the most realistic and psychologically credible. In the olden days, commentators tended to view her as merely cold, and as recently as 1977 William Mann wrote, in *The Operas of Mozart*, "All men, to her, are beasts, and it would be beneficial to her personal growing-up if she had been pleasantly raped by Don Juan." Written just over four decades ago, its sentiments do not differ greatly from those of stage directors today, who would portray Donna Anna as complicit in her own attack: a woman who is unwilling to let her romantic partner slip away.

Although it is not written in black and white, the usual directorial assumption is that Giovanni took possession of Anna – that either she gave herself to the intruder, or he raped her. Mozart and Da Ponte highlight Anna's strong moral values taught to her by her military father; values that would not have been passed over for any sort of seductive 'magic' Giovanni possessed. Also, there are allusions throughout the libretto to her 'lost purity'. Combining these, it can be suggested that rape did occur. Anna's rage towards Giovanni for both the murder of her father and the advantage he took of her are logical catalysts for the fiery arias that ensue, where she remains graceful under the most immense emotional strain. Anna has a dual role as both the grieving victim and the clarion-voiced agent of retribution.

The general attitude in the 18th century towards Anna's rape would have been one that concerned the egos and statuses of Ottavio and the Commendatore more than it did Anna's physical and emotional health. Anna represents all 18th-century women, and her treatment by others reveals a society that placed high regard upon morality, yet was immoral in its dealings with women. She captivates the audience with her seriousness and tragic circumstances, while her ruthless demand for retribution sets her apart from the sentimental and endlessly lenient feminine ideal so common in operatic tradition.

The name **Elvira** in Spanish means *truth*. This meaning is appropriate to Donna Elvira's character: her desire to tell the truth prevails throughout the opera, and her truthfulness is evident through her continuous warnings to others to beware Giovanni's criminal and barbaric nature. Her role evokes a harrowing tale of inconsolable heartache, and obsession over this heartache, when Giovanni leads her to believe that such is her punishment for loving him too greatly. Within her lust for revenge begins the transfer of power from the man who has abandoned the woman to the avenging woman who has been left behind.

Donna Elvira is a *mezzo carattere* part, which implies that she contributes to the comical aspect of the *dramma giocoso*. Certainly, there is something funny about her talent for showing up to impede Don Giovanni's designs at the most inconvenient moments for him, but apart from that, the humour of her character does not translate easily to modern mores. Today, a woman who is seduced by an amoral charmer, deceived into thinking that they are engaged and deserted three days later does not seem an obvious butt of jokes. Da Ponte, however, sets her up as ridiculous, defining her as a caricature before she even sets foot onstage. Mozart goes on to portray her as frequently hysterical, her dynamic contrasts suggesting what may then have been viewed as a woman over-reacting to defensible male behaviour.

Therefore, many productions focus on Elvira's supposed weakness of character. Portrayed as completely helpless and neurotic, the audience is led to believe that she is smitten with Giovanni, and that her longing for him is that of a somewhat silly woman. But unlike Elvira, Giovanni never truly offers his vulnerable feelings to anyone, which ensures his emotional detachment from all and consequently leaves him emotionally underdeveloped. Elvira, however, does not feel that any emotion is too strong or shameful to express; her anxiety, fury and longing are explicitly physical and verbal.

The main function of an operatic aria is to deeply explore the emotional challenges and mental state of an individual character. Other than the Act I No. 11 *Champagne aria / Fin ch'han dal vino*, which can hardly be called an aria due to its overly simplistic melody and folk-like characteristics, Giovanni is the only character in *Don Giovanni* not to be provided with an operatic vehicle in which to divulge his innermost desires and emotions to the audience. Mozart's omission of such a vehicle leads one to believe that Giovanni is so emotionally underdeveloped, and so cold of heart, that given an aria he would not possess any genuinely deep emotions to fill its music.

Not only is **Zerlina** caught in a difficult struggle to establish domestic stability within a potentially abusive relationship with Masetto, but she is also being hunted by Giovanni like prey. Zerlina uses her seductive power because it is the only power she has: she is the young, lower-class wife of Masetto who has no choice but to try to make the best of a bad situation. Peace and stability in her marriage is what she desires; she knows that violence should be feared. By making a joke about the beating, she is throwing the distrust and sexual jealousy of Masetto right back at him. She encourages it only to protect herself from it. Zerlina's willingness to submit to male abuse in *Batti, batti, o bel Masetto* (Act I No. 12) is a fact commonly misinterpreted in performance – Zerlina invites violence knowing that she has the upper hand in the situation.

Compared to Donna Anna and Donna Elvira, Zerlina, as a peasant, is even less protected from Don Giovanni's prowling than are the noblewomen. Her arias *Batti, batti, o bel Masetto* and *Vedrai, carino* both supposedly mirror her presumed lack of sophistication, but the pure acceptance that Zerlina's suggestion of violence is without intellectual premeditation or irony robs her of her cerebral capabilities. Zerlina is cast as the seductress, but she herself is seduced repeatedly – despite *Batti, batti* being commonly labelled an aria of seduction, no true seduction takes place, while Zerlina's ingenuity is constantly mistaken for overtly sexual enticement. It is forgotten that Don Giovanni is not the first man with whom she has had to deal, nor the first of the aristocracy who has paid her attention. She resists the temptation of a lucrative marriage offer because the upper-class fantasy Giovanni has presented to her seems increasingly undesirable.

Throughout *Don Giovanni*, Giovanni is personified as the ultimate seducer, displaying powerful masculinity for which he is often either praised or ridiculed. Through the inclusion of the duet *Per queste tue manine*, Zerlina personally seeks revenge for his wrongdoings by tapping into this powerful masculinity herself. However, of paramount importance here is the image of Zerlina attacking Leporello, in revenge for Giovanni's behaviour, which elevates Zerlina to heroine status. Now, the hunted becomes the hunter when she takes physical revenge on the pair, Leporello and Giovanni, who made the lives of those around her so difficult, if not traumatic.

Mozart takes care in this opera to distinguish the three ladies through their distinct vocal characters, but in Act I he played a different card: as the music courses toward the act's conclusion, Donna Anna, Donna Elvira and Zerlina are suddenly playing essentially interchangeable roles, even to the point of sometimes singing their lines in unison. Don Giovanni has viewed them that way all along: to him, women are basically interchangeable. But when they unite in the Act I finale, we sense that their sisterhood is powerful enough to sustain them even in a confrontation with the demonic Don Giovanni.









Risto Joost on alates 2020. aasta sügisest Vanemuise teatri muusikajuht ja peadirigent, 2009. aastast Rahvusooper Estonia koosseisuline dirigent. Ta on juhatanud mitmeid rahvusvaheliselt tunnustatud orkestreid nagu Bergen Filharmonikud, Veneetsia Teatro La Fenice orkestrit, Peterburi Maria Teatri orkestrit, Sevilla Kuninglikku Sümfooniaorkestrit jt. Eestis olnud Tallinna Kammerorkestri peadirigent (2013–2019), juhatanud Eesti Riiklikku Sümfooniaorkestrit ja teisi. Samuti on Joost seisnud dirigendina mitmete kõrgelt hinnatud kooride ees: Madalmaade Kammerkoor (peadirigent 2011–2015), Leipzigi MDR Raadiokoor (kunstiline juht 2015–2019), Rootsi Raadio koor, Ars Nova Copenhagen jt. Eesti Rahvusringhäälingu muusikatoimetajad valisid Joosti aasta muusikuks 2018 kõrgete väärtuste kandmise ja edasiandmise eest muusikas. 2006. ja 2016. aastal pälvis Eesti Muusikanõukogu helikunsti sihtkapitali aastapremia ning 2011. aastal Vabariigi Presidendi Kultuurirahastu noore kultuuritegelase preemia.

