



Metamorfoosid



 **TALLINK**

teatri peatoetaja

152. hooaeg

Metamorfoosid

Metamorphoses

BALLETIÖHTU KOLMES OSAS KAHE VAHEAJAGA
BALLET EVENING IN THREE PARTS WITH TWO INTERMISSIONS

LAVASTAJAD / DIRECTORS

JACK TRAYLEN (AUSTRALIA / AUSTRALIA)

MATTHEW JAMES JORDAN (VANEMUINE)

JEVGENI GRIB (NO ESTONIA / NO ESTONIA)

VANEMUISE BALLETITRUPP / VANEMUINE BALLET COMPANY

ESIETENDUS 15. OKTOOBRIL 2021 VANEMUISE SUURES MAJAS
PREMIERE 15TH OCTOBER 2021 IN THE VANEMUINE GRAND BUILDING

Metamorfoos

Eesti keele seletav sõnaraamat:
(olemuslik) muutus, teisenemine

Oxfordi sõnaraamat:
protsess, mille käigus keegi või miski
muutub täielikult millekski teiseks

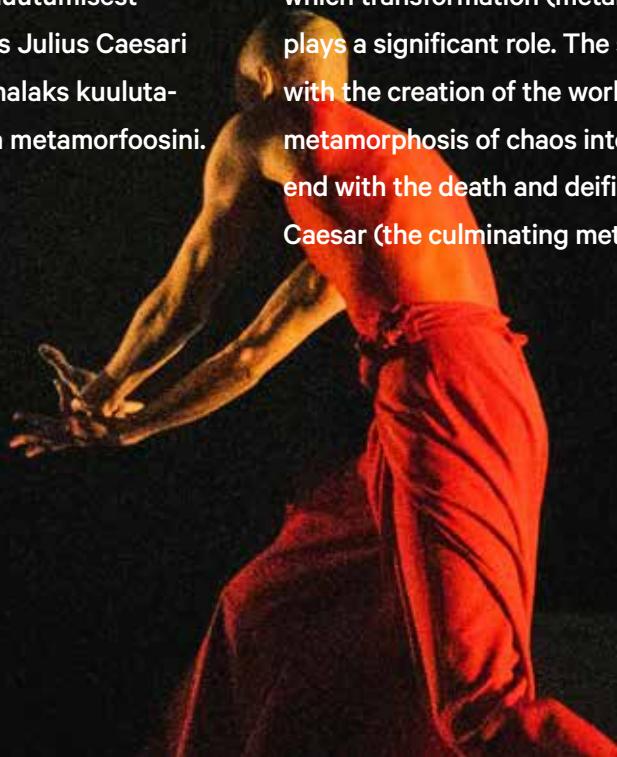
Vana-Rooma poet Publius Ovidius Naso
(43 eKr–17 pKr) kirjutas viieteistkümnest
raamatust koosneva poeemi „Metamor-
foosid“ aastal 8 pKr. Poeem jutustab
müütidest, milles keskne teema ongi
metamorfoos ehk muutus. Lood räägivad
maailma loomisest ehk kõige esimesest
metamorfoosist (kaose muutumisest
korraks) ning jõuavad ajas Julius Caesari
surma ja apoteeosini (jumalaks kuuluta-
miseni) ehk kulmineeruva metamorfoosini.

Metamorphosis

Explanatory Dictionary of
the Estonian Language:
(substantial) change, transformation

Oxford Dictionary:
a process in which somebody/
something changes completely
into something different

Publius Ovidius Naso or Ovid (43 BCE–
17 AD), a poet from ancient Rome, wrote
the poem ***The Metamorphoses*** in 8 AD.
The narrative poem consisted of fifteen
books. It tells mythological stories in
which transformation (metamorphosis)
plays a significant role. The stories begin
with the creation of the world (the first
metamorphosis of chaos into order) and
end with the death and deification of Julius
Caesar (the culminating metamorphosis).







