



Linda di  
Chamounix

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152. hooaeg

Gaetano Donizetti

# Linda di Chamounix

Ooper kolmes vaatuses, ühe vaheajaga

Opera in three acts, one intermission



Gaetano Rossi libreto

Esitatakse itaalia keeles eesti- ja ingliskeelsete tiitritega

Libretto by Gaetano Rossi

Performed in Italian with Estonian and English subtitles

Maailmaesietendus 19. mail 1842 Viini Kärntnertortheateris

Vanemuise esietendus 11. septembril 2021 Vanemuise väikses majas

World premiere 19th May 1842 in the Vienna Kärntnertortheater

Vanemuine premiere September 11th 2021 in the Vanemuine Small Building

**Muusikajuht ja dirigent / Musical Director and Conductor**

Risto Joost

**Dirigent / Conductor**

Martin Sildos või/or Taavi Kull

**Lavastaja ja stsenograaf / Director and Set Designer**

Robert Annus

**Kostüümikunstnik / Costume Designer**

Gerly Tinn

**Valguskunstnik / Lighting Designer**

Margus Vaigur (Endla teater / Endla Theatre)

**Valguskunstniku assistent / Lighting Designer's Assistant**

Imbi Mälk

**Videokunstnik / Video Designer**

Alyona Movko

**Koreograaf / Choreographer**

Janek Savolainen

**Koormeisterid / Chorus Masters**

Aleksandr Bražnik ja/and Kristi Jagodin

**Koori kontsertmeister / Choir Rehearsal Pianist**

Katrin Nuume

**Kontsertmeisterid / Rehearsal Pianists**

Margus Riimaa ja/and Piia Paemurru

**Stsenograafi assistent / Set Designer's Assistant**

Marika Raudam

**Inspitsient / Stage Manager**

Ülle Tinn

**OSADES / CAST**

**LINDA**

Pirjo Jonas või/or Elena Bražnik või/or Maria Listra

**CARLO, vikont di Sirval / Viscount di Sirval**

Raimonds Bramanis (Läti RO / Latvian NO) või/or Mati Turi

**PIEROTTO**

Helen Lepalaan või/or Dara Savinova (Rootsi Kuninglik Ooper / Swedish Royal Opera)

**ANTONIO LOUSTOLOT, Linda isa / Linda's father**

Tamar Nugis (RO Estonia / NO Estonia) või/or Taavi Tampuu

**MADDALENA LOUSTOLOT, Linda ema / Linda's mother**

Karmen Puis

**MARKII DE BOISFLEURY / MARQUIS DE BOISFLEURY**

Simo Breede

**PREFEKT / PREFECT**

Märt Jakobson

**INTENDANT**

Rasmus Kull või/or Oliver Timmusk

**Tartu Poistekoor / Tartu Boys' Choir** — Ranno Suigusaar, Marcus-Kristofer Kaljuraag,

Uku Jesper Rumm, Karl Markus Timusk, Henri Vorms, Rein Lindemann,

Kusti Laanemaa, Magnus Lõhmus, Kris Robin Põldma, Uku Andreas Vähi

**Vanemuise ooperikoor ja sümfooniaorkester**

**Vanemuine Opera Choir and Symphony Orchestra**



Jean-Baptiste Marie Pierre  
„Talupojad musitseerimas ja tantsimas“  
“Landscape with Peasants Playing Music and Dancing” 1735–1740

Kaunite Chamounix' mägede vahel on tänapäeval üks maailma lühim lennukite maandumisrada. See räägib midagi sellest asupaigast, kus Donizetti ooperi „Linda di Chamounix“ tegevus toimub. Raskesti ligipääsetavad kohad olid 18. sajandil romantilised sihtkohad seiklejatele ja maadeavastajatele. Sellistes salapärestes paikades leidis kõike, mida inimene uskus seal olevat: koletisi, jumalaid, sireene jne.

Nendes paikades oli omapärane atmosfäär, mille tingis inimtegevuse delikaatne läbikäimine ümbritseva loodusega. Eraldatud kultuurid aetasid tihti ümbritsevad loodusjõud jumala staatu- ssesse, seda nähtust tunneme tänapäeval animis- mina.

Müüdi teise küljena oli linnastumine hoog- sam kui kunagi varem. Prantsuse revolutsioon ja valgustusajastu olid tekitanud sügava duaal- suse: linn vs. maa. See konflikt ärgitas paljusid kunstnikke teistsuguseid lugusid jutustama ning Donizetti „Linda di Chamounix“ on minu arvates samuti selle kultuurinähtuse kompleksne osa.

Olen mõelnud seda ooperit lavastades palju kogukonna mõistele. Kogukond, mis peab looduse keskel toimima, sest vastasel juhul ei jääks inime- ne ellu. Ja teisest küljest linn kui kogukondliku elu triumf, mis vajab pidevalt täiendavaid regulatsioo- ne ning seadusi, sest vajuks muidu lössi nagu katkine õhupall.

Ja siis veel askees ehk loobumine. Sest mõni- kord tuleb lasta lahti, et jõuda enesele lähemale.

Nestled between the picturesque mountains of Chamounix is one of the shortest airstrips in the world. This is telling of the location of Donizetti's opera *Linda di Chamounix*. Such out-of-the-way locations made for romantic destinations for 18th-century adventurers and explorers. Monsters, sirens, gods – everything a human mind could conjure up in a space so secluded would undoubtedly reside there.

These places hummed with a unique atmos- phere arising from the delicate synergy between man and nature. Isolated cultures often treated the forces of nature surrounding them as gods. Today, this phenomenon is known as animism.

On the flip-side, urbanisation was spreading like never before. The French Revolution and the Enlightenment had created a prevalent duality: city vs nature. This conflict inspired many an artist to create stories distinctly different from estab- lished conventions. Donizetti's *Linda di Chamounix* forms, in my opinion, a complex part of this cultur- al phenomenon.

Producing this opera has made me ponder the concept of community: a community which must harmonise with nature or risk extinction. On the other side of that is a city, the triumph of com- munity life, but one which demands the constant creation of new regulations and laws, lest it crum- ble like clay.

Then there's asceticism, concession. For sometimes you must first let go in order to come closer to yourself.

## Robert Annus

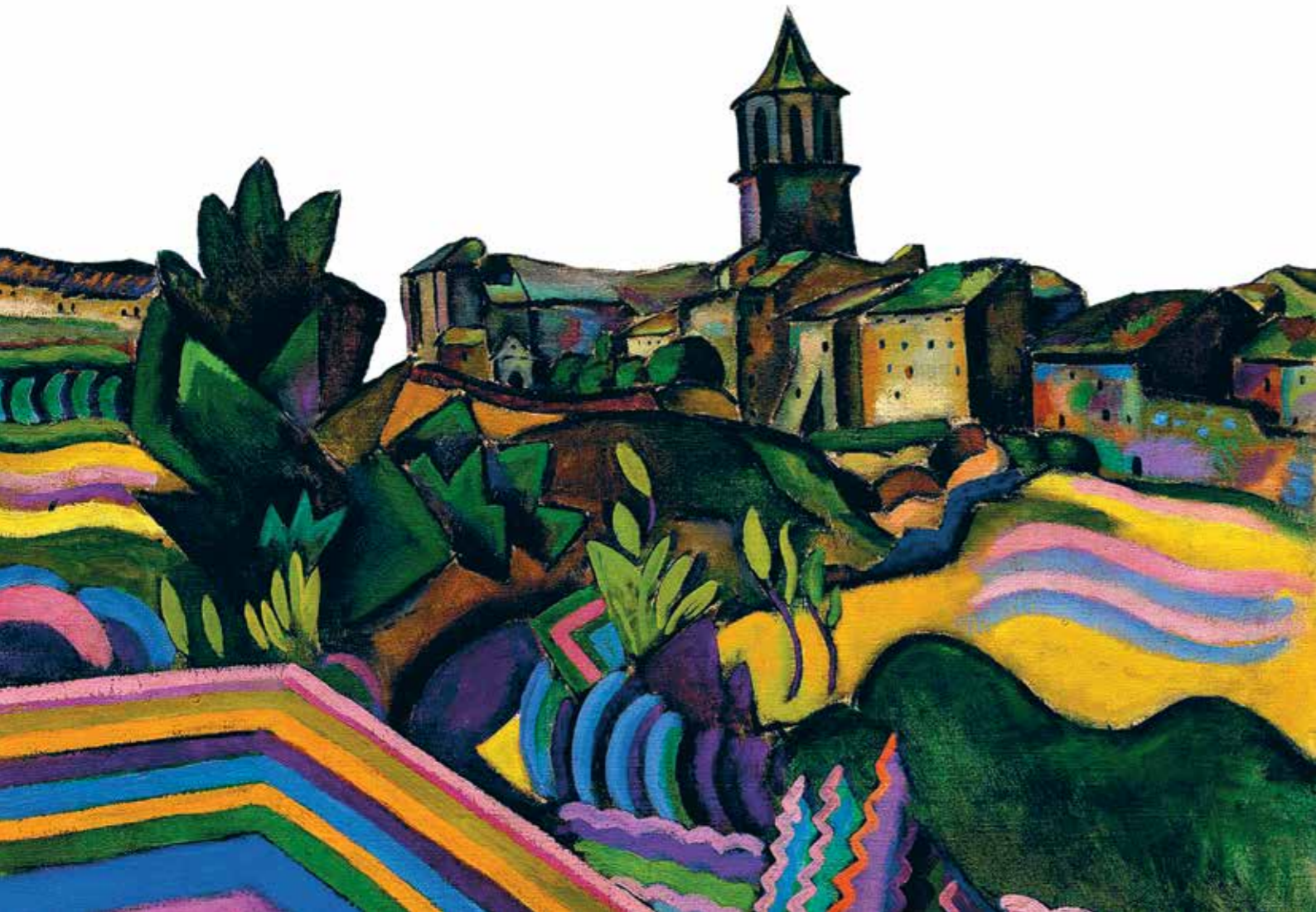
Lavastaja / Director

## „Linda di Chamounix“ (1842)

... on romantiline ja paatoslik *opera semiseria*, mille Donizetti pühendas keisrinna Maria Annale. Libreto autor on Gaetano Rossi ning see põhineb Adolphe-Philippe d'Ennery ja Gustave Lemoine'i näidendil „La grâce de Dieu“ (1841). *Opera semiseriat* ehk pooltõsist ooperit iseloomustab viimasel minutil saabuv positiivne lõpplahendus, samuti tegelaste mitmekülgsus – laval ei ole kangelasi, ent kõigil on tugevamaid ja nõrgemaid külgi, mis teevad tegelased elujõulisteks ja usutavateks. Teisalt aga domineerib nii sellel ajastul kui selles žanris üldisemalt teatav sentimentaalsus ja banaalsus, mis oli tollal väga moes, ent võib kaasajal mõjuda pisut vööristavana. Ooperi tegevus leiab aset 18. sajandi keskpaigas, umbes aastal 1760 Louis XV valitsusajal väikeses Chamounix' külas Alpide orus ja tormilises Pariisis. Prantsusmaa oli sellel ajal tihedas sõjategevuses, Pariisis aga esitleti esimest korda ninasarvikut ja käivitati postisüsteem.