Risto Joost has been the music director and chief conductor at the Vanemuine Theatre since autumn 2020 and conductor at the Estonian National Opera since 2009. He has been working with several internationally acclaimed orchestras, including the Bergen Philharmonic Orchestra, the Teatro La Fenice Orchestra in Venice, the Mariinsky Orchestra in St. Petersburg and the Royal Seville Symphony Orchestra. In Estonia, he has served as the chief conductor for the Tallinn Chamber Orchestra (2013–2019) and conducted several other orchestras, among them the Estonian National Symphony Orchestra. In addition, Joost has served as conductor for a number of renowned choirs: the Netherlands Kamerkoor (Chief Conductor 2011–2015), the MDR Rundfunkchor (Artistic Director 2015–2019), the Swedish Radio Choir, Ars Nova Copenhagen and others. Music editors at the Estonian Public Broadcasting named Joost the Musician of the Year in 2018 for championing and passing on values in the field of music. In 2006 and 2016, Joost received the Annual Award of the Endowment for Music of the Estonian Cultural Endowment, and in 2011 he was presented with the Young Cultural Figure Award of the Cultural Foundation of the President of the Republic.

Taavi Kull töötab alates 2014. aastast Vanemuise teatri dirigendina. Ta on lõpetanud Eesti Muusika- ja Teatriakadeemia professor Paul Mägi ja Stockholm Kuningliku Muusikakõrgkooli professor Daniel Hardingu juhendamisel. Ta on toonud välja muusikalavastusi lastele, muusikali „Nunnad hoos“, balleti „Romeo ja Julia“ ning osalenud ka mitmete ooperite väljatoomisel muusikajuhi assistendi ja dirigendina. Kull on juhatanud erinevaid orkestreid nagu Eesti Riiklik Sümfooniaorkester, Tallinna Kammerorkester jt. Töötab ka Tartu Ülikooli Sümfooniaorkestri peadirigendi ning kunstilise juhina. 2018. aasta Eesti Teatriliidu aastaauhindade jagamisel said erinevate teatrivormide meisterliku ühendamise eest ooperis



„Tulleminek“ muusikaauhinna helilooja Märt-Matis Lill, libretist Jan Kaus, lavastaja Taago Tubin ja dirigent Taavi Kull.

Taavi Kull has been working as conductor at the Vanemuine since 2014. He has graduated from the Estonian Academy of Music and Theatre where he studied with professor Paul Mägi and from the Royal College of Music in Stockholm, where he studied with professor Daniel Harding. Kull has worked on several music performances for children, the musical *Sister Act* and the ballet *Romeo and Juliet* and has served both as the musical director's assistant and the conductor of numerous opera productions. He has conducted various orchestras among which are the Estonian National Symphony Orchestra, the Tallinn Chamber Orchestra and the Vanemuine Symphony Orchestra. He also serves as the chief conductor and creative director for the University of Tartu Symphony Orchestra. Together with the composer Märt-Matis Lill, the librettist Jan Kaus and the director Taago Tubin, Taavi Kull was awarded the 2018 Estonian Theatre Union Music Prize for masterful combining of different forms of theatre in the opera *Into the Fire*.

Martin Sildos on alates 2014. aastast Vanemuise teatri dirigent ja ühtlasi Tallinna Ülikooli Sümfooniaorkestri peadirigent ning muusikajuht. Ta on dirigeerinud mitmeid sümfooniaorkestreid nagu Eesti Riiklik Sümfooniaorkester, Üle-Eestiline Noorte Sümfooniaorkester ja Kammerorkester, Eesti Muusika- ja Teatriakadeemia Sümfooniaorkester jt. Sildos on töötanud mitmete kooridega nagu Eesti Rahvusmeeskoor, Revalia Kammermeeskoor ja Nargen Festivali koor. 2015. aastast juhatab ta iga-aastaseid Vanemuise „Memory“ muusikalikontserte. 2015. aastal oli Sildos Neeme Järvi assistent ERSOs kavaga „Legendaarne – Eesti Heliloojate Liit 90“. Sildose debüüt laulupeodirigendina oli 2017. aastal XII noorte laulu- ja tantsupeol „Mina jään“.

Martin Sildos has been working as conductor at the Vanemuine since 2014; he is also the chief conductor and music director for the Tallinn University Symphony Orchestra. He has conducted several symphony orchestras, including the Estonian National Symphony Orchestra, the Estonian National Youth Symphony Orchestra and the Estonian Academy of Music and Theatre Symphony Orchestra. He has also worked with many choirs, including the Estonian National Male Choir, the Revalia Male Choir and the Nargen Festival Choir. Since 2015 he has been conducting the annual *Memory* Musical Concerts at the Vanemuine. In 2015, Sildos worked as the assistant to the renowned conductor Neeme Järvi for the Estonian National Symphony Orchestra's concert *Legendary. Estonian Composers Union 90*. In 2017, he made his debut as a song festival conductor at the 12th Estonian Youth Song and Dance Celebration *Here I'll Stay*.



Elmo Nüganen on lavastaja, näitleja ja teatripedagoog. Ta lõpetas 1983. aastal Tallinna Pedagoogilise Instituudi näitejuhtimise erialal ning 1988 Tallinna Riikliku Konservatooriumi lavakunstikateedri. Nüganen oli aastatel 1988–1992 Ugala teatri näitleja ja lavastaja, aastatel 1992–2021 Tallinna Linnateatri peanäitejuht ning praegu töötab ta vabakutselise lavastajana. Alates 1997. aastast on ta professor Eesti Muusika- ja Teatriakadeemia lavakunstikoolis ning on juhendanud lavakunsti osakonna XX, XXV ja XXIX lennu kursuseid. Ta on lavastanud ka välismaal, Venemaal, Poolas ja Lätis, ning aastal 1997 juhendas ta Melikhovos rahvusvahelist teatri õpikoda. Aastal 2020 valis Eesti Teaduste Akadeemia üldkogu Nüganeni akadeemikuks teatrikunsti valdkonnas.

Nüganen on mänginud filmides („Suflöör“ 1993, „Mandariinid“ 2013) ja telelavastustes ning teinud filme („1994“ 2015) ja kirjutanud neile stsenaariume („Nimed marmortahvilil“ 2002; „Meeletu“ 2006). Nüganen on kirjutanud ka dramatiseeringuid ning tema lavastused on osalenud teatrifestivalidel Toruńis, Peterburis ja mujal ning on võitnud auhinnalisi kohti. Ta on saanud oma karjääri jooksul üle 30 preemia ja auhinna. Nüganen on toonud välja üle 40 lavastuse, peamiselt Tallinna Linnateatris ja Ugalas, aga ka Eesti Draamateatris. Aastal 1994 lavastas ta Pärnu Ooperi Mozarti „Figaro pulma“. Vanemuises lavastab ta esimest korda.

Olulisemaid lavastusi: Tšehhovi „Kajakas“ (1990), „Ivanov“ (1992), „Pianoola ehk Mehhaaniline klaver“ (1995) ja „Kirsiaed“ (2017); Gozzi „Armastus kolme apelsini vastu“ (1991); Shakespeare'i „Romeo ja Julia“ (1992) ja „Hamlet“ (1999); Rózewiczki „Valge abielu“ (1993); Dumas' „Kolm musketäri“ (1995); Dostojevski „Kuritöö ja karistus“ (1999); Tammsaare „Tõde ja õigus. Teine osa“ (2005), „Karin. Indrek. Tõde ja õigus. 4.“ (2006) ja „Ma armastasin sakslast“ (2009); Lagarce'i „Meie, kangelased“ (2009); Priestley „Aeg ja perekond Conway“ (2011).

Elmo Nüganen is a director, actor and theatre training specialist. He graduated from the Tallinn Pedagogical Institute in 1983 and the Tallinn National Conservatory's Department of Performing Arts in 1988. From 1988 to 1992, Nüganen was actor and director at the Ugala Theatre; from 1992 to 2021 he worked as the Creative Director of the Tallinn City Theatre. Currently, Nüganen is occupied as a freelance director. Since 1997 he has been Professor at the Estonian Music and Theatre Academy where he was the Head Tutor of the classes of 2002 (20th Class), 2012 (25th Class) and 2020 (29th Class). He has directed internationally in Russia, Poland and Latvia, and conducted an international theatre workshop in Melikhovo, Russia, in 1997. In 2020, the general assembly of the Estonian Academy of Sciences elected Nüganen Academic in the field of Dramatic Art.



