



Luikede järv



TALLINK
teatri peatoetaja

152. hooaeg

Pjotr Tšaikovski / Pyotr Tchaikovsky

Luikede järv Swan Lake

BALLETT KAHES VAATUSES ÜHE VAHEAJAGA
BALLET IN TWO ACTS WITH ONE INTERMISSION

Lavastaja, koreograaf ja libretist / Director, Choreographer and Librettist
Petr Zuska (Tšehhi / Czech Republic)

Muusikajuht ja dirigent / Musical Director and Conductor Risto Joost

Dirigent / Conductor Martin Sildos või/or Taavi Kull

Kunstnik / Set Designer Daniel Dvořák (Tšehhi / Czech Republic)

Kostüümikunstnik / Costume Designer Pavel Knolle (Tšehhi / Czech Republic)

Valguskunstnik / Lighting Designer

Margus Vaigur (Endla Teater / Theatre) ja/and Petr Zuska (Tšehhi / Czech Republic)

Valguskunstnike assistent / Lighting Designers' Assistant Kaspar Aus

Valgusinspitsient / Lighting Manager Ülle Tinn

Repetiitorid / Repetitors Rufina Noor, Jelena Karpova,
Fabrice Gibert, Adrian Marcos Becerra Alvarez

Inspitsient / Stage Manager Meelis Hansing

ESIETENDUS 2. OKTOOBRI 2021 VANEMUISE SUURES MAJAS
PREMIERE OCTOBER 2ND 2021 IN THE VANEMUINE GRAND BUILDING

Mind kõnetab opositsioonide ja kontrastide arhetüüp, see tuleb mu töödes ikka ja jälle esile. Analüüsisin Prints Siegfriedi ja otsustasin alustada oma lugu tema sündimisest, mille käigus sureb tema ema, Kuninganna. Elu jooksul õpib Prints ema tundma oma isa, Kuninga kaudu ja kuna Prints ei ole ema armastust maises maailmas tundnud, otsib ta seda nüüd oma unenägudest. Siin toimubki üleminek müstilisse spirituaalsesse maailma, kus on ka Kuninganna hing. Need otsingud õpetavad Printsi uuesti armastama. Seda lugu võib muidugi vaadata mitmeti – on see Printsi lugu või hoopis Kuninga oma?

Mind ei huvitanud Odette'i ja Rothbarti ehk hea ja kurja võitlus. Pigem on oluline, et luik sümboliseerib armastust ja armastusel on alati kaks poolt: ekstaas ja rõõm ning kurbus ja valu. See ongi see moment, mil valgest luigest saab must luik.

The theme of my creative work in general is the archetype of opposites and contrasts, it comes back again and again into my work. I analyzed Prince Siegfried and decided to open the story with his mother, the Queen dying when giving birth to him. Through his life, the Prince will get to know his mother through the King, his father. Since the Prince never experienced his mother's love, he is searching for it in his dreams. This is the point where we enter the mysterious spiritual world, where the soul of the mother is. Through this searching the Prince learns how to love again. You can look at the story from many ways – is it the story of the Prince or story of the King?

I was not interested in the fight between Odette and Rothbart, the fight between good and evil. Rather, the fact that the swan represents love and love has two sides: a joyous side filled with extasy and the other side of sorrow and pain. That is the moment when the white swan becomes the black swan.

Petr Zuska



Osades / Cast

Prints / Prince Gus Upchurch või/or Willem Houck

Ingelluik / Angel Swan Sayaka Nagahiro või/or Laura Quin või/or Tarasina Masi

Deemonluik / Demon Swan Alain Divoux või/or Joo Ho Lee

Kuningas / King Silas Stubbs või/or Alexander Germain Drew

Kuninganna ja Printsess / Queen and Princess Hayley Blackburn või/or Emily Ward

Benno Benjamin Kyprianos või/or Gerardo Avelar

Beatrice Yukiko Yanagi või/or Olivia Lenssens

Ungari printsess / Princess of Hungary Maria Engel või/or Selma Strandberg

Saatja / Escort Bradley Handley Howell või/or Bleiddian Bazzard

Hispaania printsess / Princess of Spain Laura Quin või/or

Sayaka Nagahiro või/or Olivia Lenssens

Saatja / Escort Giorgi Koridze või/or Matthew James Jordan või/or

Colby Samuel Louis Catton või/or Josef Jagger

Venemaa printsess / Princess of Russia Emily Ward või/or

Hayley Blackburn või/or Yukiko Yanagi

Saatja / Escort Josef Jagger või/or Colby Samuel Louis Catton või/or

Bleiddian Bazzard või/or Matthew James Jordan või/or Yuta Irikura

Ämmaemandad / Midwives Alexandra Heidi Foyen, Georgia Toni Hyrkäs, Mirell Sork

Õukondlased / Courtiers Colby Samuel Louis Catton, Jade Ann O'Leary, Bradley Howell,

Gisella Assunta Razzino, Matthew James Jordan, Alexandra Heidi Foyen, Josef Jagger,

Georgia Toni Hyrkäs, Bleiddian Bazzard, Külli Reinkubjas, Giorgi Koridze,

Selma Strandberg, Mirell Sork, Matteo Giulio Tonolo, Yuta Irikura

Luiged / Swans Emily Ward, Hayley Blackburn, Yukiko Yanagi, Olivia Lenssens,

Maria Engel, Laura Quin, Alexandra Heidi Foyen, Sayaka Nagahiro, Georgia Toni

Hyrkäs, Mirell Sork, Külli Reinkubjas, Gisella Assunta Razzino,

Selma Strandberg, Jade Ann O'Leary

Vanemuise sümfooniaorkester

Vanemuine Symphony Orchestra

Sissejuhatus

Hämarusest ilmuvad naine valges ja mees mustas, rõivastel jäljed sulgedest. Luik on armastuse sümbol, ent armastus on oma olemuselt vastandlik: valge pool kujutab rõõmu ja eufooriat, must aga kurbust ja meeleheidet. Nagu ei ole armastust kurbuseta, ei ole ka valget luike mustata. Valge Ingelluik ja must Deemonluik on Armastuse kaks lahutamatut tahku.

Proloog

Avaneb vaade paleeaiale ja järvekesele, kus ujuvad kaks luike: valge ja must. Kuningas ja Kuninganna jalutavad paleeias ning on lummatud kaunitest luikedest järvel. Kuninganna rasedus on lõppfaasis, nii tema kui Kuningas on ootusärevad. Kirgliku dueti ajal tunneb Kuninganna järsku, et aeg on käes. Kuningas kutsub ämmaemandad ning jääb murelikuna suletud voodikardinate taha ootama. Sünnib terve poisslaps, kelle elevil Kuningas oma sülle haarab. Kahjuks kestab õnn vaid silmapilgu – Kuninganna on sünnitusel surnud, tema hinge tervitab Armastuse Ingelluik. Õnnetu Kuningas annab lapse ämmaemandatele. Tema kurbus ja lein kutsuvad kohale ka Armastuse Deemonluige. Murtud südamega langeb Kuningas oma surnud naise kehale, unustades vastsündinud poja. Ämmaemandadki kurvastavad ning viivad poisi ära.

Esimene pilt

Möödunud on 18 aastat. Prints magab oma kambri. Siseneb Kuningas ja äratav Prints. Isa ja poeg on aastatega saanud väga lähedasteks, nad on suured sõbrad. Kuningas ärgitab Prints oma sünnipäevapeole ruttama, külalised juba ootavad! Prints ise ei ole oma peost eriti vaimustuses, kuid Kuninga sõna jääb peale ja poiss lahkubki toast.

Pidu on algamas, palees on kõrgendatud meeleolud. Külalised on lõbusas tujus, daamid ja härrad omavahel vestlemas. Prints parim sõber Benno siseneb koos oma kihlatu Beatrice'iga. Benno on õukonnas äärmiselt populaarne tänu rõõmsameelsusele ja heale huumorisoonale. Beatrice'i imetletakse aga tema ilu ja elegantsuse pärast.

Viimaks saabubki Prints! Õukondlased, ka Benno ja Beatrice, narrivad teda sõbralikult hilinemise pärast, ent Prints ei tee neist välja, kutsudes külalisi tantsima. Ta tervitab tseremoniaalselt Bennot ja tema kaaslast ning peagi unustab end ümbritseva, tantsib ja viskab õukondlastega nalja.

Peole saabub ka Kuningas, kes palub pidulistel õukonna etiketist kinni pidada, noomides demonstriivselt nii Prints kui õukondlasi. Kuningas tervitab Bennot ja Beatrice'i ning kuulutab, et Prints 18. sünnipäeva puhul on tal pojale eriline kingitus: mustvalge portree Kuningannast, tema emast, keda Kuningas piiritult armastas, kuid kelle teekond maises maailmas läbi sai. Kuningas püüab Printsile selgitada, et nüüd on Prints piisavalt vana, et leida endale kaaslane, tulevane Kuninganna. Printsil ei ole aga isa jutu vastu erilist huvi, niisiis toob Kuningas näiteks

Benno ja Beatrice'i, kes hiljuti kihlusid. Selle jutu peale palub Prints Bennol ja Beatrice'il esitada kihlumistantsu. Noorte armastus liigutab Kuningat nii südamest, et peab hetke ennast koguma, ning seejärel kutsub kõiki taas tantsima.

Printsi tähelepanu langeb ikka ja jälle ema maalile, kuid hetkegi ei jäeta tal süvenemiseks ning ta tõmmatakse koos Benno ja tema kihlatuga tantsule. Peo tipphetkel otsustab Kuningas lahkuda ja magama heita, jätta pidu noorte pärusmaaks. Ta heidab veel viimase pilgu Kuninganna portreele ja sel hetkel juhtub midagi kummalist. Aeg jääb seisma, eredad mälestused lõikavad kibedalt talle südamesse. Ta tunneb endas suurt armastust, milles on nii rõõmu kui piina. Hetke saadavad Ingel- ja Deemonluik, Armastuse saadikud. Õukondlased märkavad Kuninga kummalist olekut ja veidrat näoilmet ning püüavad teda aidata, kuid Kuningas ei reeda oma tõelisi emotsioone, võtab ennast kokku ning lahkub.

Viimane polonees toob paleesse taas energiat, lusti ja joovastust. Sellegipoolest hoiab Prints oma ette, ignoreerides Benno ja Beatrice'i ponnistusi tema tuju tõsta ning suutmata oma ema portree vaatamist lõpetada. Tasapisi külalised lahkuvad, Benno kutsub Printsi seltskonda, kuid Prints keeldub ning palub hoopis Benno abi, et Kuninganna portree oma kambri seinale paigutada. Ta tahab portreega üksinda jääda. Prints tunnetab selle maali juures tugevat ja erilist energiat, kuid on liiga väsinud, et sellesse süveneda, ja vajub unne. Energia maagilisest portreest kandub edasi Printsi südamesse. Prints laseb end oma ema armastuse energial kanda, teadmata, kas see on unes või ilmsi. Emaarmastus, mida ta kunagi tunda ei saanud, on peaaegu käega katsutav.