Mägede vahel asuv eraldatud ja talupojakombeline küla kujutab romantismiajastu kunsti ja loomingu lemmikpaika, kuna asub looduse rüpes, ära lõigatuna kõlvatust linnaelust. Külaelu mõjub sedasi kauge ning eksootilisena ja nii tajus seda ka tollaegne suurlinnade publik.

„Linda di Chamounix“ on üks Donizetti küpsematest ooperitest, milles kohtab nii humoorikaid stseene *buffo* bassile ja koorile, melanhoalseid ballaade kui kirglikke palveid ja hullumisstseene. Nimitegelase Linda ja tema armastatu Carlo võimas nooruspõlvemastus on ooperi suurim käivitav ja edasiviiv jõud.



Nicolas Raguenet

„Pont-Neuf'i sild ja la Samaritaine'i pump, vaade Mégisserie' kaile“

“The Pont-Neuf bridge and the Samaritaine pump, view of the Mégisserie quay” ~1750-1760

**LINDA DI CHAMOUNIX (1842)**, an *opera semiseria* full of romance and pathos, written by Donizetti for empress Maria Anna. The author of the libretto is Gaetano Rossi, who based it on *La grâce de Dieu* (1841), a play by Adolphe-Philippe d'Ennery and Gustave Lemoine. An *opera semiseria* or 'semi-serious opera' is characterised by a happy ending at a moment when all hope seems lost and by the diversity of its characters. There are no heroes on the stage: everyone there has positive and negative aspects, creating realistic and believable characters. On the other hand, it should be taken into account that sentimentality and banality were fashionable aspects of both the era and the genre. To a modern audience, these traits may seem almost alienating. The opera takes place in approximately 1760, during the reign of Louis XV, in a small village nestled among the Alps called Chamounix and in the turbulent city of Paris. France was in the midst of furious wars, whereas its capital flourished, with the launch of a postal system and the first exhibition of a rhinoceros in Paris.

An almost Arcadian village nestled between mountains is the perfect location for Romanticist art and creativity to flourish, in the midst of nature, cut off from uncouth city life. The opera framed village life as distant and exotic, and the metropolitan audience was drawn in.

*Linda di Chamounix* is one of the more mature operas penned by Donizetti, weaving together diverse aspects: humorous scenes for *buffo* bass and choir; melancholic ballads as fervent prayers; and scenes of madness. The young love blooming between the titular hero of the opera Linda and her lover Carlo acts as the driving force of the production.

# SISUKOKKUVÕTE



## I vaatus

### **La partenza – Lahkumine**

*Chamounix' külas Prantsusmaal, Alpide orus*

Külarahvas valmistub varahommikul kirikusse minema. Täna lahkuvad noored mehed Pariisi, et talvel kodukülla jäävatele omastele raha teenida. Külarahvas palub jumalalt nende teekonnaks õnnistust.

Maddalena ja Antonio Loustolot on mures oma talu tuleviku pärast, rendileping hakkab lõppema. Antonio teatab, et neile tuleb otsusest rääkima maaomaniku vend markii de Boisfleury. Markii tahab kohtuda peretütre Lindaga ja lubab, et Maddalena ja Antonio saavad rendilepingut pikendada tingimusel, et Linda tuleb koos temaga lossi. Linda on maaomaniku ristitütar ja nii arvab markii, et temalgi on õigus nõuda Lindat näha, kuid tüdrukut ei ole kodus, vanemad pakuvad, et ta on juba kirikusse läinud.

Lindal on aga hoopis teised plaanid. Ta hilineb kohtamisele oma vaesest kunstnikust armsama Carloga, kuid näeb, et ka Carlo on hilinenud, teda ei ole. Ta leiab lille, arvates, et selle on talle jätnud Carlo. Saabub vaeslaps Pierotto, kes laulab loo ema maha jätnud lapsekesest, kes armastuse nimel sattus eksiteele ning lõpuks koju saabudes igavesti surnud ema hauale nutma jääb.

Kohtamisele jõuab ka Carlo ning nad kinnitavad Lindaga vastastikku oma armastust. Carlo hinge koormab saladus, mida ta Lindale veel avaldada ei saa. Linda tunnistab, et esimest korda varjab temagi saladust oma ema eest – armastust vaese Carlo vastu. Nad teevad plaane abieluks.

Prefekt hoiatab Antoniot markii sepitsuste ja soovi eest Lindat võrgutada. Antonio mõistab, et elu markiiga lossis looks Lindale head tulevikuväljavaated, mida vaene talupojapere tütrele ilmaski pakkuda ei suudaks. Siiski on ta tütre saatuse pärast mures ja nii otsustab Antonio Linda koos Pariisi tööle minevate külaelanikega ära saata. Külarahvas palub jumalalt abi ja kaitset ning lahkujatega jäetakse hüvasti.

## II vaatus

### **Parigi – Pariis**

*Mõned kuud hiljem Pariisis*

Linda on uhkes Pariisi korteris ja meenutab vanematekodu, kust pole tulnud põgenemisest saadik mingeid teateid, kui kuuleb ootamatult tänavalt Pierotto rataslüüra mängu. Pierotto ei tunne Lindat esialgu ära, peab teda suurejoonelise korteri ja kallite rõivaste tõttu peeneks prouaks. Pierotto jutustab oma kerjuseelust tänavatel.

Linda räägib, et sai teada Carlo suure saladuse – Carlo ei olegi vaene kunstnik, vaid maaomaniku poeg ja markii vennapoeg vikont di Sirval, kellele kaunis korter ka kuulub ja kus ta Lindat iga päev külastab. Linda ja Carlo plaanivad abielluda.

Linda juurde saabub markii de Boisfleury ning püüab taas Lindat veenda endaga lossi tulema, meelitades teda küllusliku eluga. Linda juurde saabub markii de Boisfleury, kes püüab teda taas veenda endaga lossi tulema, meelitades küllusliku eluga. Markii külaskäik venib ja venib ning Linda satub paanikasse: kui Carlo leiaks Linda markiiga kahekesi, tuleks sellest suur õnnetus. Aga markii ei kiirusta minekuga.

Tuleb Carlo, kelle ema on teada saanud tema abieluplaanidest vaese külatüdrukuga ning leidnud Carlole uue pruudi, kes talle seisuslikult paremini sobib. Ema nõuab, et pulmad toimuksid nii kiiresti kui võimalik. Carlo ei julge emale vastu astuda, ent ei pea end ka Linda ees süüdlaseks ega petturiks. Ta pöördub taeva poole ning lubab, et kohtub seal kunagi Lindaga, kinnitades, et seal saavad nad koos olla täiuslikus õnnes.

Saabub Antonio, kes otsib vikont di Sirvali. Nagu Pierottogi, ei tunne ta Lindat ära, pidades teda uhkeks Pariisi prouaks. Antonio räägib prouale oma kadunud tütre. Linda süda murdub ning ta tunnistab Antoniole, et on tema tütar. Antonio, šokeeritud ja alandatud oma lihaselt tütrelt almuse palumise, tütre valelikkuse ja tõenäolise patuelu elamise pärast, neab Linda ära.

Sisse tormab Pierotto, kes toob uudise vikont Carlo di Sirvali peagi toimuvatest pulmades. Linda kaotab mõistuse ja hullub.

## III vaatus

### **Il ritorno – Tagasitulek**

*Kuu hiljem, kevadel Chamounix's*

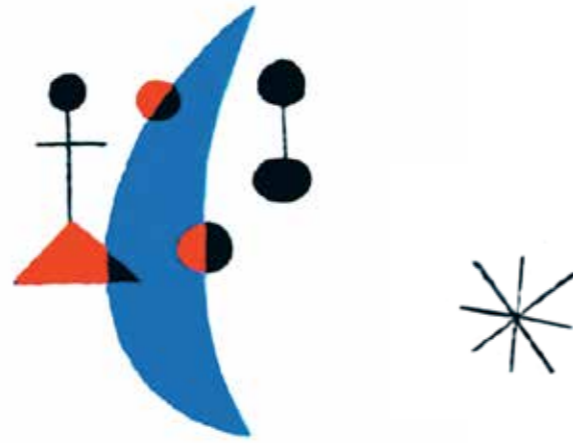
Külarahvas tervitab rõõmsalt peale pikka talve Pariisist kojusaabunuid. Pered saavad taas kokku, kallistatakse ja hõisatakse. Hakatakse tegema ettevalmistusi suureks peoks. Saabub ka Carlo, kes räägib prefektile, et tema ema andis lõpuks järele ning nüüd on tal luba Lindaga abielluda ja just Lindat ongi Carlo kodukülla otsima tulnud. Prefektilt kuuleb Carlo külas ringlevat juttu, et üks armsam olla Linda Pariisis reetnud ning pärast seda pole teda enam nähtud, Linda on jäljetult kadunud. Carlo süda on murtud ja ta tunnistab prefektile, et tema ongi see reetlik kallim.

Saabub markii, kes muljetab Linda õnnetust saatusest Pariisis ning teatab, et tulemas on pulmad. Pruut olevat imekaunis!