Nüganen has acted in film (*The Prompter* 1993; *Tangerines* 2013) and television, been active as a film director (*1944* 2015, *Names in Marble* 2002, *Mindless* 2006, also serving as the screenwriter for the latter two). He is the author of several successful dramatizations; his productions have been performed at theatre festivals, e.g., in Toruń and St. Petersburg, and have been awarded numerous prizes. All in all, he has received over 30 awards and prizes during his career. Nüganen is the director of over 40 productions, mostly at the Tallinn City Theatre and the Ugala, but also at the Estonian Drama Theatre. In 1994, he produced Mozart's *Le Nozze di Figaro* at the Pärnu Opera. *Don Giovanni* is his first production at the Vanemuine.

His most significant production's include Chekhov's *The Seagull* (1990), *Ivanov* (1992), *The Pianola or Mechanical Piano* (1995) and *The Cherry Orchard* (2017); Gozzi's *The Love for Three Oranges* (1991); Shakespeare's *Romeo and Juliet* (1992) and *Hamlet* (1999); Rózewicz's *White Wedding* (1993); Dumas's *The Three Musketeers* (1995); Dostoyevsky's *Crime and Punishment* (1999); Tammsaare's *Truth and Justice. Part Two* (2005), *Karin. Indrek. Truth and Justice. 4* (2006) and *I Loved a German* (2009); Lagarce's *We, the Heroes* (2009); Priestley's *Time and the Conways* (2011).

Katrīna Neiburga on läti kaasaegne kunstnik, kes kasutab peamise väljendusvahendina videot ja liikuvat pilti. Kaamera on Neiburga jaoks kui suurendusklaas, mille abil väljendab ta oma sotsio-antropoloogilist huvi tavaliste inimeste tavaliste elude vastu. Vaadeldes lähedalt tavapäraselt märkamatuks jäävaid või isegi ignoreeritud nähtuseid, toob ta päeva valgele mikromaailmad, inimesed, esemed, asupaigad ja lood, mis vastasel juhul jääksid rääkimata, sest peaksime neid liialt olmeliseks või iseenesest mõistetavaks. Neiburga töödes on olulisel kohal ka talle omane ikonograafia, mida kohtab tema videoinstallatsioonides, näitustel ja lavakujundustes. Ta on võitnud mitmeid auhindu, nende seas Purvītise auhinna, tema 2016. aasta film „Garaažid” oli Lielais Kristapsi Läti Riikliku filmiauhinna nominent debüüdi kategoorias ning Neiburga on esindanud Lätit Veneetsia Biennaalil.

Katrīna Neiburga is a contemporary Latvian artist whose main medium is video, that can be extended to the moving image in general. Neiburga uses the camera as a magnifying glass, expressing a socio-anthropological interest in ordinary people leading ordinary lives. By taking a close look at somewhat unnoticed or ignored phenomena, she unearths micro-worlds, and provides visibility to people, objects, settings and stories which would not be told otherwise, because we might regard them as too mundane or self-explanatory. One of Neiburga's chief means of expression is her deeply personal iconography, which is evident in her video installations, exhibitions and theatre set designs. She has received many awards, including the



prestigious Purvītis Prize; her 2016 film *Garages* was nominated for the Latvian National Film Award Lielais Kristaps in the category of Debut Film, and she has represented Latvia at the Venice Biennale.

Kristīne Pasternaka on Lāti Rahvusooperi kostüümiosakonna juht. Ta lõpetas Lāti Kunstiakadeemia tekstiiliosakonna ning peale õpinguid töötas ta vabakutselise tekstiilikunstnikuna. Tema esimene töö oli James Goldmani „Lõvi talvel“ Lāti Rahvusteatri, millele järgnes aastate jooksul sada draama- ja ooperilavastust, nende hulgas Shakespeare'i „Palju kāra ei millestki“ (1995), Wagneri „Lendav hollandlane“ (2003), Puccini „Manon Lescaut“ (2011), Bizet' „Carmen“ (2018), Kalniņši „Māngisin, tantsisin“ (2019), Tšaikovski „Padaemand“ (2020) ning Tallinna Linnateatri Vegesacki „Balti tragöödia“ (2021). Pasternaka on töötanud kostüümikunstnikuna nii draamateatrites kui ooperimajades Lātis, Eestis, Prantsusmaal, Islandil, Saksamaal, Ungaris, Austrias, Horvaatias, Iisraelis ja Venemaal. Ta on neli korda saanud Lāti parima kostüümikunstniku tiitli, olnud neli korda nomineeritud muusikaauhinnale kostüümikunstnikele ooperilavastustes. Aastal 2006 nomineeriti Pasternaka parima kostüümikunstniku tiitlile Opernwelti ajakirja rahvusvahelises kriitikute küsitluses.

Kristine Pasternaka is the head costume designer of the Latvian National Opera. She is a graduate of the Art Academy of Latvia's Department of Textile Art. After completing her studies, she initially started off as a freelance textile artist. The first theatre production she worked on was James Goldman's *The Lion in Winter* at the Latvian National Theatre, that has been followed by a hundred drama and opera productions, among them Shakespeare's *Much Ado About Nothing* (1995), Wagner's *Der Fliegende Holländer* (2003), Puccini's *Manon Lescaut* (2011) and Bizet's *Carmen* (2018), Kalniņš's *I Played, I Danced* (2019), Tchaikovsky's *The Queen of Spades* (2020) and in the Tallinn City Theatre *The Baltic Tragedy* (2021). She has been working as a costume designer in drama theatres and opera houses in Latvia, Estonia, France, Iceland, Germany, Hungary, Austria, Croatia, Israel and Russia. Pasternaka has been recognised as the Best Costume Designer of the season in Latvia for four times, and she has been the recipient of the Great Music Award as a costume designer for opera productions also four times. In 2006, she was nominated for the Best Costume Designer in the International Critics' Survey of *Opernwelt* magazine.



Kristjan Suits on teatri- ja valguskunstnik. Ta töötab alates 2018. aastast Tallinna Linnateatris peakunstnikuna. Suits õppis Aarhusi Tehnilises Kolledžis multimeedia disaini, TÜVKAs valguskujundust ning Eesti Kunstiakadeemias filmistsenograafiat. 2015. aastal töötas Suits Ugala teatris video- ja valgusala juhina ning oli ka UBB ehk Ugala *black boxi* idee autor ja üks eestvedajaid. Suits on kätt proovinud ka lavastajana – 2020. aastal jõudis Linnateatri Lavaaugus ja Elisa veebiplatvormil publikuni tema debüütlavastus, Jean Cocteau 1928. aastal kirjutatud „Inimese hääl“. Lavastusi Vanemuises: „Persona“, „Kalevipoeg“, „Härra Biedermann ja tulesüütajad“, „W“, „Head inimesed“, „1984“ ja „Inspektor tuleb“ kunstnik ja valguskunstnik. Ta on saanud mitmeid Tallinna Linnateatri kolleegipreemiaid, aastal 2018 Eesti Vabariigi Kultuuripreemia loomingulise tegevuse eest ning aastal 2020 parima kunstniku Eesti Teatri Aastaauhinna.