Teine pilt

Valge Ingelluik ja must Deemonluik kutsuvad Printsi müstilisse armastust täis spirituaalsesse maailma, kus nad valitsevad Kuninganna ja Kuningana. Prints on segaduses, kuid ei karda siseneda. Järsku ilmub tema ema, kuid veel ei saa nad kohtuda. Ingel- ja Deemonluik näitavad Printsile, et elus ei ole miski tasuta, rääkimata armastusest. Maailm täitub valgete luikedega, lämmatades Printsi armastusega. Ingel- ja Deemonluik narrivad Printsi ega anna talle selgeid vastuseid, lastes Printsil luikede järve peaaegu ära uppuda. Prints väsib mängust, annab alla ning tahab oma unenäos sees uuesti magama jääda. Luiged kiusavad teda, laskmata tal puhata sellel veidral teekonnal. Lõpuks luiged leebuvad ja tutvustavad Printsile tema ema. Prints on mässitud unenäo keeristesse, kuid tunneb läbi kaose tõelist armastust, mis on nüüd saanud reaalsuseks tänu maagilisele portreele.

Unes näitavad luiged Printsile ilustatud versiooni tema lapsepõlvest ja teismeeast. Unenägu hakkab lahtuma, kuid Prints on õnnelik. Mängides eufooriliselt luikedega, näeb Prints ka oma vanemate armastust, iseenda sündi, ema surma ja isa meeleheidet. Prints kogeb tänu Armastuse luikedele, et kurbus ja rõõm on lahutamatud. Häirituna vajub Prints unenägu deta unne.

Kolmas pilt

Palees tehakse ettevalmistusi järgmiseks peoks, meeleolu on taas lõbus. Õukondlastega liituvad Benno ja Beatrice, täna on nende pulmapäev. Saabub Kuningas ning annab peole järjekordselt piduliku avapaugu. Benno esitab viimase tantsu poissmehena. Ta kinnitab Beatrice'ile oma armastust, kuid viskab silma ka teistele daamidele palees. Kui jõuab kätte Beatrice'i kord viimaseks tantsuks, ei jää ta Bennole vastust võlgu. Kuningas on nõutu ja uurib Bennolt, ega ta Prints pole näinud, kuna jälle ei ole teda seltskonnas.

Aeg venib. Kuningas otsib Prints, kuni leiab ta Kuninganna portree eest, kadunud oma mõtetesse. Kuningas on küll rõõmus, et Prints on kingitusest lummatud, tõestades nii, et hoolib sügavalt oma emast, ent isa mureseb, et selline kinnisidee hakkab muutuma ebatavaliseks. Tal õnnestub Prints lummusest vabastada ning üheskoos liituvad nad õukondlastega. Palees on pidu täies hoos.

Kuningas kuulutab Benno ja Beatrice'i meheks ja naiseks. Abiellunud tantsivad pulmavalssi. Benno palub Printsil teha Beatrice'iga üks tants, kuid Prints on oma mõtetes kaugel ära. Õukondlased märkavad Prints tühja pilku ja püüavad tema tuju tõsta, ent tulutult. Kuningas käsib pojalt end kokku võtta, meelitades teda suure üllatusega.

Benno ja Beatrice esitlevad Printsile kolme imekaunist neitut – printsesse Ungarist, Hispaaniast ja Venemaalt. Printsessid proovivad Prints võrgutada, kuid Prints jääb nende vastu külmaks. Kuningas survestab Prints abielluma, tuues taas eeskujuks Bennot ja Beatrice'i, kuid nagu varemgi, keeldub Prints ka nüüd. Kuninga vihahoog jahmatab õukonda.

Kartes isa rünnakut, põgeneb Prints tagasi müstilisse armastuse ja unenägude maailma. Ilmuvad Armastuse saadikud, aga nende värv on muutunud ja rollid vahetunud – valgest Ingelluigest on saanud must Deemonluik ja mustast Deemonluigest valge Ingelluik. Prints on hämmingus. Ta märkab, et ka ema maali värvid on moondunud vastupidiseks nagu filmi negatiiv. Prints sukeldub sügavale pahupidi pööratud spirituaalsesse maailma.

Kus on Prints?! Ta on kadunud! Kuningas, Benno, Beatrice ja õukondlased ei mõista, mis on juhtunud. Maad võtab segadus ja kaos. Nüüd näevad ka nemad, et Kuninganna portree on värvi muutnud. Kuidas see juhtus?! See kõik on Kuningale liiga raske taluda. Kaotanud oma naise, kas nüüd peab ta kaotama ka oma ainsa lapse?! Õukondlased lohutavad teda asjata – Kuninga süda on murdumas.

Neljas pilt

Prints liugleb armastuse, kire ja unenägude maailmas. Kuid mis on tema siht? Mida ta otsib? Oma ema? Ei, teda ei õnnestu kindlasti leida. Ka luiged paistavad leinavat – kõik mustas. Ingelluik ja Deemonluik ilmuvad taas oma õigetes värvides. Prints proovib oma unenäorägistikust välja väänelda, et mõista, mis sünnib. Ingel- ja Deemonluik vihjavad väljapääsule, kuid Prints peab selle ise leidma. Mustad luiged mässavad järvel, selgus on lähedal. Prints peab mõistma, et kus on valgus, seal on ka pimedus, kus rõõm, seal kurbus, kus elu, seal surm. Ainult siis on tema süda valmis tõeliseks armastuseks.

Ümbrus hääbub, ent Prints ei ole üksinda. Nähtavale tuleb kaunis Printsess, kellesse Prints silmapilkselt armub, märkamata, kui sarnane on noor naine tema emaga, sest suur kiindumus paneb teda unustama oma minevikku. Tõmme on vastastikune. Nad leiavad üksteist ning kirk kasvab, kulmineerudes õrna, ent tulise armatsemisega.

Ingelluik ja Deemonluik pühitsevad armastust ja surma.

Epiloog

Eialgu paistab, et näeme jätkuvalt Prints ja Printsessi, kuid Prints asemel tõuseb oma äsja surnud naise juurest südamevalus Kuningas. Ta haarab ämmaemandate käest lapse ja naaseb voodi juurde, et Kuninganna viimsele teekonnale saata. Ta vaatab, kuidas naise hing taevasse tõuseb. Kuningas näitab oma väiksele Printsile valgeid ja musti luiki, kes paleeaias järvel ujuvad.

Petr Zuska



Introduction

Two strange figures appear. A woman in white and a man in black. Their attire bears traces of swan feathers. The swan symbolises love, which has two contradictory facets – the white, representing joy and euphoria, and the black, epitomising sorrow and despair. The two aspects cannot exist without each other, as cannot the two figures. Two inseparably bonded Spirits of Love – the white Angel Swan and the black Demon Swan.

Prologue

The Angel and Demon Swan go on to gradually open a space showing a palace garden with a lake in the background, with two swans floating on its surface. A white swan and a black swan. On a stroll in the palace garden, the King and the Queen marvel at the beauty of the swans on the lake. The Queen is heavily pregnant, and she and her husband look forward to the baby. During an affectionate duet, however, the Queen suddenly feels unwell. Her time has come. The King summons midwives. Tense and nervous, he waits in front of the bed's drawn curtain. After the Queen has given birth to a healthy boy, the excited King cradles him in his arms. Yet his delight is short-lived. The Queen has died during the delivery. Her soul unites with the white Angel Swan of Love. The wretched King puts the baby-boy into the arms of one of the midwives. His grief and sorrow attract the Demon Swan of Love. Heartbroken, the King falls on to the dead body of his beloved wife, and instantly forgets about his new-born son. Saddened, the midwives carry the boy out of the chamber.

Part I

Eighteen years have passed. The Prince is sleeping in his bedroom. The King enters and wakes him up. The father and the son have grown closer with years and are great friends. The King urges the Prince to hurry up. The young man's birthday party will commence soon, and the guests are waiting. But the Prince is not overly excited about the celebration. The King ultimately succeeds in making his son leave his bed and room.

The party is about to start. There is an extraordinary atmosphere at the palace. The courtiers frolic, the ladies and gentlemen exchange banter. Everyone is jolly and exhilarated. Benno, the Prince's best friend, arrives with Beatrice, his fiancée. Benno is very much liked and very popular among the courtiers due to his positivity, great sense of humour and jest, while Beatrice is admired for her beauty and elegance.

At last, the Prince arrives! As always, he is late, for which the courtiers, including Benno and Beatrice, teasingly upbraid him. Nonetheless, the Prince disregards their remarks and invites

everyone to dance. He cordially greets Benno and his lovely companion, and subsequently abandons himself to waltz, while also indulging in the pranks mainly devised by Benno.

The King arrives and puts an end to the unrestrained merriment. For the sake of appearance, he scolds the Prince and everyone else present, requiring that they adhere to courtly etiquette. After welcoming Benno and Beatrice, he solemnly announces that the Prince has reached 18 years of age and that he has a special present for his son – a black and white painting, a portrait of the Queen, the Prince's mother. He says that she was the love of his life, yet unfortunately passed away. The King tries to explain to his son that he is now old enough to choose a bride, the future Queen. Seeing that the Prince does not show any interest, he tells him to follow the example of Benno and Beatrice, who have just got engaged. Pleasantly surprised, the Prince asks the couple to perform an engagement dance. Deeply moved by Benno and Beatrice's love, the King vividly recalls his deceased wife and is duly overwhelmed by emotion. He pulls himself together, however, and invites everyone to another round of dance.

The Prince shifts his attention to the beautiful painting depicting his mother, yet he is drawn amidst a whirl of dance with Benno and his fiancée. The energetic coda is again taken up by everyone, culminating in the moment when the King decides to leave the splendid and merry party, go to bed and leave the rest of the evening to the young. Before saying goodbye, he glances at the Queen's portrait, whereupon something peculiar happens. Time seems to have stood still, and a vivid memory thrusts like a knife through the King's heart. The King feels a quiver of great love, harbouring both delight and torment, accompanied by the white Angel Swan and the black Demon Swan – the two Spirits of Love. Noticing the King's sudden wistfulness and the odd expression on his face, everyone approaches him with apprehension. Yet the King comes round, contains himself, does not show any distress and departs.

The final polonaise brings back energy, joy and exuberance. Nevertheless, the Prince keeps more and more aloof from the company and, notwithstanding Benno and Beatrice doing their best to lift his spirits, is preoccupied with the painting of his mother, unable to keep his eyes off it. Amid boisterous exultation, the guests leave one by one, while Benno again approaches the Prince, beseeching him to join the company. The Prince refuses, and then asks Benno to help him hang the picture on the wall in his bedchamber. He wants to be left alone. The Prince becomes increasingly fascinated by his mother's portrait. Although not knowing why, he senses the presence of something extremely powerful. Exhausted, he falls asleep on his bed. Yet the picture does not vanish – it moves into his heart, becoming more intense. Not knowing whether it is a dream or reality, the Prince decides to embrace the inner image, to follow his mother and the love she did not have the opportunity to give him, which he now can feel almost tangibly.