Nähtamatud küünised / Little Claws

Lavastaja-koreograaf / Director-Choreographer Jack Traylen

Kostüümide ja lavakujunduse idee autor / Costume and set design concept by Jack Traylen

Helikujundaja / Sound Designer Jack Traylen

Valguskunstnik / Lighting Designer Tõnis Järs

Repetiitor / Repetitor Jelena Karpova

Inspitsient / Stage Manager Meelis Hansing

Lavastuses kõlab Federico Albanese'i, Janus Rasmussen, Bramblesi, Ólafur Arnaldsi, Touristi,

Niklas Paschburgi ja The Mountain Howli muusika / The performance uses music by

Federico Albanese, Janus Rasmussen, Brambles, Ólafur Arnalds, Tourist,

Niklas Paschburg and The Mountain Howl

Osades / Cast

Bradley Howell, Bleiddian Bazzard, Gus Upchurch, Alexander Germain Drew,

Gerardo Avelar, Willem Houck, Alain Divoux, Sayaka Nagahiro, Yukiko Yanagi,

Georgia Toni Hyrkäs, Alexandra Heidi Foyen, Emily Ward, Maria Engel,

Mirell Sork, Natalie Barbis, Josef Jagger, Yuta Irikura, Benedict Lythgoe



Jack Traylen on Austraalia päritolu ballettiartist, kes tantsis Vanemuise teatris aastatel 2015–2019, praegu töötab ta vabakutselisena Helsingis. Koreograafina on ta varem teinud koostööd Tallinna Tantsuteatriga lavastuse “Celebration Piece” raames. Ta on teinud rolle Kanadas Winnipegi Kuninglikus Balletis, Austraalia Balletteatris Melbourne’is ja Austraalia Riiklikus Tsirkusekunstide Instituudis. Ta on nii tantsja kui koreograafina töötanud lühifilmide juures, mis on jõudnud võistlustolle Cannes’i ja Wild Out filmifestivalidel. Aastal 2017 oli ta osataitmiste eest Vanemuise lavastustes „Don Juan“, „Lumekuninganna“ ja „Klaver“ Eesti teatri balletiauhinna nominent ning 2018 sai ta preemia Vanemuise teatri korraldatud Noorte Koreograafide konkursil. Rolle Vanemuises: Doktor – „Armastuse tango“ (Murdmaa 2019); Vend Lorenzo ja Sinjoor Capuletti – „Romeo ja Julia“ (Zuska 2018); Don Juan – „Don Juan“ (Madia 2016).

Jack Traylen is an Australian ballet artist. In 2015–2019 he danced in Vanemuine theatre, presently he works as a freelance artist based in Helsinki. Traylen co-choreographed and performed in *Celebration Piece*, commissioned by Tallinn Dance Theatre. Traylen has danced in Canada’s Royal Winnipeg Ballet, Melbourne Ballet Company and Australian National Institute of Circus Arts. He has worked as a dancer and choreographer for short films which have made it into Official Selections at festivals such as Cannes Film Festival and Wild Out Film Festival. In 2017 he was nominated for the Estonian Theatre Award for his roles in *Don Juan*, *The Snow Queen* and *The Piano* in Vanemuine and in 2018 he received the Vanemuine Young Choreographer’s Award. Roles in Vanemuine: Doctor – *Tango of Love* (Murdmaa 2019); Friar Laurence and Sinjore Capuletti – *Romeo and Juliet* (Zuska 2018); Don Juan – *Don Juan* (Madia 2016).