Pierotto ja Linda on läbinud pika ja raske tee Pariisist kodukülla, Lindat aitas jalul püsida vaid viisike lapsepõlvest. Rahva sekka jõudes ei tunne Linda kedagi ära, ta on hädine ja meeltesegaduses. Pierotto laulab talle, Linda kuuleb oma ema Maddalena häält ning tunneb ta lõpuks ära. Kui Carlo laulab talle oma lõputust armastusest ja Linda kuuleb sõnu, mis kõlasid siis, kui nad esmakordselt kohtusid, hakkab Linda virguma. Kogu küla rõõmustab, tänatakse taevast õnneliku saatuse eest ning üheskoos asutakse tegema ettevalmistusi suureks pulmapeoks.



# SYNOPSIS



## Act I

### **La partenza – The departure**

*Village of Chamounix in France, in an Alpine valley*

The villagers are preparing for Sunday morning mass. Today, young men are leaving for Paris for the winter, to earn money for their family back home. The villagers are asking God to bless their journey.

Maddalena and Antonio Loustolot are worried for the future of their farm – their lease is coming to an end. Antonio announces that the decision about the farm's future will be relayed to them by Marquis de Boisfleury, brother to their landlord. The marquis wishes to meet Linda, the Loustolots' daughter, and promises to extend their lease if they let her go back to the castle with him in order to attain an education. Linda is god-daughter to the landlord, leading the marquis to believe that he has the right to demand her presence. However, she isn't at home. It's possible she has just left for mass.

But Linda is hatching different plans. She is late for a rendezvous with Carlo, a destitute artist and her lover, who, as she arrives on the scene, is nowhere to be found. She finds a flower, thinking it to have been left by Carlo. An orphan named Pierotto walks in on the scene and sings a song of a child who abandoned their mother and who was led astray by love. The child finds nothing but their mother's grave upon arriving home, at which they remain eternally mourning.

It is then that Carlo arrives. He and Linda affirm their love for each other. Carlo is burdened by a secret that he can not yet share with Linda. Linda admits that, for the first time, she is also keeping something from her mother – her love for Carlo. They plan to get married.

The prefect warns Antonio about the marquis – how he wishes to seduce Linda. Antonio realises that a life in the castle with the marquis would be a good life for Linda. A poor family of farmers could never afford her the same luxuries. Despite this, he is worried for her fate and decides to send Linda away to Paris with the men from the village. The villagers ask God for help and protection and say their goodbyes to those departing.

## Act II

### **Parigi – Paris**

*A few months later, in Paris*

Linda now lives in a fancy Paris apartment, but she's thinking about her home. She hasn't heard anything from her parents since she ran away. All of a sudden, she hears the familiar sound of Pierotto's hurdy-gurdy resounding from the streets. Pierotto doesn't recognise Linda at first, thinking that a lady from such a luxurious apartment, wearing expensive clothes, must surely be of the upper classes. The orphan tells of their time living on the streets of Paris.

Linda, for her part, talks of learning Carlo's closely guarded secret – that he is no poor artist, but the son of the landowner and the marquis' cousin, the Viscount di Sirval. It's his apartment that he and Linda meet at every day. Linda and Carlo are planning to wed.

The Marquis de Boisfleury arrives to coax Linda back to the castle with him, trying to tempt her with a luxurious life of plenty. The marquis' visit drags on and Linda finds herself struck with panic: it would spell disaster should Carlo find them together. The marquis isn't in a hurry to leave.

Carlo comes bearing bad news. His mother has found out that he has been courting a poor village girl and has, instead, found him a more suitable bride. His mother demands that the wedding take place post-haste. Carlo is too cowardly to go against his mother's wishes, but neither does he feel at fault before Linda. He turns to the heavens, promising to meet Linda there some day, promising that the two of them will then finally be completely happy.

Enter Antonio, who is looking for the Viscount di Sirval. As with Pierotto, he fails to recognise Linda, thinking her a Parisian lady. Antonio tells her of his missing daughter. Hearing her father's words, Linda's heart breaks and she confesses her identity. Shocked and humiliated for having begged alms from his own flesh and blood, for his daughter's lies and a life that he believes she has lived in sin, Antonio curses his daughter.

In storms Pierotto, who announces the wedding of Viscount Carlo di Sirval. Linda loses her mind and goes mad.

## Act III

### **Il ritorno – The return**

*A month later, springtime in Chamounix*



The villagers are happily welcoming their friends and loved ones back from Paris. Families are reunited and the crowd is hugging and cheering. Preparations for a big party are started. Along with the villagers comes Carlo, who tells the prefect that his mother has finally given in to his wishes and will allow Carlo to marry Linda – and that's precisely why he's there, to find her. The prefect, however, tells Carlo that Linda has disappeared after a treacherous lover betrayed her in Paris. With a broken heart, Carlo admits that he was that very lover.

Enter the marquis, who tells of Linda's unlucky fate and announces a wedding. The bride is said to be absolutely beautiful!

Pierotto and Linda have travelled a long and rough road home from Paris, the only thing keeping Linda moving being a tune from her childhood. Linda recognises nobody in the village – she is fraught and confused. Pierotto sings for her and Linda hears the voice of her mother, Maddalena, recognising her at last. When Carlo sings to her of his endless love and Linda hears the very same words that he spoke to her when they first met, it is as if life returns to her. The entire village is overjoyed, thanking heaven for happy endings, and together they begin preparations for a grand wedding.



## Domenico Gaetano Maria Donizetti (1797–1848)

... oli Bergamos sündinud itaalia helilooja, kelle elus käisid raskused ja edu, õnn ja õnnetus käsikäes ning see peegeldus ka tema loomingus, mis oli täis kontraste, kõrget ja madalat. Tema looming esindab üleminekuperioodi Gaetano Rossini ja Giuseppe Verdi vahel ning tema muusikat peetakse 1830. aastate itaalia romantismi heaks näiteks. Donizetti meloodiaid iseloomustavad graatsia ja ootamatused, samuti sundimatu rütm ja romantiline elujõulisus.

Donizetti sündis vaestesse oludesse, ent tema elu sai uue võimaluse, kui Bergamosse saabus Johann Simon Mayr (itaaliapäraselt Giovanni Simone Mayr), Baierimaalt pärit helilooja, kes oli õppinud nii teoloogiat kui muusikat ning kirjutanud edukaid oopereid. 1802. aastal asus Mayr *maestro di capellana* tööle Bergamo tollaegsesse tähtsaimasse kirikusse, Santa Maria Maggiore. Aastaks 1806 suutis Mayr veenda kohalikku heategevusorganisatsiooni, et avada tasuta muusikakool vaestele. 12-aastane Donizetti võeti kooli vastu ning ta lõpetas selle aastal 1814. Tema vanemad ei olnud kunsti ega muusikaga seotud, ent üks vendadest oli Ottomani impeeriumi sõja-väeorkestri juht ja teine mängis Bergamo linnaansambli trumme.

Mayr oli noore Donizetti elus ja arengus oluline inimene – ta oli põhjalik, täpne ja laia silmaringiga õpetaja, tänu Mayri koolitusele ja stipendiumitele sai Donizetti hea muusikalise hariduse ning võimaluse õppida edasi Bologna Liceo Filarmonico muusikakoolis. Donizetti nimetas Mayri ka oma teiseks isaks.

1817–1821, kui Donizetti oli tagasi koju pöördunud, komponeeris ta peamiselt vaimulikku, kammer- ja keelpilli-muusikat, salongi- ja vokaalteoseid, ent tema esimene edu tuli aastal 1818 heroilise ooperiga „Enrico di Borgogna“ Veneetsias teatris Teatro San Luca (praegune Teatro Goldoni). 20-aastaselt sai ta oma esimese ooperitellimuse, sellel ajal tegutses helilooja nii Napolis kui Palermos, hiljem taas Veneetsias ja Roomas. Tol perioodil komponeeris ta aastas kaks kuni viis ooperit, nii ühevaatuselisi farsse kui täispikki töid, ning lavastas neid enamasti Napolis. Selline oli Itaalia ooperipraktika, pidevalt nõuti uusi oopereid ja nii ei jäänud heliloojal muud üle, kui neid kirjutada.

30. eluaastad olid juba tormilised. Karjäär puhkes õide, kuid eraelu varises kokku. Surid Donizetti vanemad, kolmas laps ei jäänud peale sündimist ellu ning viimane piisk tema kannatuste karikasse oli naise Virginia Vasseli surm. Siin sündinud leina ja melanhoolia seeme hakkas juuri ajama ning sai saatuslikuks helilooja hilisemates aastates. Samal ajal toimus La Scala ooperimajas tema ooperi „Anna Bolena“ esietendus, mis tõi talle kuulsuse üle Euroopa ja Ameerikaski. „Anna Bolena“ oli tema esimene ooper, mida mängiti väljaspool Itaaliat, Pariisis ja Londonis. See suur edu tegi Donizettist Euroopa ooperimaastikul number üks helilooja. Aastatel 1835–1842 oli ta Itaalia ooperielu juhtfiguur, kuna 18. sajandi lõpus ja 19. sajandi alguses ei olnud Itaalia ooperis suuri nimesid – Rossini ei kirjutanud enam, Bellini oli surnud ja Verdi lõi alles oma esimesi oopereid.

„Anna Bolena“ (1830) oli Donizetti 31. ooper. Varasemast loomingust pälvisid tähelepanu just tema koomilised ooperid „L'ajo nell'imbarazzo“ ja „Olivo e Pasquale“. Edaspidi kirjutas ta juba meistriteoseid – 47. ooperit, romantilist „Lucia di Lammermoori“ aastal 1835 loetakse tema tippteoseks ja itaalia romantismi vundamendiks.

1830. aastate lõpus sai Donizetti kutse Pariisi ning sinna jäi ta pikemalt peatuma. Pariis oli ooperipealinn, seal töötamine ja tellimused kuulsatelt ooperimajadelt nagu Opéra, Opéra Comique ja Théâtre-Italien olid suur au ning näitasid, kui kõrgelt heliloojat ja tema loomingut nii teatriinimeste kui publiku seas hinnati. Järgmised tellimused tulid aga Viinist ning aastal 1842 kirjutas ta ooperi „Linda di Chamounix“ Viini Kärntnertorttheaterile. Peale üli-menekaid etendusi pakuti talle kohta Viini keiserliku õukonna kapellmeistrina. Donizetti võttis pakkumise vastu ning jäi edaspidi oma elu Pariisi ja Viini vahel jagama.