Part 2

The white Angel Swan and the black Demon Swan invite the Prince to their realm – the mysterious world of the soul filled with love, which they rule as Queen and King. The Prince is perplexed, yet not afraid of entering. Suddenly, like in a mist, his mother appears to him, but he cannot meet her. The Angel Swan and the Demon Swan show him that nothing in life is free, let alone love. Having taken the form of white swans, love fills more and more space, until the Prince has the feeling that he is drowning in it. The Angel and the Demon play a strange game with him, as though deliberately never finishing what they have started saying, letting him again bathe in the overflowing swan lake of his soul. Worn down by the game, the Prince gives up and, although actually in his own dream, he nods off, surrounded by swans. Yet the swans tease him, as if not wanting to grant him rest on his journey. Eventually, the Angel and the Demon introduce his mother to the Prince, who, albeit being in another realm, feels the power of her love, which has not petered out, and goes on to express his love, which has materialised thanks to being confronted with his mother's portrait.

In his sleep, he fast-forwards through his childhood and adolescence, which simply could not have been how the swans showed it. The dream within a dream fades away, yet the Prince feels happy. He plays with the swans, the Angel and the Demon carry him around on the wings of his own euphoria, but at the very apex he sees things suddenly turn. The Prince witnesses the love between his parents, him being born, the death of his mother and the despair of his father. Through the black and white Spirits of Love, he feels the sorrow inseparable from the joyous side of love. Distraught, he falls into a dreamless sleep.

INTERMISSION

Part 3

Preparations for another festivity are under way at the royal palace, proceeding in the same playful spirit as those preceding the Prince's birthday party. The courtiers of honour are joined by Benno and Beatrice, who announce that today is their wedding day.

The King arrives and, just like before, interrupts the merrymaking and officially launches the party. Benno is invited to dance – to give the last solo as a single man. He professes love to Beatrice, while also flirting with the other ladies present. In her solo performance, Beatrice repays him with interest. The King is ill at ease, as the Prince is absent, and asks Benno whether he has seen him.

Time stands still. The King seeks the Prince to no avail, before finally finding him in front of the Queen's portrait, lost in thought. Even though pleased to see that the Prince is evidently enthralled by his present, thus displaying great affection for his mother, the King begins to worry that his son's behaviour is rather out of the ordinary. After making the Prince come round, he leads him away. The father and the son enter the palace garden, where the party is in full swing.

The King ceremoniously pronounces Benno and Beatrice as husband and wife. The couple dance their wedding waltz. Benno suggests the Prince to dance with Beatrice, yet the Prince is distracted, his thoughts are miles away. All those present are astonished by the Prince's absent-mindedness and strive to cheer him up, but without results. Ultimately, the King intervenes and tells his son to pull himself together, adding that he has a major surprise for him.

To his astonishment, Benno and Beatrice bring three beautiful princesses before the Prince – a Hungarian, Spanish and Russian Princess, all trying to allure him. The Prince, however, remains unimpressed. The King urges him to get married, again giving his friend Benno and Beatrice as an example. The Prince rejects the idea once more. The King loses his temper, causing consternation among the courtiers.

Feeling an imminent danger of being physically assaulted by the King, the Prince flees back to his new mysterious universe of love and dreams. The Spirits of Love appear to him again, but their colour has changed. The white Angel is now black and has turned into the Demon, while the black Demon is white and has become the Angel. The Prince is confused and saddened,



all the more so when he comes across the portrait of his mother, which has suddenly transformed from positive to negative. The Prince dives deeper into the obscurity of this new, even more mysterious realm...

Where is the Prince?! He has disappeared! The King does not understand what has happened, and just as astounded are Benno, Beatrice and the courtiers. Confusion and chaos prevail. What is more, they discover that the Queen's portrait now has dramatically different colours. How has that come to pass?! The King finds it too much to bear. After losing his beloved wife, is he now to lose his one and only child, too?! Benno, Beatrice and all the others try to comfort the King, but their efforts are in vain. His heart is on the verge of breaking.

Part 4

The Prince is immersed in his world of dreams, desire and love. But hasn't he gone astray? And what is it that he seeks? His mother? No, he surely cannot find her. The swans too seem to grieve – all of them now black. Suddenly, the swan Spirits of Love appear. Their colour is as it was originally. Gathering his remaining strength, the Prince strives to get under the layers of his consciousness, for the last time trying to comprehend the incomprehens

Demon hint at the direction, yet the decision to make sense of things is up to the Prince. The black swans churn up the surface of the lake's water, and the moment of his awakening is nigh. The Prince must embrace the white and the black, joy and sorrow, life and death, and open his heart to them. Only then will he be ready to feel true love.

Everything dwindles, yet the Prince is not alone. A beautiful Princess emerges and the Prince immediately falls in love, without realising how similar the young lady is to his mother. His affection for the princess erases the past. The endearment is mutual. They gradually find their way to each other, with their desire growing, culminating in tender and passionate lovemaking. The exhausted Prince slumps on his sweetheart's warm body.

The white Angel Swan and the black Demon Swan sanctify love and death.

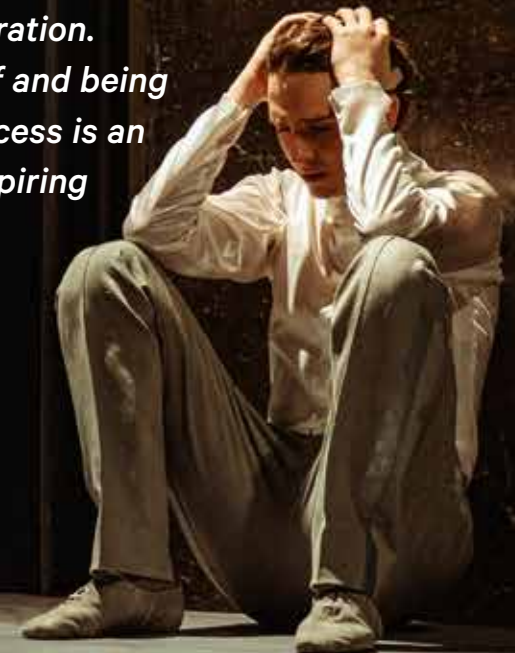
Epilogue

At first, it seems that we see an image identical to that of the Prince and the Princess after lovemaking. But that is not actually the case. The King emerges from a momentary painful swoon, leaves his wife who has just passed away, and runs to take hold of the baby carried away by the midwives. Holding his newly born son, he returns to the bed to prepare the Queen's body for her final journey. The King watches his wife's soul ascending to heaven, and shows the little Prince a white swan and a black swan floating on the surface of the lake in the palace garden.

Prints / Prince – Gus Upchurch:

Printsi rolli tantsimine „Luikede järves” on olnud mu unistus juba lapsepõlvest saati, kui ema mind seda balletti teatrisse vaatama viis. Nägin esimest korda meest peaosas ja see oli tohutult inspireeriv. Nüüd olengi ise selles rollis ja osa lavastusprotsessist, see on uskumatult oluline ja eriline aeg minu karjääris.

To play the Prince in Swan Lake has been a dream of mine since my mother took me to see it as a child. Seeing a male leading role filled me with a huge sense of aspiration. Now, performing it myself and being a part of the creation process is an incredibly special and inspiring time in my career.



Kuningas / King – Silas Stubbs:

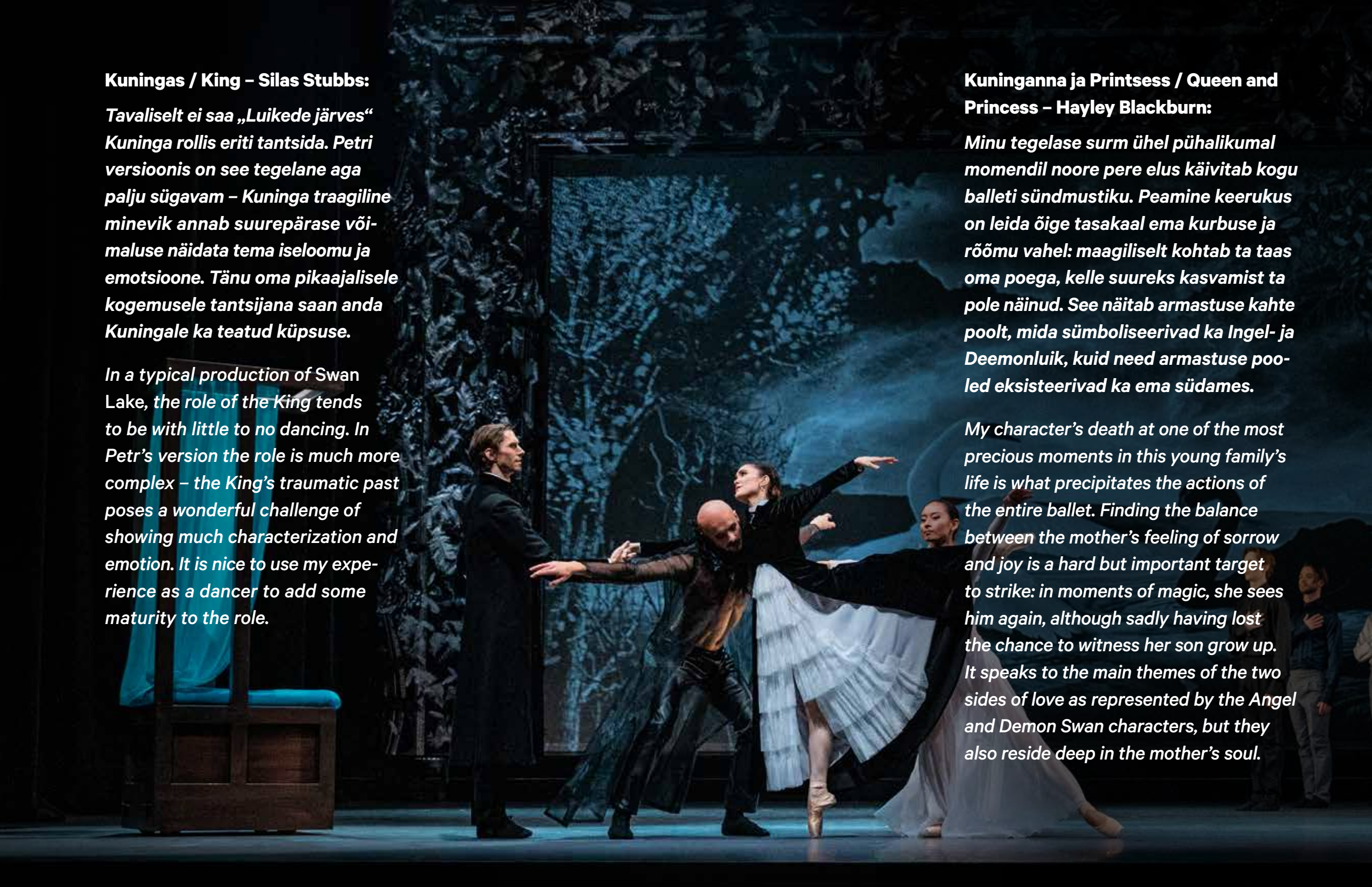
Tavaliselt ei saa „Luikede järves“ Kuninga rollis eriti tantsida. Petri versioonis on see tegelane aga palju sügavam – Kuninga traagiline minevik annab suurepärase võimaluse näidata tema iseloomu ja emotsioone. Tänu oma pikaajalisele kogemusele tantsijana saan anda Kuningale ka teatud küpsuse.