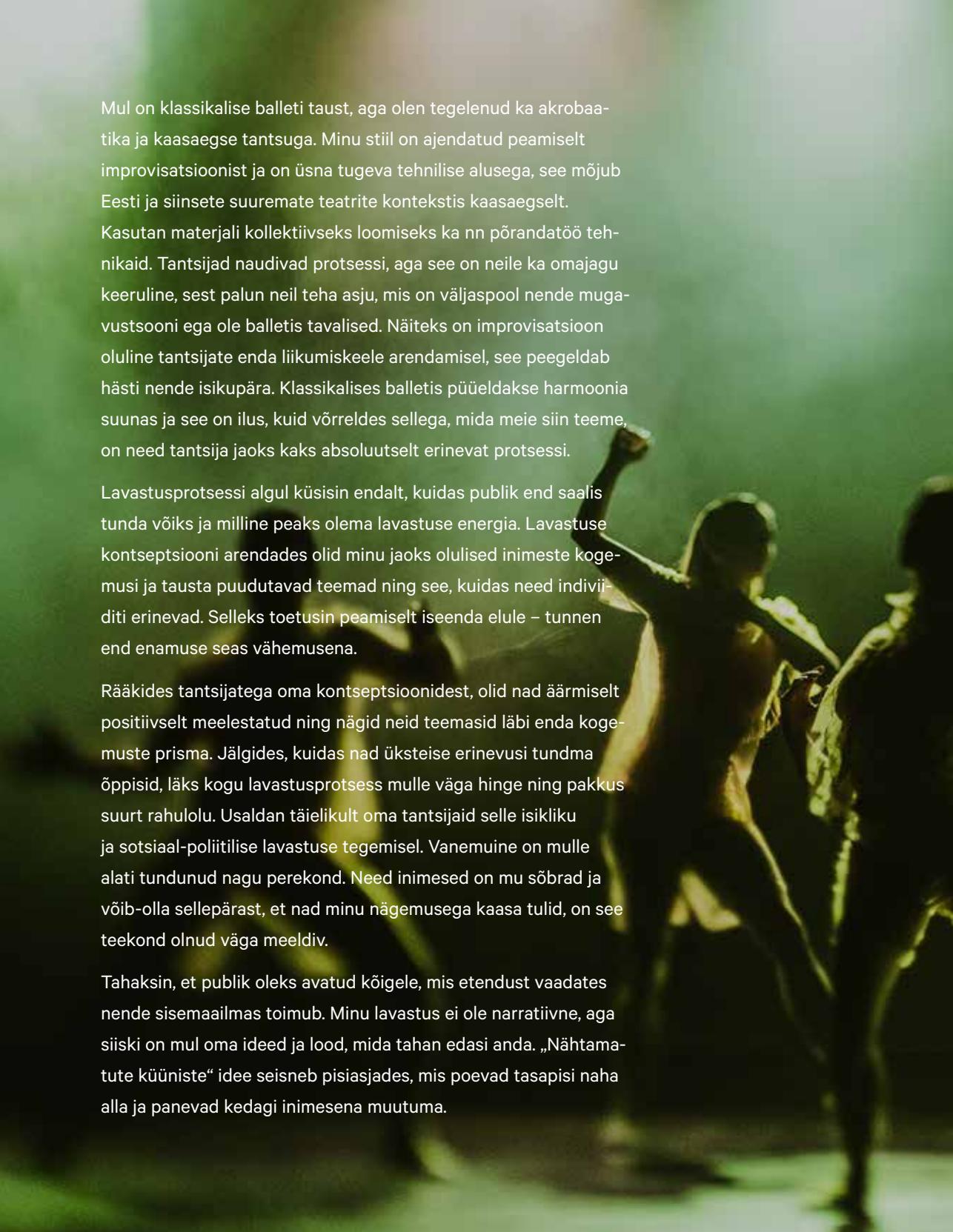
Lavastaja Jack Traylen:

Praegune poliitiline maastik on pannud mind tihti mõtlema kapseldumisele ja mitmekesisusele. Sageli kohtame vastandust meie vs. nemad, seetõttu tekkis mul soov uurida teistsuguseks olemise tähendust praeguses maailmas ning ka seda, kuidas saaksime üksteise erinevusi aktsepteerida, mitte püüda kõiki ühesuguseks muuta. Läbi aegade on tekitanud probleeme hirm inimeste vastu, kes ei ole meie sarnased, kes näevad teistsugused välja või kellel on meist erinev eluviis. Me pelgame inimesi, kelle valikuid me ei mõista.

Selles mõttes on minu lavastuse alusideed ajatud, aga kui tuletaba meelde, et on aasta 2021 ja me vaidleme ikka veel võrdsuse ja võrdsete õiguste üle, on kogu kontseptsioon ajast ja arust. Need küsimused kerkivad politikas ja ühiskonnas pidevalt esile, sest puudub arusaam, et inimesed ongi erinevad, see aga ei tähenda, et me ei saaks koos eksisteerida. Meie erinevused peaksid meile jõudu andma, mitte meid kammitsema.