Kristjan Suits is a set and lighting designer. He has been working as head of the design department at the Tallinn City Theatre since 2018. Suits has studied multimedia design at the Aarhus Technical College, lighting design at the Viljandi Culture Academy and film scenography at the Estonian Academy of Arts. In 2015, while Suits worked as the head of the video and lighting department at the Ugala Theatre, he initiated the idea of founding the Ugala Black Box and contributed to its actual completion. Suits has also tried his hand at directing: in 2020, he made his directing debut with Jean Cocteau's 1928 play *The Human Voice* at the Tallinn City Theatre, which was also broadcasted online. At the Vanemuine, Suits has worked as the set and lighting designer for productions such as *Persona*, *Kalevipoeg*, *W*, *Mr Biedermann and The Arsonists*, *Good People*, *1984* and *An Inspector Calls*. He has been presented with multiple Colleague Awards from the Tallinn City Theatre; in 2018 he received the Estonian State Cultural Award for his creative work, and in 2020 he was the recipient the Estonian Theatre Union Award for Best Set Designer.



Tamar Nugis alustas lauluõpinguid Heino Elleri nimelises Tartu Muusikakoolis ning lõpetas 2016. aastal Eesti Muusika- ja Teatriakadeemia magistrantuuri. Kevadel 2016 täiendas ta end Soomes Sibeliuse Akadeemias. Nugis võitis 2013. aastal Vello Jürnale pühendatud II vabariikliku vokalistide konkursi ning teenis parima laulu eripreemia. 2016–2020 töötas ta vabakutselise solistina, lauldes ooperites, operettides, muusikalides, erinevates suurvormides ja soolokontsertidel. Hooajast 2020/2021 on Nugis Rahvusoooper Estonia solist. Rolle Estonias: Krahv Almaviva Mozarti „Figaro pulmas“, Danilo Lehári „Lõbusas leses“, Malatesta Donizetti „Don Pasquale’is“, Mercutio Gounod’ „Romeos ja Julias“; Vanemuises: Sharpless Puccini



„Madama Butterfly“, Krahv Zedlau Straussi „Viini veres“, Javert Schönbergi „Hüljatutes“, Juhan Lille „Tulleminikus“. Vanemuise laval astus Nugis viimati üles Donizetti ooperis „Linda di Chamounix“.

Tamar Nugis started to study singing at the Heino Eller Tartu Music School and completed his master's degree at the Estonian Academy of Music and Theatre in 2016. In the spring of that year, he studied at the Sibelius Academy in Finland. In 2013, Nugis won the Second Vello Jürna National Contest of Singers and was awarded the Special Prize for Best Song. In 2016–2020 he worked as a freelance soloist, singing in operas, operettas and musicals, participating in performances of various large-scale compositions and giving solo concerts. Since the 2020/2021 season, Nugis has been working as a soloist for the Estonian National Opera where his roles include Count Almaviva in Mozart's *Le Nozze di Figaro*, Danilo in Lehár's *Die lustige Witwe*, Malatesta in Donizetti's *Don Pasquale*, and Mercutio in Gounod's *Romeo and Juliet*. Among Nugis's roles at the Vanemuine are Sharpless in Puccini's *Madama Butterfly*, Count Zedlau in Strauss' *Wiener Blut*, Javert in Schönberg's *Les Misérables* and Juhan in Lille's *Into the Fire*. His most recent appearance on stage at the Vanemuine was in Donizetti's *Linda di Chamounix*.

Märt Jakobson oli aastatel 1997–2020 Vanemuise teatri ooperisolist, praegu tegutseb vabakutselisena. Jakobson lõpetas 1998. aastal Eesti Muusikaakadeemia Raimond Alango ja Mati Palmi lauluklassis. 1999–2000 täiendas ta end Eesti Rahvuskultuuri Fondi stipendiaadina Maria Teatris Peterburis. 2006–2007 õppis EMTA magistrantuuris Jaakko Ryhäneni juures. Jakobson oli Rahvusoper Estonia solist hooajal 2008/09. Esinenud kontsertidel Eestis, Soomes, Poolas, Venemaal ja Valgevenes ning esitanud kokku üle 70 ooperi, opereti ja muusikalirolli. 2017. aastal nomineeriti Jakobson Eesti teatri aastaauhinna Egiptuse kuninga rolli eest Verdi „Aidas“ (RO Estonia) ja Raimondo Bidebenti rolli eest Donizetti „Lucia di Lammermooris“ (Vanemuine). Vanemuise laval astus Jakobson viimati üles Donizetti ooperis „Linda di Chamounix“.

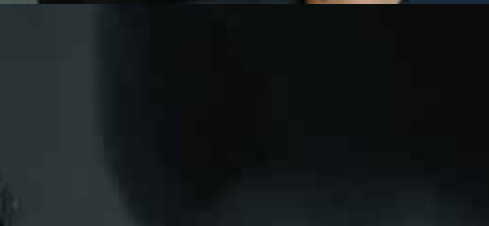
Märt Jakobson was an opera soloist at the Vanemuine in the years 1997–2020 and is currently active as a freelance singer. Jakobson graduated from the Estonian Academy of Music in Raimond Alango's and Mati Palm's singing class in 1998. In 1999–2000 he studied at the Mariinsky Theatre in St. Petersburg as a fellow of the Estonian National Culture Foundation, and in 2006–2007 Jakobson participated in the master's programme at the Estonian Academy of Music and Theatre with Jaakko Ryhänen. In 2008–2009 he worked as a soloist at the Estonian National Opera. Jakobson has performed in concerts in



Estonia, Finland, Poland, Russia and Belarus and his role list contains more than 70 roles in operas, operettas and musicals. In 2017 Jakobson was nominated for the Estonian Theatre Union's Annual Award for his roles as the King of Egypt in Verdi's opera *Aida* (Estonian National Opera) and Raimondo Bidebent in Donizetti's *Lucia di Lammermoor* (Vanemuine). His most recent role at the Vanemuine was in Donizetti's *Linda di Chamounix*.

Pirjo Jonas on alates 2010/2011 hooajast Vanemuise teatri koosseisuline solist. Ta omandas 2009. aastal magistriraadi Eesti Muusika- ja Teatriakadeemias ooperilaulu erialal. Lisaks on ta lõpetanud Tartu Ülikooli inglise keele ja kirjanduse erialal. Ta on andnud kontserte nii Eestis kui välismaal ning soleerinud paljude suurvormide ettekannetel. Jonas on üles astunud nii RO Estonia kui Vanemuise teatri lavadel. Rolle: Madame Herz Mozarti „Teatridirektoris“; Titania Purcelli „Haldjakuningannas“; Susanna Mozarti „Figaro pulmas“; Frasquita Bizet' „Carmenis“; Madeleine Abrahami „Savoy ballis“; Pepi Straussi „Viini veres“; Carlotta Giudicelli Webberi „Ooperifantoomis“, Johanna Sondheimi „Sweeney Toddis“, Linda Donizetti „Linda di Chamounix's“ jt.

Pirjo Jonas has been a soloist at the Vanemuine since the 2010/11 season. She obtained her master's degree in opera singing at the Estonian Academy of Music and Theatre in 2009 and she also holds a degree in English language and literature from the University of Tartu. Jonas has been widely performing in concert in Estonia as well as abroad; she has been a soloist in many large-scale vocal works and appeared on stage both at the Estonian National Opera and the Vanemuine. Her roles include Madame Herz in Mozart's *Der Schauspieldirektor*; Titania in Purcell's *The Fairy Queen*; Susanna in Mozart's *Le Nozze di Figaro*; Frasquita in Bizet's *Carmen*; Madeleine in Abraham's *Ball im Savoy*; Pepi in Strauss' *Wiener Blut*; Carlotta Giudicelli in Webber's *Phantom of the Opera* and Linda in Donizetti's *Linda di Chamounix*.