In a typical production of Swan Lake, the role of the King tends to be with little to no dancing. In Petr's version the role is much more complex – the King's traumatic past poses a wonderful challenge of showing much characterization and emotion. It is nice to use my experience as a dancer to add some maturity to the role.

Kuninganna ja Printsess / Queen and Princess – Hayley Blackburn:

Minu tegelase surm ühel pühalikumal momendil noore pere elus käivitab kogu balleti sündmustiku. Peamine keerukus on leida õige tasakaal ema kurbuse ja rõõmu vahel: maagiliselt kohtab ta taas oma poega, kelle suureks kasvamist ta pole näinud. See näitab armastuse kahte poolt, mida sümboliseerivad ka Ingel- ja Deemonluik, kuid need armastuse pooled eksisteerivad ka ema südames.

My character's death at one of the most precious moments in this young family's life is what precipitates the actions of the entire ballet. Finding the balance between the mother's feeling of sorrow and joy is a hard but important target to strike: in moments of magic, she sees him again, although sadly having lost the chance to witness her son grow up. It speaks to the main themes of the two sides of love as represented by the Angel and Demon Swan characters, but they also reside deep in the mother's soul.





Pjotr Iljitš Tšaikovski (1840–1893)

oli üks vene klassikalise sümfoonia rajajaid ja nn psühholoogilise suuna esindaja vene muusikas. Teda peetakse ka balleti kui tantsulis-muusikalise žanri üheks olulisemaks arendajaks. Tšaikovski oli esimene vene helilooja, kes saavutas tuntuse kogu maailmas. Tema muusikat iseloomustab dramaatiline väljendusrikkus ja poeetiline lüürilisus, mis on kohati peaaegu romantiliselt sentimentaalne.

Tšaikovski sündis Uuralites, tema isa oli mäeinsener ja töötas tehasedirektorina. Tšaikovski musikaalsus avaldus varakult. Pere kuuest lapsest, kes kõik õppisid klaverit, oli ta andekaim ja ilmutas muusika vastu varakult suurt huvi. Sellest hoolimata lootsid vanemad, et pojast saab tubli ametnik ning 10-aastane Pjotr asus õppima õigusteaduste kooli. 1859. aastal kooli lõpetanud Tšaikovski sai titulaarnõuniku koha justiitsministeeriumis ning pidas seda ametit 4 aastat, tõdedes siis, et see töö ei paelu teda vähimalgi määral.

21-aastaselt, aastal 1862, astus Tšaikovski Peterburi Konservatooriumisse kompositsiooni õppima. Õpingute ajal andis ta eratunde ning käis palju teatris, tulevasele heliloojale avaldasid sügavat muljet Glinka ooper „Ivan Sussanin” ning Mozarti „Don Giovanni”. 1865. aastal lõpetas ta konservatooriumi hõbemedaliga ning samal aastal kanti Pavlovskis ette tema esimene suurem heliteos „Karakteritantsud”. Kontserti juhatas Johann Strauss noorem. 1868. aastal jõudis publiku ette helilooja 1. sümfoonia, mille publik võttis väga soojalt vastu. 1866. aastal kutsuti ta teoreetiliste ainete professoriks vastavatud Moskva konservatooriumisse. Kümne aasta jooksul konservatooriumis õpetades lõi ta mitmeid tähelepanuväärseid teoseid: kolm sümfooniat, 1. klaverikontserdi, neli ooperit, balleti „Luikede järv”, klaveripalade tsükli „Aastaajad”. 1869. aastal esietendus tema esimene ooper „Vojevood”, mida helilooja kirjutas muuhulgas ka Haapsalus.

1870. aastatel hakkas Tšaikovski kuulsus heliloojana kasvama. Tema teoseid kanti ette nii Moskvas kui Peterburis. 1872. aastal valminud ooper „Opritšnik” sai aga negatiivse kriitika osaliseks ja nii möödus mitu aastat, enne kui ta taas ooperi juurde pöördus. 1875. aastal tellis Moskva Keiserlik Teater Tšaikovskilt balletimuusika. Valmis ballett „Luikede järv”, üks balleti-ajaloo kuulsamaid teoseid.

Helilooja isiklik elu ei olnud kuigi õnnelik. 1877. aastal abiellus ta muusikatudengi Antonina Miljukovaga, ent saades aru oma sobimatusest selleks koosseis, hülgas oma abikaasa õige pea. See katastroof põhjustas heliloojal närvivapustuse ja enesetapukatse. Ta sõitis Venemaalt minema ning töötas vabakutselisena Saksamaal, Itaalias, Prantsusmaal ja mujal. Nendel reisidel

toetas teda rikas heategija, madam von Meck, kelle sümpaatia ta oli pälvinud. Naine toetas teda rahaliselt ja emotsionaalselt 14 aastat, mille jooksul ei kohtunud nad kordagi, ent säilinud on nendevaheline värvikas kirjavahetus, milles arutati poliitika, psühholoogia, religiooni ja armastuse üle. Tänu von Mecki toetusele sai Tšaikovski täielikult pühenduda komponeerimisele. Tema kontserdid mitmetes Euroopa linnades olid menukad. Loominguga tegelemine aitas helilooja kriisist üle, kuid siiski peegelduvad tema 1877. aastal valminud 4. sümfoonias traagilised tunded ja pettumus.

Üheks Tšaikovski tippteoseks on ooper „Jevgeni Onegin”, mille esietendus toimus 29. märtsil 1879 Moskva Väikeses Teatris. 1890. aastatel lisandusid tema lavateoste nimekirja ooperid „Mazepa” (1883), „Padaemand” (1890), „Jolanthe” (1891) ja balletid „Uinuv kaunitar” (1889) ning „Pähklipureja” (1892).

Lisaks mahukale lavamuusikalisele loomingule on Tšaikovski kirjutanud kuus sümfooniat, sümfoonilisi fantaasiaid, kontserte soolopillidele ja romansse. 1893. aastal valiti Tšaikovski Cambridge'i ülikooli audoktoriks.

Pjotr Iljitš Tšaikovski suri 6. novembril 1893.

Ballett „Luikede järv”

„Luikede järv” valmis aastal 1877 ning oli helilooja esimene ballett, teose kirjutamiseks kulus aasta.

Uurijad pole tänini suutnud välja selgitada, kust tuli idee balleti libretoks või millised teosed heliloojat sellise loo kirjutamiseks inspireerisid. Ka pole päris kindlalt teada, kes on libreto autor, kuid usutakse, et need võisid olla Moskva Suure teatri kunstiline juht Vladimir Begitšev ning sama teatri tantsija Vassili Geltser. Kõige rohkem toetajaid on teoorial, et libreto põhineb vene ja saksa folklooril, aga uskujaid on ka hüpoteesil, et Tšaikovskit inspireeris Bavaaria kuninga Ludwig II surm, keda kutsuti Luigekuningaks ning kes veidi müstilistel asjaoludel uputas end järve. Oletatakse ka, et libreto kirjutajat on inspireerinud Richard Wagneri teosed, eriti „Lohengrin” ja „Tannhäuser”.

Algse „Luikede järve” kangelanna Odette'i ema on haldjas ning isa kuningas. Odette ja tema sõbrannad saadavad päevase aja mööda luikedena, ent öösiti muutuvad inimesteks. Odette'i vaenlane on tema võõrasema, kes püüab teda tappa, ent tütarlast kaitseb tema peas olev võlukroon, tema inimvanaia pärandus. Odette'i armub prints Siegfried, kes töötab tütarlapsena abielluda, ent teda takistab kurja võõrasemaga liidus olev nõid Rothbart. Lugu lõppeb traagiliselt, Odette sureb.

Balleti esmalavastuse koreograaf oli Julius Reisinger. Balleti proovid algasid 23. märtsil 1876 ning Reisingeril kulus koreograafia loomiseks 11 kuud. Helilooja osales proovides, ent sekkus vähe. Esietenduse vastukaja ei olnud paraku selline, nagu helilooja ja lavastaja lootsid. Vaatajad ja kriitikud ei võtnud teost sõbralikult vastu, kriitilised olid ka tantsijad ja orkestrandid. Kriitikud leidsid, et muusika on liiga lärmakas, liiga wagnerlik ja liiga sümfooniline, kriitilised oldi koreograafia suhtes. Esmalavastus oli niisiis läbi kukkunud.

1877. aastal esietendunud balleti libreto töötati hiljem ümber ning 1895. aastal Peterburis lavale jõudnud versioon erines algversioonist märgatavalt. Koreograafiks oli Marius Petipa, kuid Tšaikovski ise suri enne uue versiooni esietendumist. Helilooja oli aga töö alustamise juures ning kiitis nähtu kõigiti heaks. Uuslavastuse libretos oli võõrasema asemel kurjuse esindaja Rothbart, kes oli süüdi tütarlapsi vangistavas nõiduses, mis neid inimestest luikedeks moondas. Esietendus toimus 4. märtsil 1877 ning oli seekord edukas.

„Luikede järve” edulugu balletilavadel sai õige hoo sisse alles 20. sajandil, mil seda teost hakati lavastama kõikjal maailmas ning Odette'i roll sai kõigi tipp-baleriinide unistuste rolliks. Petipa koreograafiat kasutatakse paljudes lavastustes tänini, kuid aegade jooksul on Tšaikovski muusikale loodud ka palju teistsuguseid lavastusi.

Eestlaste teadvusesse jõudis „Luikede järv” esmakordselt juba 19. sajandi lõpul, kui Karl August Hermann avaldas ajakirjanduses artikli „Hüppemäng „Kurgede tiik”“, kus ta tutvustas lugejatele Tšaikovski balletti. Eesti balletilavale jõudis teos 1940. aastal Estonia teatri lavalaudadel, Vane-muise lavale jõuab Tšaikovski „Luikede järv“ aga esmakordselt.

Pyotr Ilyich Tchaikovsky (1840–1893) was one of the pioneers of classical Russian symphony and a representative of the more psychological direction the nation's music began to be taken in. He is also considered one of the most important figures in the development of ballet as a genre of music and dance. He was the first Russian composer to achieve world renown. His music is characterised by a dramatic richness of expression and poetic lyricism that at times is almost romantically sentimental.