Tegeledes mitmekesisuse küsimustega, uurin, kuidas inimesed aja jooksul muutuvad, et rohkem sarnaneda teistega. Need üleminekud võivad olla sisemised: märkad endas midagi teistsugust ja püüad seda muuta nii, et keegi teine ei märkaks, et sinus on midagi teistmoodi. Või on see väline surve – ühiskond näeb, et oled teistsugune ja survestab sind olema nagu kõik teised. Kolmas stsenaarium on see, et muutused toimuvad aja jooksul, mitte ühelgi konkreetsel põhjusel, näiteks suhetes või sõprustes kohandad end ümbrissevate inimeste vaadetega, lähed vooluga kaasa ja lõpetad küsimise, kas see ka tegelikult on see, mida mina ise soovin.

Mind huvitab, kuidas inimesed näiteks klubis või peol liiguavad. Peol tunnevad inimesed end hästi, nad lõbutsevad ja on vabad. Igaüks liigub omal unikaalsel viisil ja selles peitub omalaadi ilu. Kuigi ka rühmana töötamises on ilu ja väge, olen oma lavastuses võtnud aluseks mõtte ilust ja harmooniast ning kujutan seda läbi igale tantsijale omase individuaalsuse.



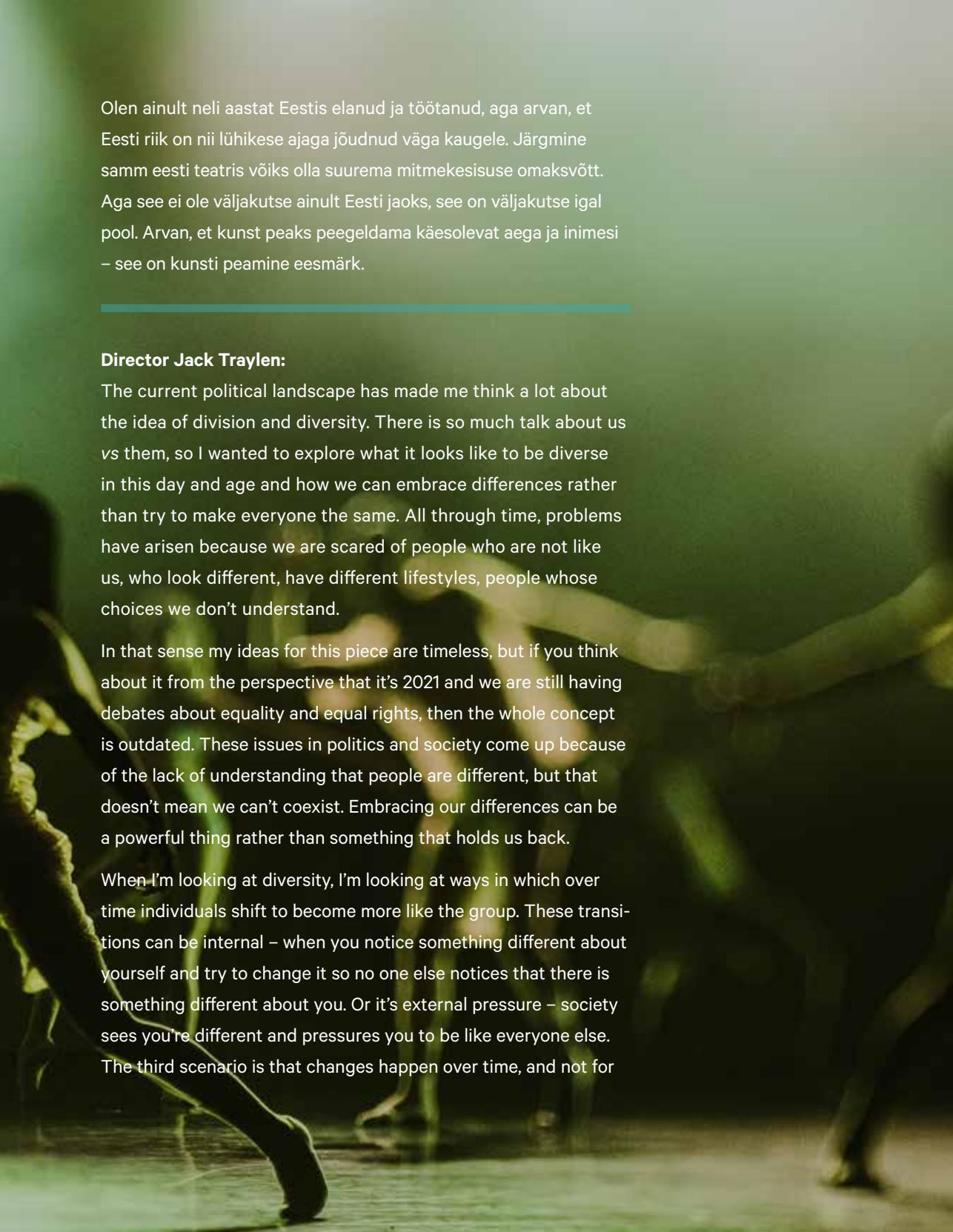
Mul on klassikalise balleti taust, aga olen tegelenud ka akrobaatika ja kaasaegse tantsuga. Minu stiil on ajendatud peamiselt improvisatsioonist ja on üsna tugeva tehnilise alusega, see mõjub Eesti ja siinsete suuremate teatrite kontekstis kaasaegselt.