Maria Melaha lõpetas 2011. aastal Georg Otsa nimelise Tallinna Muusikakooli Marika Eensalu lauluklassis ning 2014. aastal Eesti Muusika- ja Teatriakadeemia, õppides esimesel aastal Thierry Migliorini lauluklassis, hiljem professor Eva Märtsen-Wilsoni juhendamisel. Hetkel täiendab ta end samas magistriõppes Taimo Toomasti juhendamisel. Melaha on Vello Jürna nimelise II vabariikliku vokalistide konkursi finalist (2013) ja Mart Saare vabariikliku lauljate konkursi diplomand (2013). 2013–2016 töötas ta Eesti Filharmoonia Kammerkooris koorilaulja ja solistina. Melaha rollide hulka kuuluvad





Adina – Donizetti „Armujook“, Violetta – Verdi „La Traviata“, Olympia – Offenbachi „Hoffmanni lood“. Suurvormidest kuuluvad tema repertuaari Haydni „Harmoniemesse“, Mozarti motett „Exsultate, jubilate“ K 165, Tüüri „Reekviem“ jt.

Maria Melaha graduated the Georg Ots Tallinn Music School in 2011 in Marika Eensalu’s class and in 2014, she graduated the Estonian Academy of Music and Theatre, where she first studied in Thierry Migliorini’s class and later Under professor Eva Märtson-Wilson. At the moment, Melaha is doing her master’s degree in the EAMT under Taimo Toomast. Melaha was a finalist at the Second Vello Jürna National Contest of Singers in 2013 and the same year she received a diploma at the Mart Saar National Contest of Singers. In 2013–2016, she was a choir singer and soloist in the Estonian Philharmonic Chamber Choir. Melaha’s roles include Adina in Donizetti’s *L’elisir d’amore*, Violetta in Verdi’s *La Traviata*, Olympia in Offenbach’s *Les Contes d’Hoffmann*. Melaha’s large-scale compositions include Haydin’s *Harmoniemesse*, Mozart’s motet *Exsultate, jubilate* K 165, Tüür’s *Requiem*.



Rasmus Kull on alates 2008. aastast Vanemuise solist. Ta lõpetas 2011. aastal lauluõpingud Heino Elleri Muusikakoolis, 2014 Eesti Muusika- ja Teatriakadeemia klassikalise laulu eriala ning jätkab samas koolis magistriõpinguid. 2006 lõpetas ta Tartu ülikooli inglise keele ja kirjanduse eriala ja aastal 2008 Glasgow’ ülikooli magistrikraadiga foneetika ja sotsiolingvistika erialal. Kull on osalenud solisti ja kooriartistina Vanemuise muusikalavastustes. Rolle: Higi Eddie Menkeni „Nunnad hoos“ ja Sweeney Todd Sondheimi „Sweeney Toddis“; Intendant Donizetti ooperis „Linda di Chamounix“. 2019. aastal sai Rasmus Kull Eesti Teatriliidu muusikapreemia Sweeney Toddi rolli eest Sondheimi muusikalis „Sweeney Todd“ ning Josefi rolli eest Straussi operetis „Viini veri“.

Rasmus Kull has been a soloist at the Vanemuine since 2008. He graduated from the Tartu Heino Eller Music School in 2011 and the Estonian Academy of Music and Theatre in classical singing in 2014; he is currently continuing his studies in the master’s programme at the Academy. He holds a bachelor’s degree in English language and literature from the University of Tartu and a master’s in phonetics and sociolinguistics from the University of Glasgow, earned in 2006 and 2008 respectively. Kull has participated in numerous music



productions at the Vanemuine, most recently appearing as Eddie in Menken's *Sister Act*, Sweeney Todd in Sondheim's *Sweeney Todd* and the Intendant in Donizetti's opera *Linda di Chamounix*. In 2019, Kull was awarded the Estonian Theatre Union Music Prize for the titular role in Sondheim's musical *Sweeney Todd* and the role of Josef in Strauss's operetta *Wiener Blut*.

Karmen Puis on alates 1997. aastast Vanemuise ooperisolist. Puis lõpetas 1993. aastal Heino Elleri Muusikakooli ning 1997 Eesti Muusikaakadeemia. Aastal 2005 omandas ta Eesti Muusikaakadeemias magistrikraadi (*cum laude*). Õpingute ajal Eesti Muusikakadeemias töötas Puis Eesti Raadio kooris koorilaulja ja solistina. Ta on laulnud soolopartiisid paljudes suurvormides ning andnud arvukalt kammermuusika kontserte erinevate koosseisudega. 2010 pälvis Georg Otsa nimelise preemia, 2011 Aasta vanemuislase tiitli ning 2012 Teatriliidu aastapreemia Elisabetta I ja Hanna Glawari rollide väljapaistva ja kunstiliselt veenva esituse eest lavastustes Donizetti ooperis „Maria Stuarda“ ja Lehári operetis „Lõbus lesk“ Vanemuise teatris.

Karmen Puis has been an opera soloist at the Vanemuine since 1997. She graduated from the Tartu Heino Eller Music School in 1993 and the Estonian Academy of Music in 1997. In 2005 she completed her master's degree *cum laude* at the Estonian Academy of Music. During her studies at the Estonian Academy of Music Puis worked as a choir singer and soloist in the Estonian Radio Choir. She has sung solos in many large-scale vocal works and performed in numerous chamber music concerts with various casts. In 2010 Puis received the Georg Ots Award, in 2011 the Artist of the Year Award of the Vanemuine Theatre, and in 2012 the Estonian Theatre Union Music Prize for exceptional and artistically convincing performances in the roles of Elisabetta I and Hanna Glawari in Donizetti's opera *Maria Stuarda* and Lehár's operetta *Die lustige Witwe* at the Vanemuine.

Simo Breede on alates 2013. aastast Vanemuise teatri solist. Ta lõpetas lauluõpingud Heino Elleri Muusikakoolis. 2009. aastal tegi ta soolodebüüdi Savonlinna ooperifestivalil Keiserliku komissari väikerolliga Puccini ooperis „Madama Butterfly“. 2009–2010 õppis Breede vahetusüliõpilasena Rooma Santa Cecilia Konservatooriumis. 2011. aastal lõpetas magistrantuuri Eesti Muusika- ja Teatriakadeemias Jaakko Ryhäneni käe all. Rolle Vanemuises: Markii de Boisfleury Donizetti ooperis „Linda di Chamounix“, Purjus poeet, Coridon ja Bottom Purcelli ooperis „Haldjakuninganna“, Salieri Rimsk-Korsakovi ooperis „Mozart ja Salieri“, Johann Massenet' ooperis „Werther“ t. Aastal 2009 pälvis Breede Naan Põllu nimelise noorte lauljate



stipendiumi. 2012. aastal sai ta Rahvusvahelise Richard Wagneri Ühingu stipendiaadiks.

Simo Breede, who studied singing at the Tartu Heino Eller Music School, has been working as a soloist at the Vanemuine since 2013. In 2009 he made his soloist debut at the Savonlinna Opera Festival in the supporting role as the Imperial Commissioner in Puccini's opera *Madama Butterfly*. In 2009–2010 he studied at the Conservatorio di Musica Santa Cecilia in Rome, and in 2011 he received a master's degree from the Estonian Academy of Music and Theatre, having studied with Jaakko Ryhänen. Roles in the Vanemuine: Marquis de Boisfleury in Donizetti's *Linda di Chamounix*, Drunk poet, Coridon and Bottom in Purcell's *Fairy Queen*, Salieri in Rimsky-Korsakov's *Mozart and Salieri*, Johann in Massenet's *Werther* et al. In 2009, Breede won the Naan Pöld Young Singer Scholarship in the same year. In 2012 he was the recipient of a scholarship from the International Association of Wagner Societies.

Taavi Tampuu on lõpetanud 2001. aastal Karlsruhe Muusikakõrgkooli laulu ja muusikaõpetuse erialal ning 2004. aastal Eesti Teatri- ja Muusikaakadeemia ooperilaulu erialal. Alates 2002. aastast on ta teinud erinevaid rolle Rahvusooperis Estonia ja Vanemuises, viimasteks osatäitmisteks vastavalt Albert Massenet' ooperis „Werther“ ja Antonio Donizetti ooperis „Linda di Chamounix“. 2019. aasta sügisel astus ta üles Joonasena Rudolf Tobiasi „Joonase lähetamises“ EMTA uue kontserdisaali avapidustustel. Tampuu on olnud tegev oratooriumi- ja kontserdilauljana ning alates 2009. aastast töötab õppejõuna EMTAs ja Heino Elleri Muusikakoolis Tartus.