Tchaikovsky was born in the Urals. His father was a mining engineer by trade and worked as a factory director. The young Tchaikovsky developed a penchant for music at an early age. Of the six children in his family, all of whom were taught the piano, he was the most talented and soon developed a great interest in music. Despite this, his parents hoped that he would become a hard-working public official, and as such he was enrolled at the age of 10 in a school designed to foster the next generation of lawmen. Graduating from the school in 1859, he was recruited as a title adviser to the Ministry of Justice, a position he held for four years before admitting that the job held no interest for him whatsoever.

As such, in 1862, at the age of 21, Tchaikovsky took up studies of composing at the St. Petersburg Conservatory. During his studies he gave private lessons and was a regular at the theatre, where he was deeply impressed by Glinka's opera *A Life for the Tsar* and Mozart's *Don Juan*. He graduated from the conservatory in 1865 with a silver medal to his name, and later that year premiered his first major composition, *Characteristic Dances*, in Pavlovsk. The concert was conducted by Johann Strauss II. Tchaikovsky's first symphony was performed in 1868 and was very warmly received by its audience. In the meantime, in 1866, he had been invited to take up the post of Professor of Music Theory at the Moscow Conservatory. During his decade of teaching at the institute he composed many notable works: three symphonies, Piano Concerto No. 1, four operas, the ballet *Swan Lake* and his set of 12 short character pieces for solo piano, *The Seasons*. His first opera, *The Voyevoda* (which he had composed, among other places, in the tiny Estonian resort town of Haapsalu), made its debut in 1869.

Tchaikovsky's renown as a composer began to grow in the 1870s, with his works being performed in Moscow and St. Petersburg. However, his opera *The Oprichnik*, completed in 1872, was met with critical disdain, and it would be a number of years before the composer returned to the genre. In 1875, the Imperial Theatre in Moscow commissioned ballet music from him, resulting in *Swan Lake* – one of the best-known works in the history of ballet.

Tchaikovsky's personal life was not an entirely happy one. In 1877 he wed music student Antonina Miliukova, but abandoned her shortly. The catastrophic mismatch left him overwrought and led him to attempt suicide. He left Russia to freelance as a composer in Germany, Italy, France and elsewhere. During this time, he was supported by a wealthy benefactor, Madam von Meck, who-

se sympathy he had earned. The woman provided him with both financial and emotional support for 14 years, the two never once meeting in person, but enjoying a colourful correspondence in which they debated politics, psychology, religion and matters of the heart. Thanks to von Meck's patronage, Tchaikovsky was able to concentrate entirely on his composing. His concerts in cities around Europe proved very popular. His creative focus helped him weather his personal crises, although his fourth symphony, completed in 1877, is marked out by its tragic feelings and sense of disappointment.

One of Tchaikovsky's greatest works is the opera *Eugene Onegin*, which was performed for the first time at the Maly Theatre in Moscow on March 29th 1879. This was followed by further operas – *Mazeppa* (1883), *The Queen of Spades* (1890) and *Iolanta* (1891) – and the ballets *The Sleeping Beauty* (1889) and *The Nutcracker* (1892).

In addition to his extensive portfolio of stage music, Tchaikovsky composed six symphonies, fantasy overtures, concertos for solo instruments, cantatas and romances. In 1893 he was awarded an honorary doctorate by the University of Cambridge.

Pyotr Ilyich Tchaikovsky died on November 6th 1893.

The ballet *Swan Lake*

Tchaikovsky completed his first ballet, *Swan Lake*, in 1877 having spent a year composing it.

To this day, researchers have failed to explain where he took the idea for its libretto from or which works inspired him in penning the story. Nor is it entirely clear who the libretto was authored by, although it is thought that it may have been the The Bolshoi Theatre's artistic director Vladimir Begichev and one of its dancers, Vasily Geltser. The most widely supported theory is that the libretto was based on Russian and German folklore, although some have hypothesised that Tchaikovsky was inspired by the death of Bavarian King Ludwig II, who was known as the Swan King and who was said to have drowned himself in a lake in somewhat mysterious circumstances. It has also been postulated that the author of the libretto was inspired by Richard Wagner's works, in particular *Lohengrin* and *Tannhäuser*.

Odette, the heroine of the original *Swan Lake*, has a fairy for a mother and a king for a father. She and her friends spend their days as swans before taking on a human form at night. The villain whom Odette faces in the original is her stepmother, who attempts to kill her, but the young

woman is protected by the magical crown she is wearing, bestowed upon her by her human grandfather. Odette falls in love with Prince Siegfried, who promises to wed the young woman, but he is hindered by a magician named Rothbart, who is in league with Odette's stepmother. The story ends in tragedy, with Odette dying.

The first production of *Swan Lake* was choreographed by Julius Reisinger. Rehearsals began on March 23rd 1876, with Reisinger having taken 11 months to perfect the choreography. The composer attended the rehearsals but largely refrained from intervening. Unfortunately, the response to the premiere was not what either Tchaikovsky or Reisinger had been hoping for: neither the audience nor the critics took to the ballet, and there were also protests from its dancers and the orchestra. The critics felt that the score was too noisy, too Wagnerian and too symphonic and were underwhelmed by the choreography. The premiere was deemed a failure.

The libretto for the 1877 performance was later reworked, with the version of *Swan Lake* staged in St. Petersburg in 1895 differing significantly from the original production. This version was choreographed by ballet master Marius Petipa. Sadly, despite having been involved in the production and approved of the changes he saw, Tchaikovsky himself died before the new version made its premiere. In the reworked libretto, the villain of the piece was no longer Odette's stepmother but the evil sorcerer Rothbart, who had ensnared young women in a curse transforming them from human beings into swans. This version of the ballet was first performed on March 4th 1877, this time to great acclaim.

Swan Lake only truly became a success story on ballet stages in the 20th century, when it began to be performed around the world, with Odette becoming the dream role for every aspiring ballerina. Marius Petipa's choreography continues to be used in many productions, but over the years Tchaikovsky's ballet has seen many different interpretations.

Swan Lake became known among Estonian audiences as early as the late 19th century when Karl August Hermann published an article somewhat misleadingly titled *Hüppemäng „Kurgede tiik”* ('A Jumping Game Called *Stork Lake*'), in which he introduced readers to Tchaikovsky's ballet. Its first production on the nation's ballet stages took place in 1940 at the Estonia Theatre (now Estonian National Opera). *Swan Lake* is produced in Vanemuine for the first time in its history.

Ingelluik / Angel Swan – Sayaka Nagahiro:

Ingelluige roll on minu jaoks tõeliselt eriline, kuna see on minu esimene roll solistina Vanemuise teatris. Ingel- ja Deemonluige tegelaste kujutamine on unikaalne ja proovile panev, kuna nad esindavad nii kirge kui ka meeleheidet. Lavastusprotsess on olnud inspireeriv ja põnev, olen taas leidnud oma tugevused ja nõrkused ning see on mind tantsijana kõvasti arendanud.

The Angel Swan role is particularly important to me as this is my first ever role as one of the lead dancers in the Vanemuine Theatre. The Angel and Demon Swan are unique and challenging characters to portray as they illustrate both passion and desperation. This has been an exciting and inspirational process, during which I have rediscovered my true strengths and weaknesses and it has made me grow as a dancer.

Deemonluik / Demon Swan –

Alain Divoux:

Olen alati tahtnud tantsida sellist rolli nagu on Deemonluik. Ma hindan väga tõlgendusvabadust – nii Ingel- kui Deemonluik kujutavad tervet rida erinevaid emotsioone, nii et saan mängida tegelase nüanssidega. Deemonluik ei ole ei kangelane ega antikangelane, kuid minu rolliga tuleb lavale ka armastuse tumedam jõud, mida ongi raske hoomata.

The Demon Swan is the type of role I have always craved for. I love the freedom of interpretation – both the Angel and Demon Swan represent a whole spectrum of emotion, so I can play on the subtleties of the character. The Demon Swan is neither a protagonist nor an antagonist, but my role brings a heavy force to the stage, because the dark side of love can be overwhelming.

Lavastaja, koreograaf ja libretist Petr Zuska:

Miks otsustasid nii tuntud balletti lavastada uues versioonis? Miks mitte klassikaline „Luikede järv“?

Olen alati olnud sedasorti kunstnik, kes peab töös põhiliseks oma visioonide elluviimist, kuid kui ma võtan ette maailmakuulsaid materjale, püüan alati austada heliloojaid ja geeniusi, kes on need teosed loonud, samas tahan anda midagi uut ja värsket ka enda poolt. Tahan kaevuda originaal-lugude sügavustesse, et leida see miski, mis mind kõnetab, leida see müstika nendes lugudes. Oluline on tuua need kuulsad lood tänapäevase vaataja jaoks lähemale, et suhestuda nendega nii ratsionaalselt kui emotsionaalselt. Klassikaliste versioonide puhul võib see vahel olla keeruline.

Mul ei ole huvi lavastada „Luikede järve“ nii, nagu seda 140 aastat tagasi tehti, sest ma ei ole oma lavastajatüübilt taastaja või rekonstrueerija. Samas ei ole mul otseselt midagi ka kuulsate ballettide traditsioonilise lavastamise vastu – 90% oma karjäärist olen tantsinud ja loonud koreograafiat klassikalistes balletitruppides. Traditsiooniline taust on oluline ja selle esteetika on kaunis, aga mulle kui loojale mõjuvad traditsioonilised versioonid liiga lõpetatuna. Vaadates kuulsat kunstniku maali, hindan kõrgelt tema tehtud tööd, aga kui hakkaksin ise maalima, ei üritaks ma teda kopeerida. Iga kunstnik on siiski isiksus.

Millised olid klassikalise versiooni peamised probleemid, mis ajendasid sind teost ümber kirjutama?

„Luikede järv“ on tõenäoliselt maailma tuntuim ja olulisim ballett, aga 21. sajand on paratamatult hoopis teistsugune võrreldes ajaga, mil Tšaikovski oma muusikat kirjutas või Marius Petipa oma koreograafia lõi. Kunst, ühiskond ja eluviisid on totaalselt teistsugused. Teater on elav organism, mitte muuseum, ja seetõttu peab teater kaasas käima ka ühiskondlike arengutega. Teater ei ole museaalne kivistis, vähemalt ei tohiks olla.

Seda öeldes ei arva ma siiski, et minu „Luikede järve“ ja klassikaline versioon oleksid vaenlased. Me teame, et inimestele meeldib klassikaline ballett, pileteid müüakse neile etendustele ju palju. Kui lavastuste põhjaks olevad lood on tänapäeval jätkuvalt loogilised, siis võime neid ju edasi lavastada. Mulle tundub aga naljakas, et traditsioonilises „Luikede järves“ on 24 tüliseelikutes naist, kes peaksid olema luiged ja Prints lihtsalt armub ühte lindu... See ei ole veenev ja seetõttu tahtsin leida viisi, kuidas jääda mõnes mõttes truuks klassikalisele versioonile, ent teha seda usutavamal viisil.