Kasutan materjali kollektiivseks loomiseks ka nn põrandatöö tehnikaid. Tantsijad naudivad protsessi, aga see on neile ka omajagu keeruline, sest palun neil teha asju, mis on väljaspool nende mugavustsooni ega ole balletis tavalised. Näiteks on improvisatsioon oluline tantsijate enda liikumiskeele arendamisel, see peegeldab hästi nende isikupära. Klassikalises balletis püüeldakse harmoonia suunas ja see on ilus, kuid võrreldes sellega, mida meie siin teeme, on need tantsija jaoks kaks absoluutselt erinevat protsessi.

Lavastusprotsessi algul küsisin endalt, kuidas publik end saalis tunda võiks ja milline peaks olema lavastuse energia. Lavastuse kontseptsiooni arendades olid minu jaoks olulised inimeste kogemusi ja tausta puudutavad teemad ning see, kuidas need individuudit erinevad. Selleks toetusin peamiselt iseenda elule – tunnen end enamuse seas vähemusena.

Rääkides tantsijatega oma kontseptsionidest, olid nad äärmiselt positiivselt meelesstatud ning nägid neid teemasid läbi enda kogemuste prisma. Jälgides, kuidas nad üksteise erinevusi tundma õppisid, läks kogu lavastusprotsess mulle väga hinge ning pakkus suurt rahulolu. Usaldan täielikult oma tantsijaid selle isikliku ja sotsiaal-poliitilise lavastuse tegemisel. Vanemuine on mulle alati tundunud nagu perekond. Need inimesed on mu söbrad ja võib-olla sellepärist, et nad minu nägemusega kaasa tulid, on see teekond olnud väga meeldiv.

Tahaksin, et publik oleks avatud kõigile, mis etendust vaadates nende sisemaailmas toimub. Minu lavastus ei ole narratiivne, aga siiski on mul oma ideed ja lood, mida tahan edasi anda. „Nähtamatute küüniste“ idee seisneb pisiasjades, mis pœvad tasapisi naha alla ja panevad kedagi inimesena muutuma.



Olen ainult neli aastat Eestis elanud ja töötanud, aga arvan, et Eesti riik on nii lühikese ajaga jõudnud väga kaugele. Järgmine samm eesti teatris võiks olla suurema mitmekesisuse omaksvõtt. Aga see ei ole väljakutse ainult Eesti jaoks, see on väljakutse igal pool. Arvan, et kunst peaks peegeldama käesolevat aega ja inimesi – see on kunsti peamine eesmärk.

Director Jack Traylen:

The current political landscape has made me think a lot about the idea of division and diversity. There is so much talk about us vs them, so I wanted to explore what it looks like to be diverse in this day and age and how we can embrace differences rather than try to make everyone the same. All through time, problems have arisen because we are scared of people who are not like us, who look different, have different lifestyles, people whose choices we don't understand.

In that sense my ideas for this piece are timeless, but if you think about it from the perspective that it's 2021 and we are still having debates about equality and equal rights, then the whole concept is outdated. These issues in politics and society come up because of the lack of understanding that people are different, but that doesn't mean we can't coexist. Embracing our differences can be a powerful thing rather than something that holds us back.