Donizetti oli kirjanduslikult andekas, haritud ja ajastule kohaselt romantiline. Ta oli tehniliselt osav ja loominguiline, arvestas publiku maitsega, lauljate vokaalsete võimetega ning oli vajadusel valmis ümber kirjutama kõrval-rolle pearollideks või vastupidi. Tema ooperite lavastusi kujundasid konkreetsed mängupaigad ja esitajad. Näiteks „Linda di Chamounix“ Linda aaria kirjutas helilooja alles pärast esietendust Viinis just Pariisi publiku jaoks. Teisalt aga nõudis selline mängupaikade spetsiifilisus ooperinumbrite lõpetatust, tegevus ei tohtinud edasi areneda järgmisesse stseeni, kuna siis oleks pidanud kogu libreto ümber kirjutama. Seda soodustas ka itaalia ooperi üldine tava 1830. aastatel: stseenid olid lühikesed ja lõpetatud.

Vähesed Donizetti ooperid ebaõnnestusid, kuid siiski tekkis probleeme tsensuuriga. Aastal 1838 keelati tema „Poliuto“, kuna kujutas laval märtrisurma ja sellist püha teemat peeti teatri jaoks sobimatuks. Lisaks keelas Victor Hugo tema „Lucrezia Borgia“ taaslavastamise Pariisis, kuna ooper põhines Hugo tekstil ja rikkus tollaegseid Prantsusmaa autoriõigusi. Veel oli probleeme „Maria Stuarda“ lõputseeniga, millele tsensuur heitis ette liiga traagilist lõppu.

Helilooja reisis palju ja suhtles agaralt daamidega, mistõttu ei loonud ta peale oma naise surma kunagi uuesti peret ega jäänud ka paikseks. Liiderlik elustiil aga maksis nüüd kuulsale heliloojale kätte ning Donizetti haigestus süüfilisse. Haigus oli laastav. Donizetti viimaseks lõpetatud ooperiks jäi „Dom Sébastien“ Pariisi Opéras aastal 1843, mis valmis peavalude ja vaimse võimekuse kadumisega võideldes. Ta oli kurnatud. Kriitikud „Dom Sébastieni“ ei kiitnud, publiku seas oli ooper edukas, kuigi sel olid oma puudused nagu sünge ja kohati tobedavõitu süžee. Donizetti oli pettunud.

Veetnud 17 kuud vaimuhaiglas, jäi ta 46-aastaselt töö- ja liikumisvõimetuks ning pöördus tagasi kodulinna Bergamosse, kus lähedased tema eest hoolitsesid. Mõned aastad hiljem Donizetti suri. Bergamosse rajati tema-nimeline muusikainstituut Institutio Musicale G. Donizetti ning samasse ka muuseum Museo Donizettiano. Tema kunagine kodu on riiklik monument ning külastajatele avatud, alates 1980. aastast korraldatakse Bergamos Donizetti festivali, kus esitatakse tema vähetuntud oopereid. Bergamos asub ka Donizetti teater, mis ehitati aastal 1791 ja kandis esialgu Teatro Riccardi nime. Hoone aga hävis tules, seejärel taastati ning aastal 1897, Donizetti 100. sünniaastapäevaks, nimetati teater ümber Teatro Donizettiks.

Helilooja võitis oma loomingulise teekonna jooksul pigem publiku kui kriitikute südameid, kuid sellest hoolimata oli tema edu suur. Donizetti ooperid püsisid populaarsetena kuni 19. sajandi lõpuni, kuid 20. sajandi esimestel kümnenditel jäid need selgelt Verdi ja Wagneri meistriteoste varju. Sajandi keskpaigas hakati taas huvi tundma tema edukamate teoste „Lucia di Lammermoor“, „Armujook“ („L'elisir d'amore“) ja „Don Pasquale“ vastu. 1960. aastal kanti Teatro Donizettis esmakordselt ette „Il Pigmalione“, Donizetti esimene ooper, mille ta kirjutas oma õpinguaastatel Bolognas.

Donizetti kirjutas elu jooksul kokku üle 70 ooperi, neist 69 valmisid tervikuna. Enamus neist on praeguseks unustatud. Eestis on alates 1916. aastast esitatud viit Donizetti ooperit: „Armujook“, „Favoriit“ („La favorite“), „Don Pasquale“, „Lucia di Lammermoor“, „Rügemendi tütar“ („La fille du régiment“). Esimest nelja on mängitud ka Vanemuise teatris. „Linda di Chamounix“ etendub Eestis esmakordselt.



**DOMENICO GAETANO MARIA DONIZETTI (1797–1848)** was an Italian composer who was born in Bergamo. His life was wrought with both difficulty and success, happiness and dismay, and he carried this duality over into his work, which was full of contrasts, highs and lows. His work is a bridge between the opera practices of Gaetano Rossini and Giuseppe Verdi, and his music is cited as a great example of 1830s Italian Romanticism. Donizetti's melodies are graceful and unpredictable, interweaving unconstrained rhythm and romantic vitality.

Donizetti wasn't born into wealth, but his life of poverty would change when Bergamo was visited by Johann Simon Mayr (rendered in Italian as Giovanni Simone Mayr), a composer from Bavaria who had studied both theology and music and written successful operas. In 1802, Mayr took up the post of *maestro di capella* at what was then the most important church in Bergamo, Santa Maria Maggiore. By 1806, he had managed to convince a charity organisation to open a free music school for the lower classes. Donizetti was accepted into the school at 12 years of age and graduated in 1814. There were no musical traditions in the Donizetti family, despite one of his brothers leading a military orchestra in the Ottoman Empire and the other playing drums for the Bergamo city band.

Mayr was an important figure in Donizetti's life: he was a thorough, precise and well-educated teacher, thanks to whom Donizetti was able to secure stipends, a good musical education and the chance to travel to Bologna in order to continue his studies at the Liceo Filarmonico music school. Donizetti called Mayr his second father.

From 1817–1821, when Donizetti had returned home, he wrote mostly religious music, chamber pieces, music for stringed instruments and salon and vocal pieces. His first success came in the form of the heroic opera *Enrico di Borgogna* (1818), which played in the Teatro San Luca in Venice (the Teatro Goldoni today). At the age of 20 he received his first commission for an opera. At that time, he was mainly active in Naples and Palermo, later moving back to Venice and Rome. In his 20s he would compose between two and five operas a year, both short farces and full-length works, most of them being staged in Naples. This was the Italian opera practice of the time – new operas were constantly in demand and composers had no choice but to keep writing them.

Donizetti's 30s were a far more turbulent decade. While his career flourished, his private life collapsed into ruin. He lost both his parents, his third child did not survive childbirth, and as a final blow, his wife, Virginia Vassel, also passed away. The seed of melancholy, which would later prove fatal, began to take root. At the same time, his opera *Anna Bolena* was staged for the first time at the La Scala opera house, bringing him fame all over Europe and even in America. *Anna Bolena* was Donizetti's first opera to be performed outside of Italy, in Paris and London. This success made him the number-one opera composer in Europe. From 1835–1842, Donizetti was the leading figure in Italian opera due to a void of famous composers – Rossini had given up writing, Bellini was dead and Verdi had only just begun writing his first operas.

*Anna Bolena* (1830) was Donizetti's 31st opera. Among his early works, it was his comedies that garnered the most praise and attention, including pieces such as *L'ajo nell'imbarazzo* and *Olivo e Pasquale*. From then on, he proceeded to write only masterpieces. His 47th opera, the romantic *Lucia di Lammermoor* (1835), is considered to be his magnum opus and a cornerstone of Italian Romanticism.

In the second half of the 1830s, Donizetti received an invitation to Paris, where he settled for some time. Paris was the capital of opera. Working there and being commissioned by such opera houses as Opéra, Opéra Comique and Théâtre-Italien was an honour that showed how valued he was as a composer and how appreciated his work was by theatres and audiences. His next commissions came from Vienna, and in 1842 Donizetti wrote *Linda di Chamounix* for the Viennan Kärntnertorttheater. After a number of extremely successful shows, he was offered a place in the Viennese court as capellmeister. Donizetti accepted and proceeded to divide his life between Paris and Vienna.

He was a talented writer, well-educated and a true Romantic, befitting the era. He was technically competent and creative, always taking into account the audience's tastes and the vocal abilities of his singers, ready to re-write side characters as main characters and vice-versa. He believed that operas should be remoulded to fit the circumstances of the day, and thus wrote his pieces with the composition of the premiere in mind, leading to his operas always being in flux, depending on where they were to be played. For example, Linda's aria in *Linda di Chamounix* was written after its premiere in Vienna, for the Parisian audience. On the other hand, this kind of specificity of location demanded that the opera numbers be finished. They could not carry on into the next scene,

as the libretto would have had to be rewritten. This situation was eased by the Italian opera traditions of the 1830s, in which scenes had to be short and complete.

Very few of Donizetti's operas failed, but quite a few were caught up in the web of censorship. In 1838, *Poliuto* was banned for depicting a martyred death on stage, something which was considered too holy to be shown in theatres. Victor Hugo banned Donizetti's *Lucrezia Borgia* in Paris, as the piece was based on Hugo's text and went against French copyright law. The final scene of *Maria Stuarda* also invited criticism, which cited the opera's overly tragic end as the reason for banning it.

Donizetti was constantly on the road, where he endeavoured to meet with as many ladies as possible, due to which he never settled down or made a new family after the death of his wife. His less than chaste lifestyle caught up with Donizetti when he contracted syphilis. The disease devastated him. His last opera to be completed was *Dom Sébastien* for the Paris Opéra in 1843. It was written while Donizetti battled headaches and the loss of his mental faculties. He was exhausted. The critics weren't excited by *Dom Sébastien*, though it was popular among audiences, despite its depressing and at times rather silly plot. Donizetti was disappointed.

After spending 17 months in a mental hospital, Donizetti was declared unable to move or work at the age of 46, after which he returned to his home town of Bergamo, where his family took care of him. He died a few years later. Both a musical institute, the Institutio Musicale G. Donizetti, and a museum, the Museo Donizettiano, were built in Bergamo in his honour. His home is now a national monument which is open to visitors. Bergamo has been holding Donizetti festivals since 1980, showcasing his lesser-known operas. Bergamo is also home to the Donizetti theatre, which was built in 1791, when it was known as Teatro Riccardi, before being renamed. The building was destroyed in a fire and reconstructed in 1897, to mark Donizetti's 100th birthday, which was when it was renamed the Teatro Donizetti.