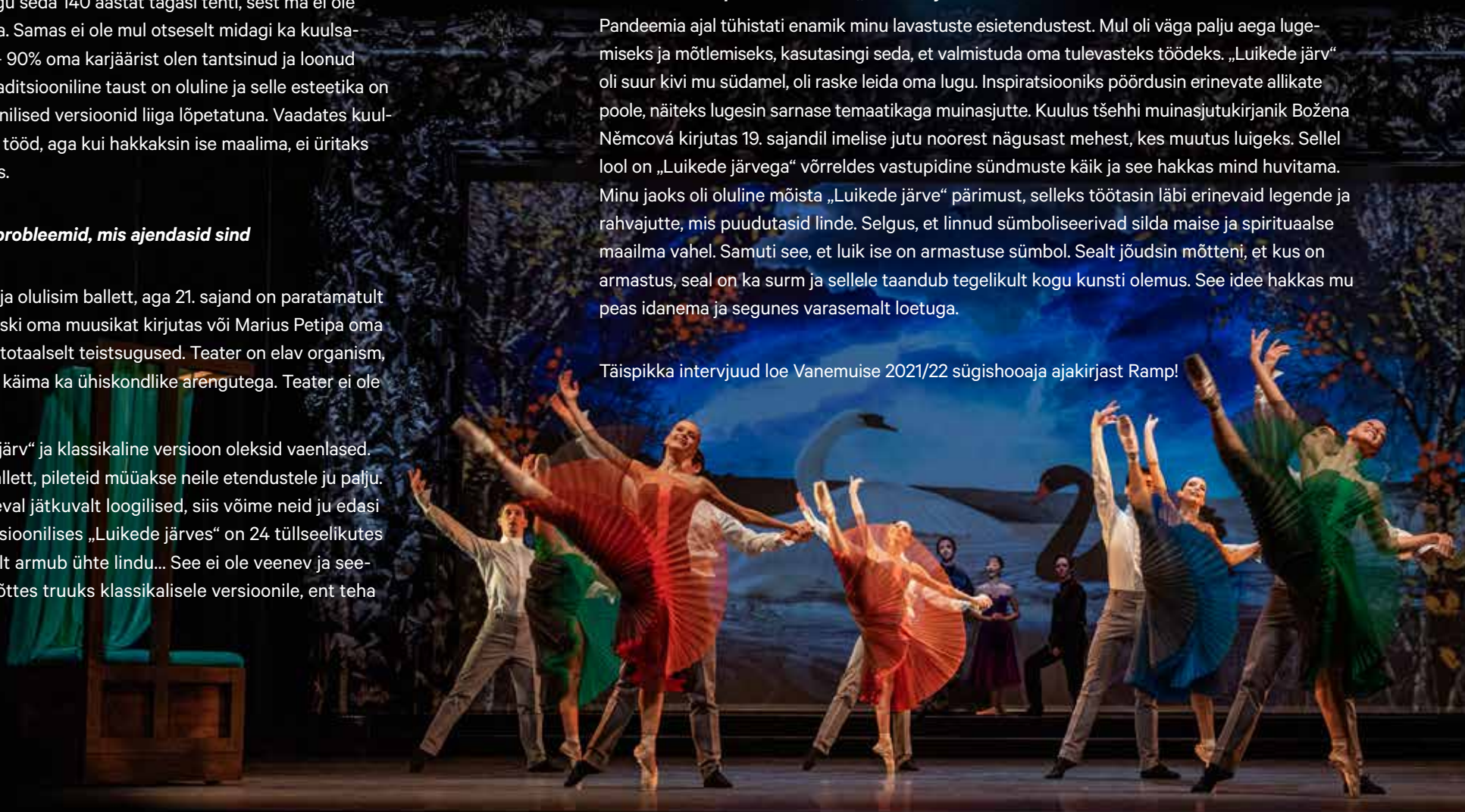
21. sajandil otsib teater üha enam uusi väljendusvahendeid ja ideede sümbioose, et kõnetada tänapäevast inimest. Kas tänapäeval on üldse vaja klassikalist balletti?

Mõned aastad tagasi kutsus Boris Eifman mind ja teisi koreograafe Peterburi ümarlauale, et arutleda teemal „Klassikaline ballett – teater või muuseum?“. Arutelud kestsid kaks päeva ja tulemusteni ei jõutudki! Ühest küljest on see tõesti muuseum, aga selles on ka teatud ilu. Kindlasti ei peaks me klassikalise balleti lavastamisest loobuma, see on ju kogu meie esteetika aluseks. Mõned eksperdid ja ajaloolased ütlesid Peterburis, et kui Petipa näeks seda, mida meie praegu kutsume klassikaliseks versiooniks, ei tunneks ta sellest suurt midagi ära. Mida sellisel juhul „klassikaline versioon“ üldse tähendab?

Kust leidsid inspiratsiooni oma „Luikede järve“ versiooniks?

Pandeemia ajal tühistati enamik minu lavastuste esietendustest. Mul oli väga palju aega lugemiseks ja mõtlemiseks, kasutasingi seda, et valmistuda oma tulevasteks töödeks. „Luikede järv“ oli suur kivi mu südames, oli raske leida oma lugu. Inspiratsiooniks pöördusin erinevate allikate poole, näiteks lugesin sarnase temaatikaga muinasjutte. Kuulus tšehhi muinasjutukirjanik Božena Němcová kirjutas 19. sajandil imelise jutu noorest nāgusast mehest, kes muutus luigeks. Sellel lool on „Luikede järvega“ võrreldes vastupidine sündmuste käik ja see hakkas mind huvitama. Minu jaoks oli oluline mõista „Luikede järve“ pärimust, selleks töötasin läbi erinevaid legende ja rahvajutte, mis puudutasid linde. Selgus, et linnud sümboliseerivad silda maise ja spirituaalse maailma vahel. Samuti see, et luik ise on armastuse sümbol. Seal jõudsin mõtteni, et kus on armastus, seal on ka surm ja sellele taandub tegelikult kogu kunsti olemus. See idee hakkas mu peas idanema ja segunes varasemalt loetuga.

Täispikka intervjuud loe Vanemuise 2021/22 sügishooaja ajakirjast Ramp!



Director, Choreographer and Librettist Petr Zuska:

Why a brand-new version of Swan Lake? Why not a classical one?

I have always been the type of artist, who values accomplishing my visions in my work, but when I decide to touch well known titles, I always try to respect the original story. I respect the composers and geniuses of the originals, but I'm also trying to bring something new and fresh from myself. I want to dig deeper under the surface of the originals to find something that is closer to me, that is more mysterious. It's important to make these famous stories more understandable not only rationally but emotionally for the audience of today. This can be tricky with classical versions.

I'm not interested in doing *Swan Lake* the way it was done more than 140 years ago, because I'm not a reconstructor. I have nothing against traditional and well-known ballets. For 90% of my career, I've danced and choreographed in classical style companies. The traditional background is important and the aesthetic is beautiful, but for me as a creator, the traditional versions feel too finished. Looking at a painting from an old master, makes me appreciate their work, but if I were a painter, I wouldn't do it the same way. All artists are still individuals.

What problems did you encounter with the classical version, that motivated you to rewrite this piece?

Swan Lake is probably the greatest and most important ballet in history, but the 21st century is very different from the times when Tchaikovsky composed this music and Petipa made his version. Art, society, the way of living is absolutely different now. The theatre is a living organism, it's not a museum, so it has to move with the movement of society and the development of things. Theatre is not frozen, it shouldn't be frozen.

Having said that, my *Swan Lake* and the classical version are not enemies. We can see that people like the classical versions, tickets sell well. If these stories still make sense in today's world, then we can keep producing the classical versions. I just find it funny, that in the traditional version, the Prince sees 24 women that are supposed to be swans and then he just falls in love with one of the "birds"... It's not believable for me, so I needed to find a way to stay with the theme, but to make it more believable.

In the 21st century, theatre is constantly searching for new mediums and symbiosis of ideas to reach the modern human. Do we even need classical ballet anymore?

A couple of years ago, Boris Eifman invited me to St. Petersburg along with a couple of ballet directors and choreographers from all around the world for a big round table. The theme was "Classical ballet – theatre or a museum?". We discussed it for two days with no finite results! It's

a museum form one perspective, but it still has a certain beauty. We shouldn't get rid of classical ballet, since it's the entire base of our aesthetics. Some experts and historians at that round table said that if Petipa would see what we now like to call the classical version, he wouldn't recognize much of it. So, what does the "classical version" even mean?

Where did you draw inspiration for your version of Swan Lake?

Because of the pandemic, I had to cancel many of my premiers. I had many weeks to read and think and I used this time to prepare myself for my next productions. *Swan Lake* was a big rock on my shoulders, finding my story was not easy. For inspiration, I went to different sources – for example, I read fairytales, which are similar to the theme of the traditional *Swan Lake*. The most popular Czech fairytale writer Božena Němcová from the 19th century wrote a beautiful fairytale about a young handsome man that was turned into a swan. That's opposite of the traditional version of the *Swan Lake* ballet and it started to interest me. It was important for me to understand what do the ideas in *Swan Lake* mean historically, so I looked into legends and folklore regarding birds. I saw that birds in general are considered a bridge between our world and the spiritual world. Also, that the swan itself is a symbol of love. That made me realize that where there is love, there is death – that is what art is about in general. This idea started to sprout in my mind and began to mix with my previous readings.

The full interview in Estonian can be found in the fall 2021/22 season Vanemuine magazine Ramp!





Benno – Gerardo Avelar:

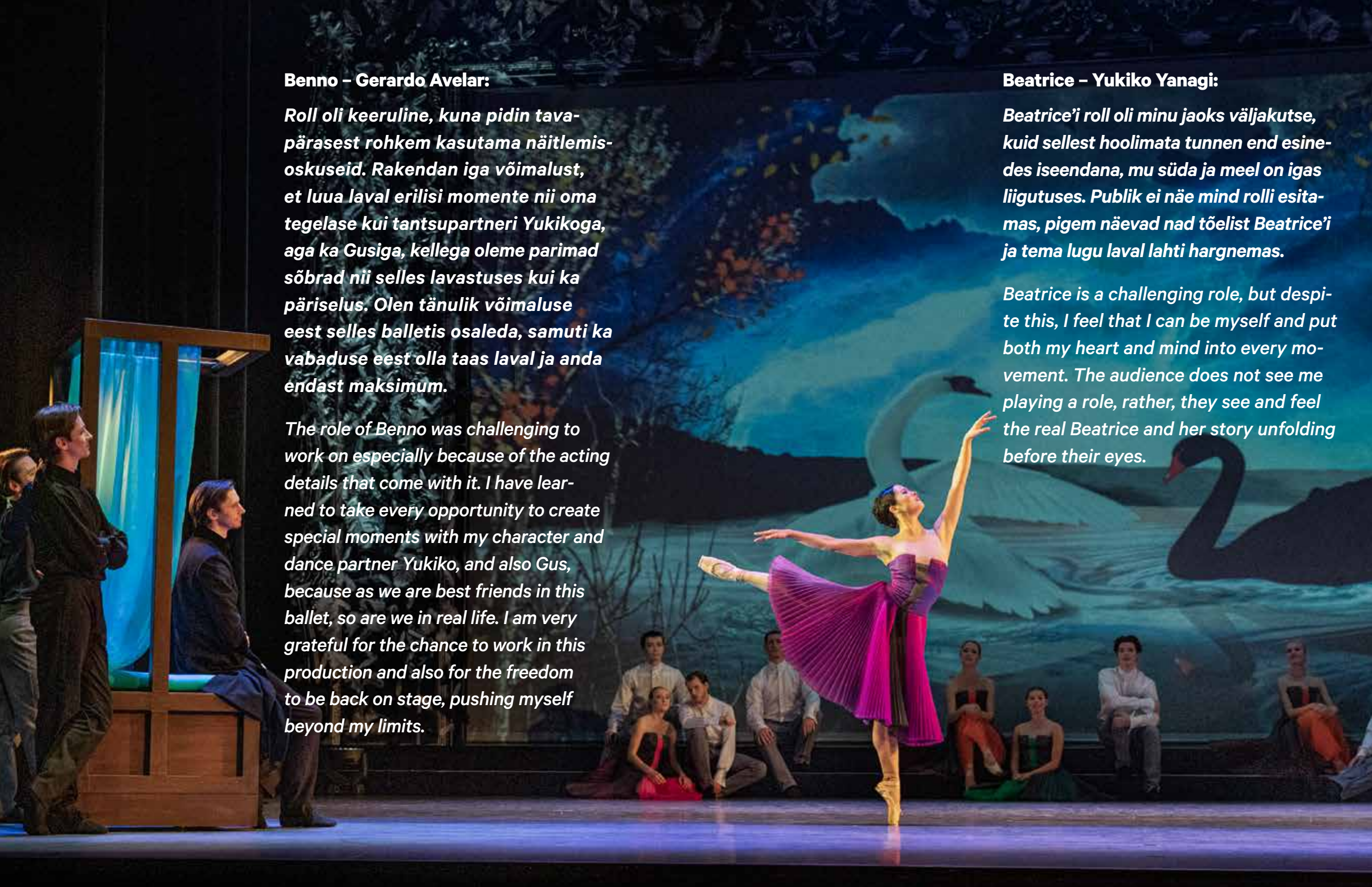
*Roll oli keeruline, kuna pidin tava-
pärast rohkem kasutama näitlemis-
oskuseid. Rakendan iga võimalust,
et luua laval erilisi momente nii oma
tegelase kui tantsupartneri Yukikoga,
aga ka Gusiga, kellega oleme parimad
sõbrad nii selles lavastuses kui ka
päriselus. Olen tänulik võimaluse
eest selles balletis osaleda, samuti ka
vabaduse eest olla taas laval ja anda
endast maksimum.*

*The role of Benno was challenging to
work on especially because of the acting
details that come with it. I have lear-
ned to take every opportunity to create
special moments with my character and
dance partner Yukiko, and also Gus,
because as we are best friends in this
ballet, so are we in real life. I am very
grateful for the chance to work in this
production and also for the freedom
to be back on stage, pushing myself
beyond my limits.*

Beatrice – Yukiko Yanagi:

*Beatrice'i roll oli minu jaoks väljakutse,
kuid sellest hoolimata tunnen end esine-
des iseendana, mu süda ja meel on igas
liigutuses. Publik ei näe mind rolli esita-
mas, pigem näevad nad tõelist Beatrice'i
ja tema lugu laval lahti hargnemas.*

*Beatrice is a challenging role, but despi-
te this, I feel that I can be myself and put
both my heart and mind into every mo-
vement. The audience does not see me
playing a role, rather, they see and feel
the real Beatrice and her story unfolding
before their eyes.*





Petr Zuska on euroopaliku stiiliga koreograaf, lavastaja ja tantsija, suurepärase kunstnik Tšehhi tantsumaastikul, kes on töötanud ka maailmakuulsates balletitruppides. Tema loomingus segunevad omanäolise loomingulise väljendusviisi kaudu neoklassika *bel canto* ja innovaatilised kaasaegsed vormid. Zuska lavastused on kõrgetasemelised, elavad ja kujutavad maailma täis sümbolit, arhetüüpe, spirituaalseid küsimusi ja moraalseid printsiipe. Ta on eriline lavastaja just tänu huumorimeelele, kavalusele ja provokatiivsusele, mis tema loomingus alati esindatud on.

Zuska lõpetas aastal 1994 koreograafia ja mitteverbaalsete teatri- tehnikate õppekava Praha Etenduskunstide Akadeemia muusika- ja tantsuosakonnas. Peale kooli esines Zuska solistina Divadlo Na zábradlí teatris Pantomima Ladislava Fialky käe all, Praha Kammerballetis Pavel Šmoki käe all, Tšehhi Rahvusballetis ja balletikompaniides Münchenis, Augsburgis ja Montrealis. Ta esines küll klassikalistes balletilavastustes, kuid enim siiski kaasaegsete lavastajate loomingus, tehes koostööd selliste tšehhi koreograafidega nagu Jiří Kylián, Pavel Šmok ja Libor Vaculík ning mujalt maailmast näiteks Alvin Ailey, Gerhard Bohner, Robert North, Mats Ek, Hans van Manen, Christopher Bruce, Ohad Naharin, Nacho Duato, Itzik Gallili ja teistega. Balleti-artistina esines ta riikides üle maailma, kuid 1990. aastatel töötas ta püsikülalisena Brno Rahvusteatri ja Slovakkia Rahvusteatri.

2002–2017 oli Zuska Tšehhi Rahvusballeti kunstiline juht, lavastades sel perioodil kuus täispikka balletti ja mitmeid ühevaatuselisi lühilavastusi. Zuska juhtimisel andis Tšehhi Rahvusballett etendusi 36 kuulsal maailmalaval: Moskvas, Washingtonis, Ateenas, Tallinnas, Beijngis, Pariisis, Tel Avivis ja mujal.

Alates 1990. aastatest on Zuska kokku lavastanud rohkem kui 50 balletti nii kodu- kui välismaal, muuhulgas teatrites nagu Hamburgi Balletiteater, Augsburgi Balletiteater, Dresdeni Semperoper, Läti Rahvusoper, Peterburi Maria Teater, Taani Kuninglik Teater, Deutsche Oper am Rhein, Lääne-Austraalia Balletiteater, Soome Rahvusballett, Monte Carlo Balletiteater, Bostoni Balletiteater, Tšehhi Rahvusteater, Brno Rahvusteater, Laterna Magika Teater, Praha Kammerballett, Bohemia Balletitrupp ja Praha Juuniorite Ballett.

Ta on teinud koostööd ka režissööride ja koreograafidega mitmete

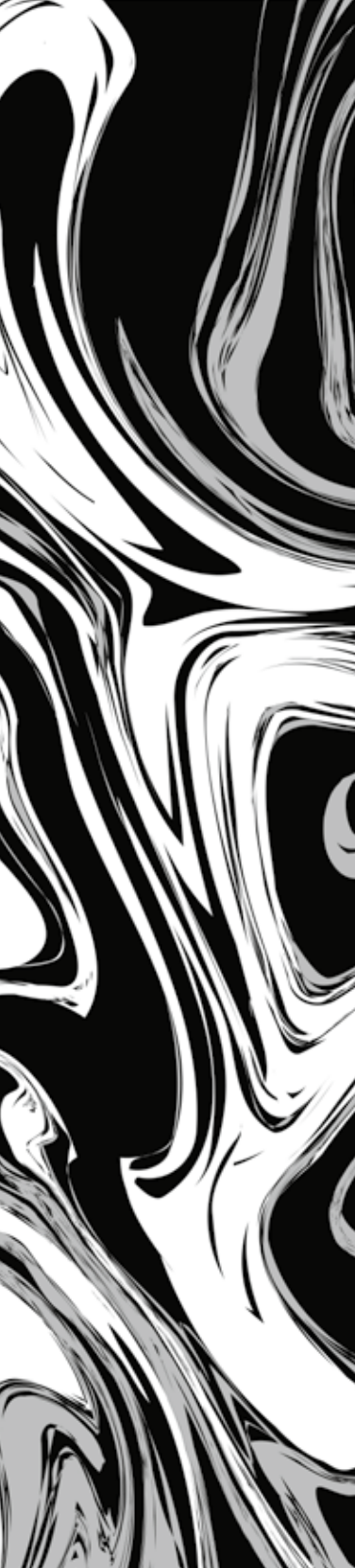


draama- ja ooperilavastuste juures. Aastal 2021 esietendus Zuska kirjutatud ja lavastatud „Teraapia“ Dejvice Teatris Prahas.

Zuska on võitnud mitmeid nimekaid auhindu nii tantsija kui koreograafina, nende hulgas Thalia teatriauhind (1993 ja 1997), Prix Dom Perignon (1999), algupärase koreograafia auhind Nüüdistantsu konkursilt (2006 ja 2008), aasta koreograafia tiitel (1996 ja 2002), Tšehhi kirjandusfondi auhind (1993 ja 1994), Opera Plus auhind tunnustamaks 25 aastat tööd Tšehhi Rahvusballetis (2015 ja 2017), Tšehhi kultuuriministeeriumi tunnustus panuse eest teatriellu (2017) ning viimati, 2019 aastal, parima koreograafia auhind ČR BALET 2019 tantsufestivalil Praha Kammerballeti lavastuse „Bukett“ eest.

Petr Zuska is a European-format Choreographer, Stage Director and Dancer, an extraordinary creator within the context of Czech dance, who has worked with world-renowned ballet companies. In his works, he brings to bear a broad scale of creative vocabulary, ranging from the high *bel canto* of the neo-classical style through an innovative approach to modern creation. His productions are sophisticated, full-blooded, reflecting the world of symbols and archetypes, spiritual questions, as well as moral principles. He is among the precious few choreographers capable of imbuing his works with humour, wit and hyperbole.

Zuska graduated from the Music and Dance Faculty of the Academy of Performing Arts in Prague where he studied choreography and non-verbal theatre direction (1994). During his performing career, he was a Soloist under Pantomima Ladislava Fialky in Divadlo Na zábradlí Theatre, Prague Chamber Ballet under Pavel Šmok, the Czech National Ballet, ballet companies in Munich, Augsburg and Les Grands Ballets Canadiens in Montreal. He performed not only in classical ballet productions, but mainly in productions of renowned contemporary artists, such as Czechs Jiří Kylián, Pavel Šmok and Libor Vaculík, or foreign artists Alvin Ailey, Gerhard Bohner, Robert North, Mats Ek, Hans van Manen, Christopher Bruce, Ohad Naharin, Nacho Duato, Itzik Gallili and others. As a Dancer, he performed in many countries of the world. In the 1990s he was also a permanent guest at the National Theatre in Brno and Slovak National Theatre in Bratislava.



From 2002 to 2017, Zuska was the Artistic Director of the Czech National Ballet in Prague. During his time as Head of the Company, he produced six feature-length ballets and numerous one-act pieces for the National Theatre. Under Zuska, the Czech National Ballet gave performances on 36 prominent stages globally, including Moscow, Saint Petersburg, Washington D.C., Houston, Athens, Tallinn, Beijing, Shanghai, Paris and Tel Aviv.