When I'm looking at diversity, I'm looking at ways in which over time individuals shift to become more like the group. These transitions can be internal – when you notice something different about yourself and try to change it so no one else notices that there is something different about you. Or it's external pressure – society sees you're different and pressures you to be like everyone else. The third scenario is that changes happen over time, and not for



any specific reason, for example in a relationship or friendship you adapt to the views of the people around you, go with the flow and stop asking is this me, is this what I want.

I am interested in how people individually move, for example in a club or at a party. At a party people are open, feeling unrestrained and having fun. Everyone moves in their own unique way and that's the beauty of it. Although there is beauty and power in working together as a group, in my piece we take this idea of beauty and harmony and portray it through everyone's individuality.

I have a classical ballet background, but I've also done acrobatics and contemporary dance. My style is something that hasn't been done so much in Estonia and in big theatres here before. It's contemporary with a strong technical base and improvisation. I use

floorwork techniques to generate material collectively. My dancers really enjoy the process, but it's also challenging, because I'm asking them to do things that are outside their comfort zone and not common in ballet. For example, improvisation is important in developing the dancers' own language of movement that reflects their individuality. In classical ballet, you are striving for unison, and that's beautiful, but it's also a completely different process for a dancer to go through compared to what we are doing here.

I started the staging process with questions: how do I want the audience to feel and what is the overall feel of the show? When coming up with the concept of this piece I wanted to explore the experiences and contexts that come with different strands of identity. In order to do that I drew on my own experiences of feeling different to the majority.

When I spoke about these concepts with the dancers, they were so positive. They have embraced their own differences and experiences and that's been very humbling and rewarding to witness. I trust my dancers fully with this personal and socio-political piece. Vanemuine has always felt like a family. These people are my friends, and maybe that's why it's been such an easy journey in terms of them getting on board with my vision.

I would like the audience to be open to anything that wells up within them while watching the performance. It's not a narrative-driven piece, but I still have my ideas and stories I want to get across. The idea behind *Little Claws* is the little things that get under your skin, those little things that make you change as a person.

As someone who has lived and worked in Estonia for only four years, I think this country has come such a long way in such a short period of time. The next step is to embrace more diversity. But that's not a challenge for just Estonia, it's a challenge everywhere. I think it's important for art to reflect the times and the people – that's its sole purpose.



Rütm & Sära / Rhythm & Flair

Lavastaja-koreograaf / Director-Choreographer Matthew James Jordan

Kostüümide ja lavakujunduse idee autor / Costume and set design concept by

Matthew James Jordan

Helikujundaja / Sound Designer Matthew James Jordan

Videokunstnik / Video Designer Janek Savolainen

Valguskunstnik / Lighting Designer Tõnis Järs

Flamenkokostüumi autor / Flamenco costume by Tiina Pikas

Inspitsient / Stage Manager Meelis Hansing

Lavastuses kõlab Federico Albanese'i, Tom Mischi, The Juju Orchestra, Mike Theodore Orchestra, Stuart Sandersi ja Yasmin Levy muusika ning flamenkotraditsionalid / The performance uses music by Federico Albanese, Tom Misch, The Juju Orchestra, Mike Theodore Orchestra, Stuart Sanders, Yasmin Levy and traditional flamenco music

Osades / Cast

Rütm / Rhythm

Matthew James Jordan

Sära / Flair

Giorgi Koridze

Miim / Mime

Alain Divoux

Miimi tüdruk / Mime's Girl

Olivia Lenssens

Flamenkotantsija ja tantsusoolo koreograaf / Flamenco Dancer and Solo Choreographer

Kalli Pikas (Tantsustudio Duende / Dance Studio Duende)

Flamenkomuusika autor ja kitarrist / Flamenco Music Author and Guitarrist

Jorge Arena

Georgia Toni Hyrkäs, Alexandra Heidi Foyen, Emily Ward, Mirell Sork, Sayaka Nagahiro, Külli Reinkubjas, Gisella Assunta Razzino, Gus Upchurch, Benjamin Kyprianos, Josef Jagger, Bleiddian Bazzard, Colby Samuel Louis Catton, Bradley Howell, Benjamin Newman, Selma Strandberg, Alexander Germain Drew, Gerardo Avelar, Janek Savolainen



Matthew James Jordan sündis Suurbritannias ning lõpetas aastal 2009 Elmhursti balletikooli. Samal aastal alustas Jordan Vanemuise balletiartistina. Ta on lavastanud Vanemuises stepptantsulavastuse „Step into the Light” (2017) ja teinud stepptantsu koreograafia muusikalile „Billy Elliot” (Kask 2015). Rolle Vanemuises: Aleksei Fedotik – „Neid oli kolm õde” (Aidla 2020); Sinjoor Capuletti – „Romeo ja Julia” (Zuska 2018); Petter – „Pähklipureja” (Isberg 2004/2011).