The composer was always better liked by his audiences than by his critics, and yet his success cannot be disputed. Donizetti's operas remained popular until the end of the 19th century, being overshadowed by Verdi and Wagner at the beginning of the 20th century. In the mid-20th century, interest arose once again in his more popular operas, such as *Lucia di Lammermoor*, *L'elisir d'amore* and *Don Pasquale*. In 1960, his first ever opera, *Il Pigmaliione*, which he wrote when studying in Bologna, was performed at Teatro Donizetti for the first time.

Donizetti wrote over 70 operas during his lifetime, 69 of which he completed. Most of them have since been forgotten. Estonian audiences have been presented with five of Donizetti's operas since 1916: *L'elisir d'amore*, *La favorite*, *Don Pasquale*, *Lucia di Lammermoor* and *La fille du régiment*. The first four have also been performed at Vanemuine Theatre. *Linda di Chamounix* is now set to be performed for the first time for Estonian audiences.





## Joan Miró [1893–1983]

Lavastuse videokujunduses kasutatakse Kataloonia päritolu kunstniku **Joan Miró** loomingut, kelle stiil on segu abstraktsest kunstist, sürrealismist ja fantaasiast. Miró inspiratsiooniks oli konflikt tema sisemise leebe ja poeetilise kunstniku ning välismaailma karmuse vahel. Ta võttis oma teoste aluseks reaalsuse, millele projitseeris enda tajud ja tausta ning loomisprotsessi käigus valmiski tema isikupärane ja talle omane maailm.

20. sajandi esimesel kümnendil maalís Miró peamiselt ekspressionistlikke maastikke, portreesid ja akte, keskendudes erilisel värvide ja maali erinevate osade suhtele. Hakkas välja kujunema tema geomeetiline stiil, mis oli inspireeritud Paul Cézanne'ist ja kubismist. Teda huvitas metafoorsus ja loodusnähtuste representatsioon maalikunstis läbi võimendatud poeetiliseuse. Nii jõudis ta ideeni kujutada loodust nagu teeks seda lapse kehas täiskasvanu.

1920. aastatel, inspireerituna dadaistidest, sürrealistidest ja Paul Kleest, eksperimenteeris ta realismi ja abstraktse kunstiga. Tema looming oli unenäoline, fantaasiarikas ja värvikirev, tegeles inimese alateadvuse teemadega ja seetõttu meeldis ta väga ka sürrealistidele. Ta kasutas sürrealistide automatismi joonistusmeetodit – lasi käel vabalt liikuda, jättes valmivad illusionistlikud jooned juhuse hoolde. Sedasi oli võimalik vabaneda



loomingu ratsionaalsest kontrollimisest ning seeläbi avada alateadvus. Tehnika pidi paljastama inimese sisemuse, mis vastasel juhul jäänuks allasurutuks.

Maailmasõdade ajal ja pärast muutus Miró kunst poliitiliseks ning tema loomingus peegeldus ajastut valitsev hirm ja õudus. Teosed kujutasid koletisi ja õudusunenägusid. 1940. aastate alguses lõi Miró 23 guaššmaali pealkirjaga „Tähtkujud“ (*Constellations*), mille temaatika tõukus II maailmasõja sündmustest, taevastest sfääridest, tungist põgeneda ja end sellest kohutavast maailmast välja lülitada. Selle saaga maalid on kosmilised, öö ja tähed muutunud elusaks. Ta kujutas ka naisi, linde, kuud, silmi ja jalgu ehk sümboleid, mis märgivad suhet unenägude ja reaalsuse, maa ja taeva tasakaalu vahel. Need sümboolid iseloomustavad ka tema hilisemat karjääri.

Euroopa olukorra rahunedes maalís ta mitmeid teoseid, millest õhkus võrreldes eelneva loominguga vastandlikult positiivsust. Ta arendas oma töodes mängulisust ja lihtsust ning katsetas objekti ja subjekti suhtega. Mida aeg edasi, seda eksperimentaalsemaks Miró muutus. Ta mässas kollaažitehnikaga, hellitas ideid gaasiskulptuuridest ja neljadimensioonilistest maalidest. Tema hilisem loomeperiood triivis eemale noorusaastate ja sõjaaja agressiivsusest ja pessimismist ning meenutas pigem transiladset religioosset kogemust.



The opera's video design utilises the works of **JOAN MIRÓ (1893–1983)**, a Catalanian artist whose style is a mix of abstract, surreal and fantasy. Miró's inspiration was the contrast between his own gentle and artistic soul and the ruthlessness of the world around him. His works are based on reality, onto which he projects his senses and experiences, creating worlds that are thoroughly his own.

In the first decade of the 20th century, Miró mostly painted expressionistic landscapes, portraits and nudes, focusing on the relations between different colours and parts of the painting. He started to develop his own geometric style, with inspiration from Paul Cézanne and cubism. He was interested in metaphors and the representation of natural phenomenon in paintings through exaggerated poeticism. Through this, he arrived at the idea of representing nature as an adult who was stuck in a child's body.

In the 1920s he experimented with realism and abstract art, inspired by dadaism, surrealism and Paul Klee. His art is dream-like, full of fantasy and colour, tackling the subconscious. His style was much liked by surrealists. He used the automatism method of the surrealists, letting his hand move freely, leaving his line art to chance. In this way, he was able to free himself from the shackles of rationality and let his subconscious do all the work. This technique was meant to reveal the inner workings of a person that would otherwise remain repressed.

During the world wars, Miró's art became political, mirroring the fears and horrors of the age. He painted monsters and nightmares. In the early 1940s, Miró created 23 gouache paintings that he collectively titled *Constellations*. These were paintings about the Second World War, the spheres of heaven and the urge to flee, to disembark from this dreadful world. These are cosmic paintings in which the night and its stars come to life. He also depicted women, birds, the moon, eyes and feet – symbols marking the territory between waking hours and dreams, the balance of earth and heaven. These symbols also characterise his later career.

With the situation in Europe returning to normal, he started producing paintings that exuded positivity in sharp contrast to his previous work. He painted with playfulness and ease, experimenting with the relations between object and subject. The further we go into his life, the more experimental Miró's work becomes. He tackled collages, played with the ideas of gas sculptures and four-dimensional paintings. His later creative period drifted away from the aggression and pessimism shown in his younger years and during times of war, instead lending itself to a trance-like religious experience.



MÄRT JAKOBSON, PIRJO JONAS



TAAVI TAMPUU, KARMEN PUIS



PIRJO JONAS



HELEN LEPALAN, PIRJO JONAS



PIRJO JONAS, SIMO BREEDE



RAIMONDS BRAMANIS, PIRJO JONAS



HELEN LEPALAN, MÄRT JAKOBSON



ELENA BRAŽNIK, MATI TURI



KARMEN PUIS, TAAVI TAMPUU



ELENA BRAŽNIK





SIMO BREEDE, RASMUS KULL



MATI TURI



ALO KURVITS, ARTUR NAGEL



ELENA BRAŽNIK, DARA SAVINOVA





**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, ArsNova 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 Eesti Vabariigi noore kultuuritegelase preemia.

**Risto Joost** has been the Music Director and Chief Conductor at Vanemuine since autumn 2020. In 2009 he worked full time as a Conductor at the Estonian National Opera. He has led many internationally acclaimed orchestras, among them 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), conducted the Estonian National Symphony Orchestra and many others. In addition, Joost has been the Conductor for a number of highly acclaimed choirs: the Nederlands Kamerkoor (chief conductor 2011–2015), MDR Rundfunkchor (artistic director 2015–2019), the Swedish Radio Choir, Ars-Nova Copenhagen and others. Music Editors at Estonian Public Broadcasting named Joost 'Musician of the Year' in 2018 for championing and passing on values in Estonian music. In 2006 and 2016, Joost received the annual award of a musical endowment from the Estonian Music Council and in 2011 he was presented with the Young Cultural Figure of the Republic of Estonia Prize.



**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 (ERSO), 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 a Conductor in Vanemuine since 2014 and is also the Lead Conductor and Music Director for the Tallinn University Symphony Orchestra. He has conducted many symphonic orchestras, such as the Estonian National Symphonic Orchestra (ERSO), the Estonian National Youth Symphony Orchestra and the EAMT Symphony Orchestra. He has also worked with many different choirs, including the Estonian National Male Choir, the Revalia Male Choir and the Nargen Festival Choir. Since 2015 he has been conducting the annual series of musical concerts at Vanemuine known as *Memory*. In 2015, Sildos worked under Neeme Järvi in ERSO on the *Legendary – Estonian Composers Union 90* concerts. In 2017, Sildos debuted as a Conductor at the XII Song and Dance Festival, *Mina jään*.



**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 assistendi ja dirigendina. Kull on juhatanud erinevaid orkestreid nagu Eesti Riiklik Sümfooniaorkester, Tallinna Kammerorkester, Vanemuise Sümfooniaorkester 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 Märt-Matis Lill, Jan Kaus, Taago Tubin ja Taavi Kull.

**Taavi Kull** has been a Conductor in Vanemuine since 2014. He graduated from the Estonian Academy of Music and Theatre under Professor Paul Mägi and from the Stockholm Royal Music Academy under Professor Daniel Harding. He has led musical productions for children, the musical *Sister Act* and the ballet *Romeo and Juliet* and has worked as an Assistant and Conductor on the production of a number of operas. Kull has led different orchestras, such as the Estonian National Symphonic Orchestra, the Tallinn Chamber Orchestra and the Vanemuine Symphony Orchestra. He also works as the Lead Conductor and Creative Director for the University of Tartu Symphonic Orchestra. The Estonian Theatre Union Music Prize of 2018 was awarded to Märt-Matis Lill, Jan Kaus, Taago Tubin and Taavi Kull for masterfully connecting different forms of theatre in the opera *Into the Fire*.