Taavi Tampuu graduated from Karlsruhe Musikhochschule in 2001, specializing in singing and music studies, and from the Estonian Academy of Music and Theatre in opera singing in 2004. Since 2002 he has been performing numerous roles at the Estonia National Opera and the Vanemuine, the most recent of which are Albert in Massenet's opera *Werther* and Antonio in Donizetti's *Linda di Chamounix*. In 2019 he performed the role of Jonah in Rudolf Tobias' *Jonah's Mission* at the inauguration celebrations of the new concert hall of the Estonian Academy of Music and Theatre. Tampuu has been active as an oratorio and concert singer and has been teaching at the Estonian Academy of Music and Theatre and the Tartu Heino Eller Music School since 2009.



Maria Listra on vokaalartist, kes kombineerib oma loominguilises karjääris muusikateatri ja -kultuuri erinevaid väljendusvorme: kammermuusikast muusikalini, vanamuusikast nüüdisooperini. Aastast 2013 on ta aktiivne külalissolist Vanemuise teatris, viimati Donizetti ooperis „Linda di Chamounix“. Listra lõpetas aastal 2011 Londoni ülikooli Royal Holloway kolledži draama- ja teatriõppe erialal. Ta on laulnud kontserdisarjades üle Eesti, osalenud ooperi- ja muusikaliprojektides, laulnud mitmekülgset kammermuusika repertuaari ning oratooriume. Ta on andnud meistriklasse, loenguid, seminare ning ka individuaaltunde erinevatel kultuuri- ning muusikateemadel. Rolle: Christine Daaé Webberi „Ooperifantoomis“, Preili Silberklang Mozarti „Teatridirektoris“, Johanna Barker Sondheimi „Sweeney Toddis“, Cosette Schönbergi „Hüljatutes“, Franziska Cagliari Straussi „Viini veres“, Naine Lille „Tulleminikus“.

Maria Listra is a vocal artist whose work combines different aspects of music theatre and music culture ranging from chamber music to musicals, from early music to contemporary operas. She has been a frequent guest soloist at the Vanemuine since 2013, her latest role was in Donizetti's opera *Linda di Chamounix*. Listra graduated from the Royal Holloway, University of London in 2011. She has performed in concerts all over Estonia, participated in opera and musical productions, sung a multi-faceted chamber music repertoire and oratorios. She has taught master classes and individual lessons, given lectures and seminars on various topics of music and culture. Her roles include Christine Daaé in Webber's *The Phantom of the Opera*, Mademoiselle Silberklang in Mozart's *Der Schauspieldirektor*, Johanna Barker in Sondheim's *Sweeney Todd*, Cosette in Schönberg's *Les Misérables*, Franziska Cagliari in Strauss's *Wiener Blut*, Woman in Lill's *Into the Fire*.



Saara Nüganen on Vanemuise teatri näitleja aastast 2020. Ta lõpetas 2016. aastal Eesti Muusika- ja Teatriakadeemia lavakunstikooli XXVII lennu (kursuse juhendajad Peeter Raudsepp ja Katariina Unt) ning asus samal aastal tööle Endlas teatris näitlejana. Teatritöö kõrvalt on ta osalenud ka teleerialides („Alo“, „Valguses ja varjus“) ning mängufilmis „Talve“. Viimased rollid Vanemuise draamalavastustes: Kapten Vares Palu autorilavastuses „Soomusrong nr 7“, Sheila Birling Priestley näidendis „Inspektor tuleb“, Salli Wuolijoe „Niskamäe naistes“. Rolle mujal: Ala Mrožeki „Tangos“ (Endla), Pille-Riin Piigi „Miljoni vaates“ (Tallinna Linnateater). Aastal 2019 sai Nüganen Endla publikulemmiku preemia Irma rolli eest Tammsaare „Elus ja armastuses“.

Saara Nüganen has been working as actor at the Vanemuine since 2020. She graduated from the Drama School of the Estonian Academy of Music and



Theatre in the class of 2016 (27th class), with Peeter Raudsepp and Katariina Unt as head tutors. In the same year, she joined the company of the Endla Theatre as actor. In addition to her theatre roles, Nüganen has played in Estonian films such as *Winter*, as well as in the TV series *Alo* and *In Light and Shadow*. Her most recent roles in Vanemuine drama productions are Captain Crow in Palu's *Armored train No 7*, Sheila Birling in Priestley's *An Inspector Calls* and Salli in Wuolijoe's *The Women of Niskavuori*. Roles elsewhere: Ala in Mrožek's *Tango* (Endla Teatre), Pille-Riin in Piik's *A View Worth a Million* (Tallinna Linnateater). In 2019 Nüganen received the Endla Theatre Audience Award for her role as Irma in Tammsaare's *Life and Love*.

Jānis Apeinis tegi oma debüüdi Läti Rahvusooperis aastal 2003. Ta lõpetas Jāzeps Vītolsi nimelise Läti Muusikaakadeemia aastal 2002 ja sai aastal 2004 magistrikraadi professor Arvids Imants Luste ja Margarita Gruzdeva käe all. Ta võitis Staburadze Ltd. stipendiumi Jāzeps Vītolsi teiselt rahvusvaheliselt laulukonkursilt aastal 2003 ning on olnud ka Eniro Ltd. ja Loomingufondi stipendiaat. Jāzeps Vītolsi kolmandalt rahvusvaheliselt laulukonkursilt aastal 2004 sai Apeinis auhinnalise koha. Tema rollide hulka kuuluvad Onegin Tšaikovski „Jevgeni Oneginis“, Figaro Rossini „Sevilla habemeajajas“, Lescaut Puccini „Manon Lescaut's“, Krahv Almavira Mozarti „Figaro pulmas“, Don Giovanni Mozarti „Don Giovanni“, Scarpia Puccini „Toscas“, Sharpless Puccini „Madama Butterfly“ ja teised. Apeinis on olnud Latvijas Gāze parima ooperisolisti auhinna laureaat aastatel 2008, 2011 ja 2021.

Jānis Apeinis made his debut at the Latvian National Opera in 2003. He graduated from the Jāzeps Vītols Latvian Academy of Music in 2002 and received his master's degree in 2004, studying with professor Arvids Imants Luste and Margarita Gruzdeva. He was awarded the Staburadze Ltd. scholarship at the Jāzeps Vītols 2nd International Vocal Competition in 2003 and has been the scholarship holder of Eniro Ltd. and the Creative Foundation. Apeinis is also a prize winner of the Jāzeps Vītols 3rd International Vocal Competition in 2004. Among his roles are Onegin in Tchaikovsky's *Eugene Onegin*; Figaro in Rossini's *Il Barbiere di Siviglia*; Lescaut in Puccini's *Manon Lescaut*; Count Almaviva in Mozart's *Le Nozze di Figaro*; Don Giovanni in Mozart's *Don Giovanni*; Scarpia in Puccini's *Tosca*; Sharpless in Puccini's *Madama Butterfly* and others. Apeinis was the laureate of the annual Latvijas Gāze Award of the Best Opera Soloist of the Year in 2008, 2011 and 2012.



Raiko Raalik on alates 2018. aastast Rahvusoper Estonia solist. Ta on õppinud Elleri Muusikakoolis Taisto Noore lauluklassis ning Eesti Muusika- ja Teatriakadeemias Taavi Tampuu klassis. Aastal 2013 osales ta Rahvusoper Estonia noorteprojektis „OPERAtsioon VOX“. Aastast 2015 laulab ta Savonlinna Ooperifestivali kooris. Ta on osalenud Eva Märtsoni, Gundula Hintzi ja Caroline Dowdle'i meistrkursustel ning teeb aktiivselt koostööd Vanemuise teatriga. Aastal 2017 saavutas Raalik PLMF Vabariiklikul Vokalistide Konkursil III koha ning pälvis Rahvusoper Estonia eripreemia. 2019. aasta sügisel sai ta Eesti Rahvuskultuuri Fondi stipendiumi. Rolle Rahvusoperis Estonia: Cyrano Tambergi „Cyrano de Bergeracis“; Figaro Mozarti „Figaro pulmas“; Colline Puccini „Boheemis“ jt.