Matthew James Jordan was born in the UK and graduated the Elmhurst Ballet School in 2009. The same year Jordan started working in Vanemuine as a ballet artist. In 2017 he directed a step dance performance *Step into the Light* in Vanemuine and before that did step dance choreography for the musical *Billy Elliot* (Kask 2015). Roles in Vanemuine: Aleksei Fedotik – *There Were Three Sisters* (Aidla 2020); Lord Capulet – *Romeo and Juliet* (Zuska 2018); Petter – *The Nutcracker* (Isberg 2004/2011).

Lavastaja Matthew James Jordan:

Ma ei ole väga ballettiinimene, armastan rohkem steptantsu ja džässi.

Muidugi olen balletti õppinud, kuid enne seda tantsisin steptantsu.

Balletistuudioid tegelevad tavalliselt ainult klassikalise balletiga, kuid erinevate kogemuste omandamine on tantsijatele kasulik, sest teades näiteks steptantsu ja džässi põhitõdesid, ollakse võimeline palju enamaks. Vanemuises on võimalusi, mida suuremates ooperi- ja balletti-teatrites ei ole. Näiteks tantsisin siin 2015. aastal Giorgio Madia balletis „La Dolce Vita“ steptantsuduetti. Mujal ei oleks see võimalik olnud.

„Rütm & Sära“ jutustab loo kahest mehest, kes tahavad olla vabad ja tantsida ning seetõttu reisivad nad Hispaaniasse. Lavastuse idee tulebki muusikast. Kui möelda balletile, siis möeldakse enamasti klassikalisele muusikale; kui flamenkole, siis hispaania muusikale; kui steptantsule, siis svingile või džässile. Seda mõttemustrit ma tahangi muuta. Muusika meeoleolu ja energia aitavad mul tantsu, selle soolode ja stiili üle otsustada. Kui kuulan muusikat, meeldib mulle olla täielikult muusika sees ja välismaailmast eralduda. Kujutan ette lava ja publikut ning mõtlen, mis võiks toimida, lasen muusikal lugu dikteerida.

Stepptants on steptants, aga igal koreograafil on siiski oma käekiri, mina lähtun peamiselt rütmist ja muusikast. Mulle meeldib lisada näiteks jalgade tööd tantsustiilidesse, kuhu koreograafid seda tavalliselt ei paneks. Pole vaja mainidagi, et see on tantsijatele paras katsumus! Minu töös torkavad silma ka huumor ja nali – need on käinud minuga kaasas juba lapsest saati. Vaatasin lapsena palju inglise komöödiaid, mis põhinevad suuresti keelel ja sõnamängul, ja see paelus mind sedavörd, et võtsin selle ilmselt alateadlikult üle ja rakendan nüüd oma töös.

Alustan koreograafia loomist muusikast ja alati üksinda: ma ei lähe tantsijate ette palja ideega ja koreografiata. Selle lavastuse juures olid paras katsumus nii suur meeskond kui ka rühmatantsud, mis nõuavad köige rohkem tööd. Viimasena tegin steptantsu osa, sest see on minu jaoks köige loomulikum ja lihtsam.



Muusikalid on Eestis väga populaarsed, aga kui võtta neist välja laulmine ja tekst, jäääks ju alles tantsulavastus! See ongi see, mida mina teen, ja see on ühtlasi ka see, millest tunnen Eesti teatris puudust: elamust pakkuvast hübridivormist. Mitte klassikaline ballett või muusikal, mitte avangardtants, vaid midagi vahepealset. Nooremana käisin Ameerika Ühendriikides ja nägin Las Vegases Cirque du Soleil' etendusi. Kogu komppott oli lihtsalt vapustav! Asi ei olnud hullumeelsetes trikkides, vaid selles, et see oli elamus – tunned, et elad seda kõike ise läbi. Loomulikult ei saa me siin teha samu asju, mida tehakse Las Vegases, aga ma tahan, et publik mõistaks, et meelelahutust peabki nautima.