**Robert Annus** õppis Tallinna Muusikakeskkoolis ja lõpetas aastal 2008 Eesti Muusika- ja Teatriakadeemia lavakunstkooli 23. lennu lavastaja õppe-suunal. Aastatel 2008–2013 töötas ta Vanemuise teatris näitleja ja lavastajana. 2013–2019 töötas Annus Eesti Draamateatris näitlejana ja alates 2019 taas Vanemuises näitlejana. 2013. aastal tunnustati Annust parima meesosa auhinnaga IX Balti teatrifestivalil Kaunases (Dj Zlava, Uku Uusberg „Karjäär“). Lavastused: „Talv“ (VAT Teater 2007); „Kunst“ (Ugala 2008); „Lood Viini metsadest“ (Vanemuine 2009); „Linn“ (Vanemuine 2009); „Viimnepäev“ (Vanemuine 2011); „Raudmees“ (Tartu Uus Teater 2011); „Tunnike rahu“ (Eesti Draamateater 2018); „Kremlis ööbikud“ (Tartu Uus Teater 2018); „Madama Butterfly“ (Vanemuine 2019).

**Robert Annus** studied at the Tallinn Music High School and graduated from the Drama School of the Estonian Academy of Music and Theatre as a Director in 2008. From 2008–2013 he worked at Vanemuine as an Actor and Director. He also worked as an Actor at the Estonian Drama Theatre from 2013–2019 and again at Vanemuine from 2019. In 2013 Annus was awarded the title of 'Best Male Performer' at the 9th Baltic theatre festival in Kaunas (in Dj Zlava and Uku Uusberg's *Karjäär*). Productions: *Winter* (VAT Theatre 2007); *Art* (Ugala 2008); *Tales from the Vienna Woods* (Vanemuine 2009); *City* (Vanemuine 2009); *Doomsday* (Vanemuine 2011); *Iron Man* (Tartu New Theatre 2011); *An Hour of Peace* (Estonian Drama Theatre 2018); *Nightingales of the Kremlin* (Tartu New Theatre 2018); *Madame Butterfly* (Vanemuine 2019).



**Gerly Tinn** lõpetas 2001. aastal Eesti Kunstiakadeemia moekunsti osakonna ning omandas 2010. aastal magistrikraadi Londoni Kõrgemas Kunstikoolis kostüümikunsti erialal. Ta töötab vabakutselise kostüümikunstniku, stilisti ja moekunstnikuna. Teinud koostööd erinevate fotograafidega: Toomas Volkmann, Madis Palm, Herkki-Erich Merila jt. Tinn on teinud stilistitööd ka erinevate teleaadete tarbeks ning loonud kostüüme mitmetele lavastustele: „Kratt“ (RO Estonia 2015); „Fanny ja Alexander“ (Vanemuine 2014); „W“ (Vanemuine 2019); „Mamma Mia!“ (Vanemuine 2016); „Neid oli kolm öde“ (Vanemuine 2020).

**Gerly Tinn** graduated the fashion art department at the Estonian Academy of Arts in 2001 and earned her master's degree in 2010 at the London College of Fashion in the field of costume art. Tinn is a freelance Costume Artist, Stylist and Fashion Artist. She has collaborated with photographers Toomas Volkmann, Madis Palm, Herkki-Erich Merila and others. She has worked as a Stylist for various TV shows and designed costumes for many theatre productions: *Kratt* (NO Estonia 2015); *Fanny and Alexander* (Vanemuine 2014); *W* (Vanemuine 2019); *Mamma Mia!* (Vanemuine 2016); *There were three sisters* (Vanemuine 2020).



**Margus Vaigur** on Endla teatri valguskunstnik. Ta lõpetas 1985 J. Köleri nimelise Viljandi 4. Keskkooli ja 2003 Viljandi Kultuurikolledži. Töötanud 1994–2002 Ugala valgusmeistrina, aastast 2002 Endlas valguskunstnikuna ja valgusala juhina. Olnud aastast 2008 Tartu Ülikooli Viljandi Kultuuriakadeemia teatrikunsti visuaaltehnoloogia ja valguskujunduse õppejõud. Vaigur sai aastal 2006 Endla kolleegipreemia ja aastal 2008 Eesti teatriauhindade kunstnikuauhinna koos Silver Vahtre ja Krista Tooliga lavastuse „Kangelane“ kujunduse eest.

**Margus Vaigur** is a Lighting Designer in Endla Theatre. He graduated from J. Köler Viljandi High School no. 4 in 1985 and from Viljandi Culture Academy in 2003. He worked at Ugala Theatre as a Lighting Designer from 1994–2002 and has been working at Endla Theatre as a Lighting Designer and Lighting Director since 2002. He has been a lecturer at the University of Tartu Viljandi Culture Academy in the fields of theatre visual technology and lighting design since 2008. Vaigur received the Endla Colleagues Prize in 2006 and the Estonian Theatre Awards Artist Award with Silver Vahtre and Krista Tool for the design of *Kangelane* in 2008.



**Alyona Movko** on Eesti audiovisuaalkunstnik, kelle tegevusvaldkondadeks on audiovisuaalne kunst, uus meedia, *live* visuaalid kontsertidel ja festivalidel ning ka arhitektuurne ja botaaniline videomapping. Videokunstnikuna teeb ta koostööd nii alternatiivsete kui klassikalise stiiliga lavastajate, dirigentide ja teatritega. Mitmekülgse muusikalise haridusega Movko katsetab visuaalide ja heliga, otsides kirglikult uusi vorme ja struktuure. Lapsena mõtestas ta kõik helid ümber värvideks ja kujunditeks, mis kujundas tema arusaama ümbritsevast maailmast. Seetõttu on tema loominguprotsessi aluseks ja inspiratsiooniallikaks siiani sünesteesia.

**Alyona Movko** is an Estonian Audiovisual Artist, working in the fields of new media, live visuals, concerts and festivals, also architectural and botanical video-mapping. As a video artist she collaborates with alternative and classical directors, conductors and theatres. With a wide-ranging background in music, Movko experiments with visuals and sound, passionately searching for new forms and structures. As a child, she used to translate all sounds into colours and shapes. This shaped her understanding of the surrounding world. This is why synesthesia is the main base of her creative process and an inexhaustible field of inspiration.



**Janek Savolainen** lõpetas Tallinna Pedagoogikaülikooli koreograafina ning on alates aastast 2000 Vanemuise teatri balletiartist ja koreograaf-lavastaja. Lisaks tantsulavastustele on Savolainen osalenud operi-, opereti-, muusikali- ja sõnalavastustes, teinud liikumisi draamalavastustele ning loonud videokujundusi. Aastal 2000 sai Savolainen Mait Agu nimelise tantsustipendiumi ning aastal 2020 koos Katrin Pärnaga Salme Reegi nimelise lastelavastuste auhinna lavastuse „Klaabu“ eest. Lavastused Vanemuises: „Bamby“ (2001); „This is a small step for a man...“ (2003); „Nixon“ (2006); „Vanamees ja meri“ (2010); „Kunskmoorimäng“ (2012); „Meister ja Margarita“ (2015); „Naksitrallid“ (2017); „Klaabu“ (2019); „Teravmeelne hidalgo Don Quijote La Manchast“ (2019).

**Janek Savolainen** graduated as a Choreographer from Tallinn University of Educational Science and has worked as a Ballet Dancer, Choreographer and Stage Director at Vanemuine since 2000. In addition to dance performances, Savolainen has taken part in producing operas, operettas and musicals, choreographed movement for drama performances and created video designs. In 2000, Savolainen received the Mait Agu Dance Stipend and in 2020 the Salme Reek Children's Production Award alongside Katrin Pärn for the children's piece *Klaabu*. Productions at the Vanemuine: *Bambi* (2001); *This is a small step for a man...* (2003); *Nixon* (2006); *The Old Man and the Sea* (2010); *Kunskmoorimäng* (2012); *The Master and Margarita* (2015); *Three Jolly Fellows* (2017); *Klaabu* (2019); *The Ingenious Gentleman Don Quixote of La Mancha* (2019).



**Pirjo Jonas** omandas 2009. aastal magistrikraadi Eesti Muusika- ja Teatriakadeemias ooperilaulu erialal. Lisaks on ta omandanud kõrghariduse Tartu Ülikoolis inglise keele ja kirjanduse erialal. 2011. aastal sai ta Eesti Teatriliidu Kristallkingakese auhinna laureaadiks ning oli VII Klaudia Taevi nimelise noorte ooperilauljate konkursi finalist ja eriauhinna laureaati. Ta on andnud kontserte nii Eestis kui välismaal ning soleerinud paljude suurvormide ettekannetel. Jonas on üles astunud nii RO Estonia kui Vanemuise teatri lavadel ning alates 2010/2011 hooajast on ta Vanemuise teatri koosseisuline solist. Rolle: Madame Herz Mozarti „Teatridirektoris“; Titania Purcellis „Haldjakuningannas“; Susanna Mozarti „Figaro pulmas“; Frasquita Bizet’ „Carmenis“; Madeleine Abrahami „Savoy ballis“; Pepi Straussi „Viini veres“; Carlotta Giudicelli Webberi „Ooperifantoomis“ jt.

**Pirjo Jonas** obtained her master’s degree in opera singing at the Estonian Academy of Music and Theatre in 2009. She has obtained higher education from University of Tartu in English language and literature. In 2011, Pirjo Jonas received an award from the Estonian Theatre Union as a promising young singer and the same year she was a finalist of the 7th Klaudia Taev Competition for Young Opera Singers where she received a special prize. She has sung in concerts in Estonia and abroad and been a Soloist in many symphonic music performances. Jonas has performed in the Estonian National Opera and Vanemuine theatre, she has been a Soloist in Vanemuine since the 2010/2011 season. Roles: Madame Herz in Mozart’s *The Impresario*; Titania in Purcell’s *Fairy Queen*; Susanna in Mozart’s *Le Nozze di Figaro*; Frasquita in Bizet’s *Carmen*; Madeleine in Abraham’s *Ball at the Savoy*; Pepi in Strauss’ *Wiener Blut*; Carlotta Giudicelli in Webber’s *Phantom of the Opera* et al.