Raiko Raalik has been soloist at the Estonian National Opera since 2018. He studied singing at the Tartu Heino Eller Music School with Taisto Noor and is currently studying at the Estonian Academy of Music and Theatre under Taavi Tampuu. In 2013, he participated in the Estonian National Opera's youth project *OPERAtion VOX* and he has been singing in the Savonlinna Opera Festival Choir since 2015. Raalik has attended master classes of Eva Märtson, Gundula Hintz and Caroline Dowdle and regularly collaborates with the Vanemuine. In 2017, he received the Third Prize and the Estonian National Opera's Special Prize at the National Singers' Competition organised by the Pille Lill Music Fund. In autumn 2019, he was the recipient of a scholarship from the Estonian National Culture Foundation. Among Raalik's roles at the Estonian National Opera are Cyrano in Tamberg's *Cyrano de Bergerac*, Figaro in Mozart's *Le Nozze di Figaro*, and Colline in Puccini's *La bohème*.



Grete Oolberg töötab alates 2019. aastast Vanemuise ooperikooris. Ta on lõpetanud 2018. aastal Eesti Muusikaakadeemia magistrantuuri Eva Märtson-Wilsoni lauluklassis. Oolberg osales juba õpingute ajal mitmetes ooperi- ja kontsertprojektides, astudes üles nii Eestis kui ka välismaal. Soolodebüüdi tegi ta 2017. aastal Tambergi ooperis „Cyrano de Bergerac“. Rolle: Serpina Pergolesi „Teenija-käskijannas“; Lise Tambergi „Cyrano de Bergeracis“; Õde Genovieffa Puccini „Õde Angelicas“; Belinda ja Teine naine Purcelli „Didos ja Aeneases“.

Grete Oolberg joined the Vanemuine Opera Choir in 2019. She obtained her master's degree from the Estonian Academy of Music and Theatre in 2018 in Eva Märtson-Wilson's singing class. During her studies, Oolberg participated in several opera and concert productions, performing both in Estonia and abroad. She made her debut as a soloist in Tamberg's opera *Cyrano de Bergerac* in 2017.



Her roles include Serpina in Pergolesi's *La serva padrona*; Lise in Tamberg's *Cyrano de Bergerac*; Suor Genovieffa in Puccini's *Suor Angelica*; Belinda and Second Woman in Purcell's *Dido and Aeneas*.

Juhan Tralla on alates 2009. aastast Mannheimi Rahvusliku Teatri solist. Ta on üles astunud teatrilavadel nii Eestis kui ka välismaal, Estonia teatriga seob teda tihe koostöö alates 1999. aastast. Tralla on lõpetanud Tallinna Muusikakeskkooli, Eesti Muusikaakadeemia ja Viini Muusika- ja Draamakunsti Ülikooli. Ta on olnud Viini Volksoperi ja Weimari Saksa Rahvus-teatri solist, teinud koostööd mitmete orkestritega, sh Tonkünstler-Orchester Niederösterreich, Moskva Sümfooniaorkester, Bochumi Sümfoonikud jt ning osalenud opereti- ja ooperigaladel üle maailma. Olulisi rolle on Tralla teinud Mozarti („Völflööd“), Puccini („Boheem“), Straussi („Nahkhiir“) jt ooperites. Viiuldajana on ta kuulunud mitmetesse kammerkoosseisudesse ning esinenud festivalidel Pariisis ja Berliinis. Tralla pälvis Grand Prix Sabin Drăgoi nimelisel rahvusvahelisel lauljate konkursil Rumeenias aastal 2003 ja sai diplomi Mirjan Helini nimelisel rahvusvahelisel lauljate võistlusel Helsingis aastal 2004. Tralla astus Eesti esindajana üles BBC Cardiff Singer of the World võistlusel Suurbritannias aastal 2007.

Juhan Tralla has been a soloist at the Nationaltheater Mannheim since 2009. He has performed on stages in Estonia and abroad, band has been in close collaboration with the Estonian National Opera starting from 1999. Tralla has graduated from the Tallinn Music High School, the Estonian Academy of Music and the University of Music and Performing Arts in Vienna. He has been a soloist at the Vienna Volksoper and the Deutsches Nationaltheater Weimar, and also collaborated with orchestras such as the Tonkünstler-Orchester Niederösterreich, the Moscow Symphony Orchestra and the Bochum Symphony Orchestra. Tralla has performed in operetta and opera galas all over the world and has had significant roles in operas and operettas by Mozart (*Die Zauberflöte*), Puccini (*La bohème*), Strauss (*Die Fledermaus*) and others. As a violinist he has been part of several chamber ensembles and participated in festivals in Paris and Berlin. Tralla won the Grand Prix at the Sabin Drăgoi International Singing Competition in Romania in 2003 and received a diploma at the Mirjan Helin International Singers Competition in Helsinki in 2004. Tralla represented Estonia at the BBC Cardiff Singer of the World Competition in the UK in 2007.



Tambet Kikas on alates 2020. aastast Rahvusoper Estonia ooperikoori liige ning laulnud seal ka soloosi. Kikas lõpetas 2016. aastal Georg Otsa nimelise Tallinna Muusikakooli laulu erialal (õp. Tarmo Sild). 2020 lõpetas ta kiitusega Šotimaa Kuningliku Konservatooriumi bakalaureuseõppe Julian Tovey lauluklassis ning omandab alates samast aastast magistrikraadi Eesti Muusika- ja Teatriakadeemias klassikalise laulu erialal (õp. Taavi Tampuu). Õpingute ajal töötas Kikas Savonlinna Ooperifestivali ja Bayreuth Festspiele koori liikmena. Ta on teinud koostööprojekte BBC Scotlandi, Scottish Opera ja RCS Voicesiga. Rolle: Guccio Puccini „Gianni Schicci” (RCS Opera), Gremin Tšaikovski „Jevgeni Oneginis” (Edinburgh Studio Opera), Vana Mustlane Verdi „Trubaduuris” (Rahvusoper Estonia). Kikas on lisaks teistele tunnustustele võitnud ka esimese koha Eesti Muusikakoolide Vokaalkonkursil aastal 2016 ning saanud Edith Brassi auhinna Šotimaa Kuninglikult Konservatooriumilt aastal 2020.

Tambet Kikas has been a member of the Estonian National Opera Choir since 2020, also performing solo parts. Kikas graduated from the Georg Ots Tallinn Music College in 2016 under Tarmo Sild. In 2020, he received a Bachelor of Music degree with honours from the Royal Conservatoire of Scotland in Julian Tovey’s singing class and is now enrolled in the Estonian Academy of Music and Theatre for his master’s degree in classical singing under Taavi Tampuu. During his studies, Kikas worked in the choirs of the Savonlinna Opera Festival and Bayreuth Festspiele. He has collaborated with BBC Scotland, the Scottish Opera and RCS Voices. His roles include Guccio in Puccini’s *Gianni Schicci* (RCS Opera), Gremin in Tchaikovsky’s *Eugene Onegin* (Edinburgh Studio Opera), Old Gypsy in Verdi’s *Il Trovatore* (Estonian National Opera). Among other recognitions, Kikas has won the first place at the Estonian Music Schools Singing Competition in 2016 and received the Edith Brass Prize for Development in Lieder from the Royal Conservatoire of Scotland in 2020.