Since 1990, Zuska has created choreographies for more than 50 productions for both foreign and Czech companies, including the Hamburg Ballett, Ballett Augsburg, the Semperoper in Dresden, the Latvian National Opera, the Mariinsky Theatre, the Royal Danish Ballet, the Deutsche Oper am Rhein, the West Australian Ballet, the Finnish National Ballet, Les Ballets de Monte-Carlo, the Boston Ballet, the Czech National Ballet and the National Theatre Ballet in Brno, Laterna Magika, the Prague Chamber Ballet, Bohemia Ballet and Ballet Prague Junior.

In addition, he has collaborated on directing and choreographing several drama and opera productions. In 2021, he wrote and directed an original production called *Therapy* for the Dejvice Theater in Prague.

The numerous prestigious accolades Zuska has received as a Dancer and Choreographer include the Thalia Prize (1993 and 1997), the Prix Dom Perignon (1999), the Original Choreography Prize within the Modern Dance Competition (2006, 2008), the Choreography of the Year (1996 and 2002), the Czech Literary Fund Prize (1993 and 1994), the Opera Plus Prize (2015 and 2017) for his achievements as the Head of the Czech National Ballet and for 25 years of choreographic work, and the Czech Ministry of Culture Award for his achievements in theatre (2017). He was awarded the Best Choreography Prize at the ČR BALET 2019 Dance Festival for his production *A Bouquet* for the Prague Chamber Ballet.



Risto Joost on alates 2020. aasta sügisest Vanemuise teatri muusikajuht ja peadirigent, 2009. aastast Rahvuskooper 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 aastapreemia 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 Netherlands Kammerkoor (Chief Conductor 2011–2015), 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 of 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, 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 Symphony 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*.

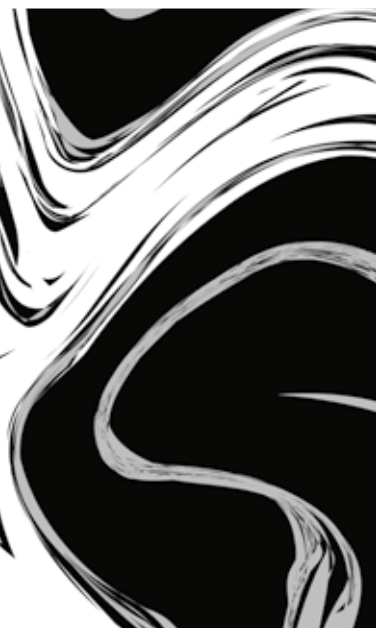
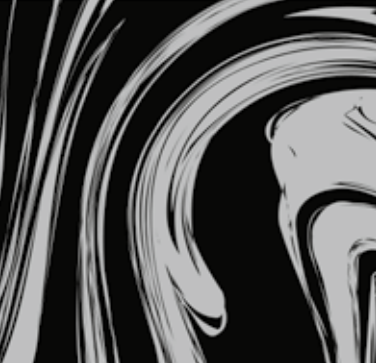
Taavi Kull töötab alates 2014. aastast Vanemuise teatri dirigendina. Ta on lõpetanud Eesti Muusika- ja Teatriakadeemia professor Paul Mägi ja Stockholmi Kuningliku Muusikakõrgkooli professor Daniel Hardingu juhendamisel. Ta on toonud välja muusikalavastusi lastele, muusikali „Nunnad hoos“, balleti „Romeo ja Julia“ ning osalenud ka mitmete ooperite väljatoomisel assistendi ja dirigendina. Kull on juhatanud erinevaid orkestreid nagu Eesti Riiklik Sümfooniaorkester, Tallinna Kammerorkester 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 numbers for children, the musical *Sister Act* and the ballet *Romeo and Juliet* and has worked as both an Assistant and Conductor on the productions of numerous 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*.

Daniel Dvořák on Tšehhi stsenograaf. Ta õppis arhitektuuri ja stsenograafiat nii Praha Kunsti-, Arhitektuuri- ja Disainiakadeemias kui ka Viini Kunstiakadeemias. Koos lavastaja Jiří Nekvasiliga asutasid nad aastal 1988 eksperimentaalse ooperiteatri Opera Furore (praegune Opera Mozart), kus Dvořák töötas stsenograafina ja oli kõikide lavastuste kaasautor. Dvořák on olnud Praha Riigiooperi, Praha Rahvusteatri ja Brno Rahvusteatri direktor. Ta on töötanud suurte Tšehhi muusikalide juures ja loonud lavakujundusi muusikafilmele. 1999. aasta Praha Kvadrenniaalil, mis on maailma suurim etendusdisaini, -ruumi ja lavakujunduste näitus, võitis Dvořák koos oma Tšehhi meeskonnaga esikoha. Aastal 1999 pälvis ta Alfréd Radoki nimelise stsenograafia auhinna ja nomineeriti samale auhinna-le uuesti aastal 2004. 2002. aastal pälvis ta Prantsusmaa valitsuselt Kunstide ja Kirjanduse ordeni.

Daniel Dvořák is a Czech Set Designer. He studied architecture and set design at the University of Applied Arts in Prague and at the Academy of Fine Arts in Vienna. In 1988, in tandem with Stage Director Jiří Nekvasil, he established the experimental Opera Furore (now Opera Mozart), where he was the Set Designer and Co-Author of all the productions. Dvořák has been the Director of the State Opera Prague, the National Theatre in Prague and the National Theatre in Brno. He has collaborated on large Czech musicals and also created set



designs for music films. In 1999, at the world's largest set design show the Prague Quadrennial, he contributed to the Czech display and was awarded the main prize. He received the 1999 Alfréd Radok Prize for theatre set design and in 2004 he was nominated for it again. In 2002, the French Government appointed him Chevalier de l'ordre des Arts et des Lettres.

Pavel Knolle on tšehhi kostüümikunstnik, tantsija, koreograaf ja lavastaja. 1985 lõpetas ta Praha Tantsukonservatooriumi ning asus tantsijana tööle multimeediateatris Laterna Magika, mille juhiks sai ta aastal 2010. Aastal 2017 tõi ta seal välja originaallavastuse „Kuubik“ ja aastal 2018 lavastuse „Aed“. Knolle on esinenud mitmetes suurtes maailma linnades nagu Viin, Montreal, Rooma, Tel Aviv ja paljud teised. Ta on teinud kostüümi- ja lavakujundusi Tšehhi teatritele nagu Brno Rahvusteater, F.X. Šaldy teater, Moraavia-Sileesia Riiklik teater ja teised. Knolle töötab kunstnikuna nii Praha tantsukompaniis Dekkadancers kui Praha Kammerballetis. Lavastaja Petr Zuskaga on ta varemgi koos töötanud – ta lõi lavakujunduse Zuska balletile „Romeo ja Julia“ aastal 2018 Vanemuises. 2002. aastal pälvis Knolle Tšehhi tantsuliidu auhinna.

Pavel Knolle is a Czech Costume Designer, Dancer, Choreographer and Director. In 1985, he graduated the Prague Conservatory and started working as a Dancer in the multimedia theatre Laterna Magika. In 2010, he was promoted to Director of Laterna Magika. There, he has directed two original productions: *CUBE* in 2017 and *The Garden* in 2018. Knolle has performed in many great cities in the world, such as Vienna, Montreal, Rome, Tel Aviv etc. He has made costume and set designs for different Czech theatres like the National Theatre in Brno, F.X. Šaldy Theatre, National Moravian-Silesian Theatre etc. Knolle works as a Set and Costume Designer in Dekkadancers, a dance company in Prague, and also in the Prague Chamber Ballet. Knolle has worked with Director Petr Zуска before – in 2018, Knolle designed the set for Zuska's ballet *Romeo and Juliet* in Vanemuine Theatre. In 2002, he was awarded the Czech Dance Union Award.



Margus Vaigur on Endla Teatri valguskunstnik. Ta lõpetas 1985 J. Köleri nimelise Viljandi 4. Keskkooli ja 2003 Viljandi Kultuurikolledži. Töötanud 1994–2002 Ugalas 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.



Vanemuise sümfooniaorkester / Vanemuine Symphony Orchestra

Muusikajuht ja peadirigent / Musical Director and Chief Conductor Risto Joost

Kontsertmeister / Concertmaster Kristel Eeroja-Põldoja

Viulisolistid / Violin Soloists Kristel Eeroja-Põldoja, Yestin Griffith

Tšellosoolistid / Cello Soloists Lauri Sõõro, Enno Lepnurm

Harfisolist / Harp Soloist Kai Visnapuu

I viiul / I violin Yestin Griffith, Andri Annus, Laura Miilius-Koddanipork, Susann-Elisabeth Kisla, Maria Lepnurm, Vitalij Regensperger, Katrin Ojam, Anne Vellomäe, Helena Valpeteris

II viiul / II violin Vlad Campean, Liam Keneally, Sirli Laanesaar, Silja Peedo, 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, Aike Sõõro

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

Flööt / 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 Rusalepp, Marti Suvi, Viljar Lang, Karl Vakker

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

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

Tuuba / Tuba Tanel Tamm

Löökriistad / Percussions Ilja Sharapov, Adam Jeffrey, Ilmar Varjun, Alessandro Beco

Orkestri lavameister / Orchestra's Stage Technician Kalev Helmoja

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, Imre Toomeoks, Keijo Sepp,
Ken-Konrad Kerm, Sergei Ivanov, Aigar Kikkas, Mart Visnapuu, Reigo Harkmann,
Andre Luik, Sten Gussakov, Markus Kõrkjas

Dekoratsiooniala / Stage Set Department Marika Raudam, Innari Toome,
Ain Austa, Andres Lindok, Katrin Pahk, Leenamari Pirn, Terje Kiho, Armin Luik,
Aleksander Karzubov, Indrek Ots, Mart Raja, Eino Reinapu, Karmo Kiivit, Mait Sarap

Kostüümiala / Wardrobe Department Liisi Ess, Ivika Jõesaar, Ruth Rehme-Rähni, Külli 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 Tiikoja, Elli Nõps,
Anneli Vassar, Marit Reinmets, Juta Reben, Toomas Vihermäe, Ljudmila Nikolajeva

Riietusala / Costume Warehouse Raina Varep, Eva Kõiv, Kadri Kangur, Anu Kõiv

Grimm ja soengud / Make up and Hair Stylists Kelly Treier, Janika Kolju,
Rutt Laikask, Maarja Lõbu, Reet Laur, Viktoria Rüster, Mare Kuul

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

Valgusala / Lighting Department Andres Sarv, Tõnu Eimra, Tõnis Järs,
Kaspar Aus, Villu Adamson, Andrus Treier, Madis Fuchs, Tauri Kõtsi

Heli- ja videoala / Audio-Visual Department Andres Tirmaste,
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30. detsembril 2006 asutasime Vanemuise Fondi,
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