**Elena Bražnik** lõpetas kiitusega Ukraina Riikliku Kultuuri- ja Kunstiülikooli aastal 2007 ja Tšaikovski Riikliku Muusikaakadeemia aastal 2012 Kiievis. Öpingute ajal debüteeris ta Rimski-Korsakovi ooperis „Tsaari mõrsja“ Marfa rollis. Aastal 2013 osales ta Vilma Vernocchi meistriklassis Itaalias. Ta oli ka Eestis Klaudia Taevi nimelise rahvusvahelise laulukonkursi finalist aastal 2015. 2016 tegi Bražnik debüüdi Rahvusooperis Estonia, lauldes Gildat Verdi „Rigolettos“. 2019 oli Bražnik taas Marfa rollis Rimski-Korsakovi ooperis „Tsaari mõrsja“, seekord Juriy Aleksandrovi lavastuses. Tema rollide hulka kuuluvad veel: Violetta Valery Verdi „La Traviatas“, Micaela Bizet’ „Carmenis“, Krahvinna Mozarti „Figaro pulmas“.

**Elena Brazhnyk** graduated with excellence from the Ukrainian National University of Culture and Arts in 2007 and in 2012 the National Tschaikovsky Music Academy in Kiev. During her studies, she debuted in the role of Marfa in the Rimsky-Korsakov’s opera *Tsar’s Bride*. In 2013 Brazhnyk participated in the master class of Vilma Vernocchi in Italy. She was a finalist in the 2015 Klaudia Taev International Singing Competition in Estonia. In 2016 Brazhnyk debuted in the Estonian National Opera and performed the leading role of Gilda in Verdi’s *Rigoletto*. In 2019 Brazhnyk was again in the role of Marfa in the Rimsky-Korsakov’s opera *Tsar’s Bride*, this time a production by Juriy Aleksandrov. Other roles: Violetta Valery in Verdi’s *La Traviata*, Micaela in Bizet’s *Carmen*, La Contessa in Mozart’s *Le Nozze di Figaro*.



**Maria Listra** on vokaalartist, kes oma loomingulises karjääris kombineerib muusikateatri ja -kultuuri erinevaid väljendusvorme: kammermuusikast muusikalini, vanamuusikast nüüdisooperini. Listra lõpetas aastal 2008 Londoni Chigwelli kooli ja 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. Aastast 2013 on Listra aktiivne külalissolist Vanemuise teatris. 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 „Tulleminekus“.

**Maria Listra** is a Vocal Artist, who combines different aspects of musical theatre and culture in her work, from chamber music to musicals, from baroque music to contemporary operas. Listra graduated from the London Chigwell School in 2008 and in 2011 from the Royal Holloway College at the University of London. She has performed in concerts all over Estonia, taken part in opera and musical productions, sang all types of chamber music repertoire and oratorios. Listra has been a frequent guest soloist in Vanemuine since 2013. She has taught master classes and individual lessons, given lectures and seminars on all kinds of cultural and musical topics. Roles: Christine Daaé in Webber’s *The Phantom of the Opera*, Miss Silberklang in Mozart’s *Der Schauspieldirektor*, Johanna Barker in Sondheim’s *Sweeney Todd*, Cosette in Schönberg’s *Les Misérables*, Franziska Cagliari in Strauss’ *Vienna Blood*, Woman in Lill’s *Into the Fire*.



**Raimonds Bramanis** on üks Läti Rahvusooperi esiliste. 2007. aastal lõpetas ta Läti Muusikaakadeemia ja aastal 2008 tegi debüüdi Papagenona Mozarti „Võluflöödis“ Läti Rahvusooperis. Bramanis on esinenud Eestis, Lätis, Leedus, Tšehhis, Saksamaal, Norras ja Hiinas Hong Kongis ning Macaus. 2015. aastal pärjati ta Latvijaz Gaze parima ooperisolisti auhinnaga ja 2019 aastal nomineeriti ta parimaks Läti lauljaks peaosa Tots eest Läti kaasaegses ooperis „Spēlēju, dancoju“. Eelmisel hooajal laulis Bramanis Duca rolli „Rigolettos“ Hong Kongi Ooperikompaniis. Tema mitmete rollide hulka kuuluvad Nemorino Donizetti „L’elisir d’amore’is“, Don Ottavio Mozarti „Don Giovanni“, Ismaele Verdi „Nabuccos“, Alfredo Verdi „La Traviatas“ ning Faust Gounod’ „Faustis“.

**Raimonds Bramanis** is one of the leading Soloists in the Latvian National Opera. In 2007 he graduated from the Latvian Academy of Music and made his debut at the LNOB in 2008 as Papageno in Mozart’s *Die Zauberflöte*. Bramanis has performed in Estonia, Latvia, Lithuania, the Czech Republic, Germany, Norway and China in Hong Kong and Macao. In 2015 he was awarded the *Latvijaz Gaze* Annual Award for Best Opera Soloist and in 2019 he was nominated as the Best Singer in Latvia for his main role as Tots in the contemporary Latvian opera *Spēlēju, dancoju*. Last season Bramanis sang Duca in *Rigoletto* with the Hong Kong Opera Company. His many roles include Nemorino in Donizetti’s *L’elisir d’amore*, Don Ottavio in Mozart’s *Don Giovanni*, Ismaele in Verdi’s *Nabucco*, Alfredo in Verdi’s *La Traviata* and Faust in Gounod’s *Faust*.



**Mati Turi** on lõpetanud Eesti Muusikaakadeemias koorijuhtimise eriala ja õppinud seal ka laulmist. Aastatel 1992–2005 laulis ta Eesti Filharmoonia Kammerkooris ja alates 2005. aastast on vabakutseline laulja. 2009. aastast on Turi Euroopa lavadel tuntust kogunud Wagneri-lauljana. Tema viimaste rollide hulka kuuluvad peaosad Wagneri „Tannhäuseris“ (Rahvusoper Estonia), Korngoldi „Surnud linnas“ (Soomes Rahvusoper), Busoni „Doktor Faustis“ (Schleswig-Holsteinische Landestheater) jt. Turi on laulnud tenoripartiisid paljude vokaalsümfooniliste suurvormide ettekannetel, esitatud autorite seas Mahler, Bach, Händel ja Rahmaninov. Aastal 2012 sai Turi Eesti Muusikanõukogu ja Eesti Kultuurkapitali preemia ning aastal 2018 Georg Otsa nimelise auhinna.

**Mati Turi** graduated from the Estonian Music Academy in the field of choir conducting, also learning singing throughout his studies. From 1992–2005 he sang in the Estonian Philharmonic Chamber Choir, and since 2005 he has worked as a freelance Singer. Since 2009, Turi has become known on European stages as a Singer of Wagner. His latest roles include leads in Wagner's *Tannhäuser* (Estonian National Opera), Korngold's *City of the Dead* (Finnish National Opera) and Buson's *Doctor Faust* (Schleswig-Holsteinische Landestheater). He has sung as tenor in several cycles by composers such as Mahler, Bach, Händel and Rachmaninoff. Turi received the Estonian Music Council and Cultural Endowment of Estonia Award in 2012 and the Georg Ots Award in 2018.



**Helen Lepalaan** on lõpetanud Eesti Muusikaakadeemia ja täiendanud end Hollandis, Saksamaal ja Inglismaal. Aastatel 2006–2008 oli ta ooperiteatri Opera Zuid solist Hollandis. Vabakutselise lauljana on ta esinenud mitmetel nimekatel lavadel Euroopas ja nii on tema esinemised leidnud tunnustust ka rahvusvahelises meedias. Oluliste projektide hulka kuuluvad esinemised Heidelbergi Ooperifestivalil, kontserdid ja etendused Amsterdam Concertgebow's, debüüdid Walesi Rahvusoperis ja Opera Northis ning Stockholmis Baltic Sea festivalidel. Lepalaan on korduvalt esinenud ka Saaremaa Ooperipäevadel, olnud külalissolist RO Estonias ning teinud tihti koostööd Tallinna Filharmooniaga. Aastast 2013 töötab ta EMTA laulusakonnas lektorina ning alates 2015. aastast Rahvusoperis Estonia välissuhete juhina.

**Helen Lepalaan** graduated from the Estonian Music Academy and has studied in the Netherlands, Germany and England. From 2006–2008 she worked as a Soloist for Opera Zuid in the Netherlands. As a freelance Singer, she has performed on some of the most famous stages in Europe, from which her performances have spread into international media. Her biggest projects include performances at the Heidelberg Opera Festival, concerts and performances at Amsterdam Concertgebow and her debuts at the Welsh National Opera and Opera North and her performances at the Stockholm Baltic Sea festivals. Lepalaan has also performed at the Saaremaa Opera Days, been a guest Soloist at the Estonian National Opera and worked with the Tallinn Philharmonic Society. Lepalaan has worked as a Lecturer in the song department of the Estonian Music and Theatre Academy since 2013 and as the Director of External Communications for the Estonian National Opera since 2015.



**Dara Savinova** on Rootsi Kuningliku Ooperi solist, kus hiljuti tegi oma debüüdi peaosas Rossini ooperis „Tuhkatriinu“. Savinova lõpetas Salzburgeri Mozarteumi Ülikooli ja Zürichi Ooperi rahvusvahelise ooperistuudio, samuti osales noorte artistide projektis Salzburgeri ooperifestivalil. Savinova on soleerinud erinevates teatrites Ühendkuningriigis, Hispaanias, Prantsusmaal, Šveitsis, Saksamaal, Austrias, Venemaal, Hollandis ja Itaalias. Ta on mitmete rahvusvaheliste konkursside laureaht ning Rootsi Kuninglike Solistide stipendiaat. Rolle hooajal 2020/2021: Cherubino Mozarti „Figaro pulmas“ (Moskva Novaja Opera), Carmen Bizet' „Carmenis“ (Vanemuine), Ino ja Juno Händeli „Semeles“ (Beaune barokkooperi festival).

**Dara Savinova** is a Soloist in the Royal Swedish Opera, where she recently made her main role debut in Rossini's *La Cenerentola*. Savinova graduated the Salzburg Mozarteum and the International Opera Studio of the Zurich Opera and participated in the Young Artists Project of the Salzburger Festspiele. She has had solos in many theatres in the UK, Spain, France, Switzerland, Germany, Austria, Russia, the Netherlands and Italy. She has won many international competitions and has received the scholarship of Swedish Royal Soloists. Highlights of the 2020/2021 season include the role of Cherubino in Mozart's *Le Nozze di Figaro* at the Novaya Opera in Moscow, the title role in Bizet's *Carmen* at Vanemuine, Ino and Juno in Händel's *Semele* at the Beaune Baroque Opera Festival.