RÕÕM ELAMUSTEST

TALLINKIL ON SUUR RÕÕM
OLLA TEATER VANEMUINE
SUURTOETAJA




MARTELL
COGNAC
FONDÉE  EN 1715



TÄHELEPANU! TEGEMIST ON ALKOHOLIGA.
ALKOHOL VÕIB KAHJUSTADA TEIE TERVIST.




LYDIA
HOTEL

Tõeline Tartu pärl ootab Sind!

Ülikooli 14, Tartu
www.lydia.ee

VANEMUISE OOPERIKOOR / VANEMUINE OPERA CHOIR

Pulmalised / Wedding guests Helen Nõmm, Siiri Koodres, Kristel Oja, Lembi-Liis Ebre, Kristiina Hovi, Oliver Timmusk, Tarmo Teekivi, Aleksander Lumi, Artur Nagel, Risto Orav, Ruudo Vaher, Uku-Markus Simmermann, Alo Kurvits, Egon Laanesoo

Teatrikülastajad / Theatre visitors Helen Hansberg, Marika Villemson, Merle Aunpuu, Luule Veziko, Milvi Luik, Kaja Ilmjärv, Silja Lani, Elin Kaiv, Eve Kivisaar, Katrin Kapinus, Inge Öunapuu, Elmar Pool, Ivar Saks, Rainer Aarsalu, Edgar Mikkel, Andres Ross

VANEMUISE SÜMFOONIAORKESTER / VANEMUINE SYMPHONY ORCHESTRA

Muusikajuht ja peadirigent / Musical Director and Chief Conductor Risto Joost

Orkestri kontsertmeister / Concertmaster Kristel Eeroja-Põldoja

I viiul / I violin Yestyn David Griffith, Andri Annus, Laura Miilius-Koddanipork, Susann-Elisabeth Kisla,

Maria Lepnurm, Vitalij Regensperger, Katrin Ojam, Anne Vellomäe, Helena Valpeteris

Mandoliin / Mandolin Yestyn David Griffith, Laura Miilius-Koddanipork

II viiul / II violin Vlad Câmpean, Liam Keneally, Sirlu Laanesaar, Silja Câmpean,

Zanna Toptši, Hille Niilisk-Rees, Juan Jose Restrepo Duarte, Triinu Tamm-Raudver

Viola / Viola Kadri Rehema, Svetlana Nukka, Hanno Mait Maadra, Teresa Järve, Darja Motovilova, Tiina Enniko

Tšello / Cello Lauri Sõõro, Enno Lepnurm, Heli Ilumets, Olga Raudonen, Marina Peleševa, Camillo Cabassi

Kontrabass / Contrabass Linda Viller, Aivar Eimra, Jaanus Siniväli, Jaanus Roosileht

Flööt / Flute Kerstin Laanemets, Heili Mägi, Margus Kits

Oboe Anna Šulitšenko, Anastasiia Cherniak, Maimu Kaarde

Klarnet / Clarinet Margus Vahemets, Tõnu Kalm, Heimo Hodanjonok

Fagott / Bassoon Kulvo Tamra, Johanna Tuvi, Stefan Heinrich Kerstan

Metsasarv / French horn Kreete Perandi, Jürnas Rähni, Urmas Himma, Richard Tamra, Kristiina Luik, Marie Jaksman

Trompet / Trumpet Priit Rusalepp, Marti Suvi, Viljar Lang, Karl Vakker

Tromboon / Trombone Kait Tiitso, Rain Kotov, Laura Muceniece, Aivo Koddanipork

Löökriistad / Percussions Ilja Sharapov, Adam Jeffrey, Alessandro Beco

Orkestri lavameistrid / Orchestra's Stage Technicians Kalev Helmoja, Johann Jakob Jürgen

Teatrijuht / General Manager Kristiina Alliksaar

Muusikajuht / Musical Director Risto Joost

Balletijuht / Ballet Director Mare Tommingas

Draamajuht / Drama Director Tiit Palu

Lavastusala / Production Department Maarja Liba, Maiken Nõmmoja

Lavameistrid / Stage Technicians Rello Lääts, Kaupo Jalas, Taivo Pöder, Tanel Pärn, Urmas Poom, Jüri Urbel

Dekoratsiooniaala / Stage Set Department Marika Raudam, Mait Sarap, Innari Toome,

Ain Austa, Andres Lindok, Katrin Pahk, Leenamari Pirn, Helen Elbrecht, Terje Kiho,

Armin Luik, Aleksander Karzubov, Indrek Ots, Mart Raja, Eino Reinapu, Karmo Kiivit

Kostüümiala / Wardrobe Department Liisi Ess, Ivika Jõesaar, Ruth Rehme-Rähni,

Küllli Kukk, Edith Ütt, Ljubov Guzun, Ivi Vels, Kaire Arujõe, Valentina Kalvik, Heli Kruuse,

Inkeri Orasmaa, Olga Vilgats, Irina Medvedeva, Natalja Malinen, Luule Luht, Tia Nuka,

Daisy Tiikojä, Elli Nõps, Anneli Vassar, Marit Reinmets, Juta Reben, Toomas Vihermäe, Ljudmila Nikolajeva

Riietusala / Costume Warehouse Raina Varep, Kaidi Mikk, Kai Vahter

Grimm ja soengud / Make Up and Hair Stylists Kelly Treier, Mare Kuul, Rutt Laikask, Janika Kolju, Madli Uibukant, Maarja Svirgsten, Reet Laur

Rekvisiidiala / Stage Prop Department Liina Martoja, Kaie Uustal, Angelika Aun, Kärt Paasik, Mirka Porrassalmi, Annaleena Adamson

Valgusala / Lighting Department Andres Sarv, Imbi Mäik, Raul Telliskivi, Taivo Pöder

Heli- ja videoala / Audio-Visual Department Andres Tirmaste, Toivo Tenno, Martin Salundi, Andreas Kangur, Karl-Gustav Kello, Juho Porila

Kavalehe teostus / Program Team:

Tekstid koostasid / Texts by Karmel Helena Kokk, Sven Karja

Kujundaja / Designer Katrin Kelpman

Tekstid tõlkisid / Translations by Karmel Helena Kokk, Ene-Reet Soovik, Luisa Tõlkebüroo / Luisa Translation Bureau

Kava teostamiseks kasutatud kirjandus / Sources used for the program:

1788 – *Difficult Times*. <http://www.mozart.com/en/timeline/life/last-three-symphonies/>

Allanbrook, Wye Jamison 2000. *Staging Mozart's Women*. In *Siren Songs: Representations of Gender and Sexuality in Opera*.

Ed. Mary Ann Smart. New Jersey: Princeton University Press.

Benn, Christopher. 1946. *Mozart on the Stage*. London: Ernest Benn Ltd'.

Boccaro, Alice 2017. *Everything you always wanted to know about... Mozart's Don Giovanni*. France Musique, 04.12.

Brown-Montesano, Kristi 2007. *Understanding the Women in Mozart's Operas*. California: University of California Press.

Curtis, Liane. 2000. *The Sexual Politics of Teaching Mozart's "Don Giovanni"*. NWSA Journal 12 (1).

Keller, James M. 2012. *The Women*. Opera News, vol. 76, nr 9.

Leonhart, Dorothea 2004. *Wolfgang Amadeus Mozart. Mõistatuslik ja mõjutatav*. Tallinn: Kunst.

Lipking, Lawrence. 1990. *"Donna Abbandonata"*. In *Don Giovanni: Myths of Seduction and Betrayal*. Ed. J Miller. Baltimore: The John Hopkins University Press.

Morgan, Holly Dee 2013. *Don Giovanni's Avenging Women*.

Mozart's later years: Don Giovanni, Figaro and the Freemasons (1784 - 1790). <https://www.classicfm.com/composers/mozart/guides/mozarts-biography-part-7/>

Rise and fall of a Seducer of Women. <http://www.mozart.com/en/timeline/work/don-giovanni/>

The Classic Theatre 1959. Volume 3, Six Spanish Plays. Edited by Eric Bentley, New York: Doubleday.