**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 Rahvusoper Estonia solist. Rolle Estonias: Malatesta Donizetti „Don Pasquale'is“, Mercutio Gounod' „Romeos ja Julias“, Bernardo Bernsteini „West Side Storys“; Vanemuises: Sharpless Puccini „Madama Butterflys“, Krahv Zedlau Straussi „Viini veres“, Javert Schönbergi „Hüljatutes“, Juhan Lille „Tulleminekus“.

**Tamar Nugis** began his studies in singing at Heino Eller Tartu Music School and completed his Master's degree at the Estonian Academy of Music and Theatre in 2016. In spring of that year, he studied at the Finnish Sibelius Academy. Nugis won the Second National Vocalist's Contest dedicated to Vello Jürna in 2013 and was awarded Special Prize for Best Song. From 2016–2020 he worked as a freelance Soloist, singing in operas, operettas, musicals, cycles and solo concerts. Since the 2020/2021 season, Nugis has been working as a Soloist for the Estonian National Opera. Roles at the Estonian National Opera: Malatesta in Donizetti's *Don Pasquale*, Mercutio in Gounod's *Romeo and Juliet* and Bernardo in Bernstein's *West Side Story*; roles at Vanemuine: Sharpless in Puccini's *Madama Butterfly*, Krahv Zedlau in Strauss' *Wiener Blut*, Javert in Schönberg's *Les Misérables* and Juhan in Lill's *Into the Fire*.



**Taavi Tampuu** on lõpetanud 2001. aastal Karlsruhe Muusika- kõrgkooli laulu ja muusikaõpetuse erialal ning 2004. aastal Eesti Teatri- ja Muusikaakadeemia ooperilaulu erialal. Alates 2002. aastast on ta teinud erinevaid rolle Rahvusooperis Estonia ja teatris Vanemuine, viimasteks osatäitmisteks on olnud Albert Massenet' ooperis „Werther“ ja Morales Bizet' „Carmenis“. 2019. aasta sügisel astus ta üles Joonasena Rudolf Tobiase „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, specialising in singing and music studies. In 2004 he graduated from the Estonian Academy of Music and Theatre, specialising in opera singing. Since 2002 he has performed various roles at the Estonia National Opera and the Vanemuine, his latest being Albert in Massenet's opera *Werther* and Morales in Bizet's *Carmen*. In 2019 he played the role of Joonas in Rudolf Tobias' *Joonase lähetamine* during the opening celebrations of the new concert hall for the Estonian Academy of Music and Theatre. Tampuu has been an active Oratorio and Concert Singer and has been teaching at the Estonian Academy of Music and Theatre and the Heino Eller Music School in Tartu since 2009.



**Karmen 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, alates 1997. aastast on ta Vanemuise teatri ooperi- ja operetisolist. Puis 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 „Maria Stuarda“ ja „Lõbus lesk“ Vanemuise teatris.

**Karmen Puis** graduated Heino Eller Music School in 1993 and the Estonian Academy of Music in 1997. In 2005 she completed her master's degree at the Estonian Academy of Music (*cum laude*). During her studies at the Estonian Academy of Music Puis worked as a Choir Singer and Soloist in the Estonian Radio Choir, she has been an Opera and Operetta Soloist at Vanemuine since 1997. She has sung solos in many symphonic music performances and had participated in several chamber music concerts in various casts. In 2010 Puis received the Georg Ots Award, in 2011 the Artist of the Year Award of Vanemuine Theatre and in 2012 the Estonian Theatre Union's Annual Award for exceptional performances in the roles of Elisabetta I and Hanna Glawar in the productions *Maria Stuarda* and *The Merry Widow* in Vanemuine.



**Simo Breede** lõpetas lauluõpingud Heino Elleri Muusikakoolis. 2009. aastal tegi ta soolodebüüdi Savonlinna ooperifestivalil Keiserliku komissari väikerolliga Puccini ooperis „Madama Butterfly“. 2009–2010 õppis Breede Rooma Santa Cecilia Konservatooriumis vahetusüliõpilasena. 2011. aastal lõpetas Breede magistrantuuri Eesti Muusika- ja Teatriakadeemias Jaakko Ryhäneni käe all. Alates 2013 on Vanemuise teatri solist. Aastal 2009 valiti ta Savonlinna ooperi-koori aasta lauljaks, samal aastal pälvis Naan Põllu nimelise noorte lauljate stipendiumi. 2012. aastal sai Breede Rahvusvahelise Richard Wagneri Ühingu stipendiaadiks.

**Simo Breede** studied at Heino Eller Music School. In 2009 he made his soloist debut at the Savonlinna Opera Festival with a minor role as L'imperial commissario in Puccini's opera *Madame Butterfly*. In 2009–2010 he studied in Rome at The St Cecilia Conservatory. In 2011 he received his MA from the Music and Theatre Academy of Estonia under Jaakko Ryhänen's hand. Since 2013 he has been working in Vanemuine as a Soloist. Breede was named the Singer of the Year in the Savonlinna Opera Choir in 2009 and the same year he was given the Naan Põld's Young Singer's Scholarship. In 2012 he received a scholarship from the International Richard Wagner Association.



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

**Märt Jakobson** was an Opera Soloist in Vanemuine from 1997–2020, at the moment he is doing freelance work. Jakobson graduated from the Estonian Academy of Music in 1998 in R. Alango's and M. Palm's singing class. From 1999–2000 he studied as a fellow of the Estonian National Culture Foundation at the Maria Theatre in St Petersburg. In 2006–2007 Jakobson did his Master's degree at the Estonian Academy of Music and Theatre under Jaakko Ryhänen's hand. In 2008–2009 he was a Soloist at the Estonian National Opera. He has performed in concerts in Estonia, Finland, Poland, Russia and Belarus and has had all together over 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 Egyptian King in Verdi's opera *Aida* (NO Estonia) and Raimondo Bidebent in Donizetti's *Lucia di Lammermoor* (Vanemuine).



**Rasmus Kull** 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. Aastast 2008 on Kull osalenud solisti ja kooriartistina Vanemuise muusikalavastustes, viimati suuremates rollides muusikalides „Nunnad hoos“ (Harjanne) ja „Sweeney Todd“ (Jonas), ooperis „Madama Butterfly“ (Annus) ja operetilavastuses „Õhtu Lehariga“ (Gibert).

**Rasmus Kull** graduated from Tartu Heino Eller Music School in 2011. He graduated the Estonian Music and Theatre Academy in classical singing in 2014 and is continuing his studies for a Master's degree. In 2006 he graduated from the University of Tartu in English language and literature and in 2008 from the University of Glasgow with a Master's degree in phonetics and sociolinguistics. Since 2008 Kull has participated as a Soloist and Choir Singer in many musical productions in Vanemuine, recently in musicals *Sister Act* (Harjanne) and *Sweeney Todd* (Jonas), in the opera *Madama Butterfly* (Annus) and operetta *Night with Lehár* (Gibert).



**Oliver Timmusk** õppis laulma Toomas Volli laulustuudios Pärnus. Alates 2012. aastast töötab Timmusk Vanemuise ooperikooris ning teeb rolle mitmetes muusikalides ja ooperites. Rolle Vanemuises: solist Veljo Tormise „Eesti ballaadide“ kontsertettekandel; Gaston – „Kaunitar ja koletis“ (Malvius); Putukas, Uks nr 3 – „Lotte Unenäomaailmas“ (Jonas); Pepper – „Mamma Mia!“ (Mäeots); Legles – „Hüljatud“ (Harjanne); Vanaema – „Guugelmugelpunktkomm“ (Aints). Lisaks soleerib Timmusk bändides Kognito ning The Masquerade.

**Oliver Timmusk** learned to sing at Toomas Voll's singing studio in Pärnu. Timmusk has worked with the Vanemuine Opera Choir since 2012 and has performed roles in different musicals and operas. Roles at Vanemuine: Soloist in Veljo Tormis' *Estonian Ballads* concert performance; Gaston in *Beauty and the Beast* (Malvius); Bug, Door No. 3 in *Lotte in Dreamland* (Jonas); Pepper in *Mamma Mia!* (Mäeots); Legles in *Les Misérables* (Harjanne); and Grandma in *Guugelmugelpunktkomm* (Aints). In addition, Timmusk performs as a Soloist for bands such as Kognito and The Masquerade.

*Vanemuise solistide ja loomingulise meeskonna täispikki biograafiaid saab vaadata kodulehelt [vanemuine.ee](http://vanemuine.ee) / Full biographies of Vanemuine soloists and creative personnel can be found at Vanemuine homepage [vanemuine.ee](http://vanemuine.ee)*







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

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**Tšello / Cello** Lauri Sõõro, Enno Lepnurm, Heli Ilumets, Olga Raudonen, Marina Peleševa, Aike Sõõro

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**Harf / Harp** Kai Visnapuu

**Flöödt / Flute** Kerstin Laanemets, Maria Luisk, 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

**Trompet / Trumpet** Priit Rusaalepp, Marti Suvi, Viljar Lang, Karl Vakker

**Metsasarv / French horn** Artur Reinpõld, Urmas Himma, Richard Tamra, Kristiina Luik, Marie Jaksman

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**Tuuba / Tuba** Tanel Tamm

**Löökriistad / Percussions** Ilja Šarapov, Valdeko Vija, Ilmar Varjun

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**Orkestri lavameister / Orchestra's Stage Technician** Kalev Helmoja

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**Alt / Alto** Eve Kivisaar, Inge Öunapuu, Katrin Kapinus, Kristel Oja, Kristiina Hovi, Lembi-Liis Ebre

**Tenor** Aleksander Lumi, Edgar Mikkel, Ivar Saks, Oliver Timmusk, Rainer Aarsalu, Tarmo Teekivi

**Bass** Alo Kurvits, Andres Ross, Artur Nagel, Elmar Pool, Risto Orav, Ruudo Vaher, Uku-Markus Simmermann

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## **Kava teostamiseks kasutatud kirjandus / Sources used for the program:**

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Kavalehe illustratsioonidena on kasutatud elemente Joan Miró teostest.