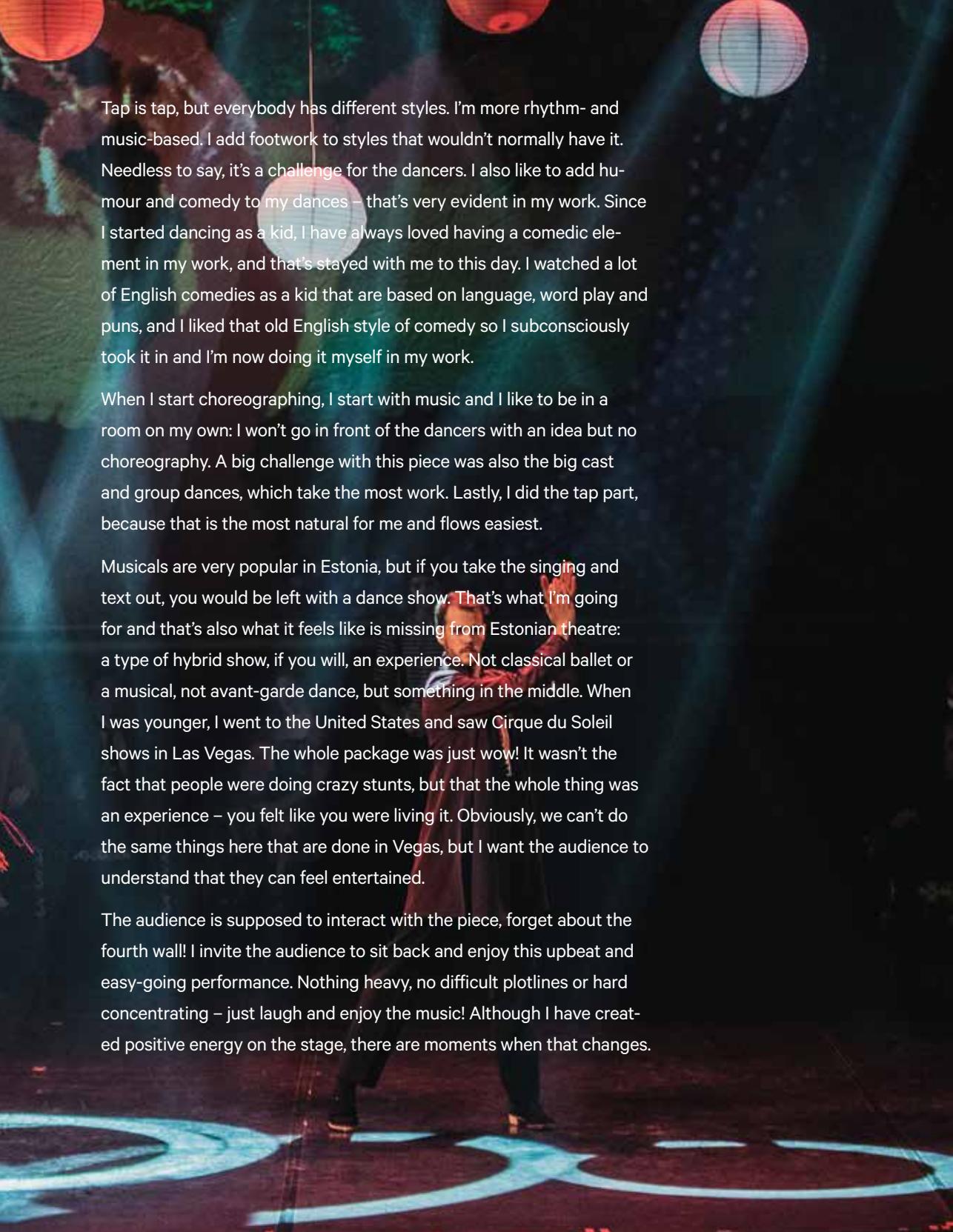
Publik võiks etendusega dialoogi astuda ja unustada neljanda seina! Loodan, et publik löögastub ja naudib seda optimistlikku ja muretut lavastust. Ei midagi rasket – ei tihedat süzeed ega pingsat keskendumist – lihtsalt naera ja naudi muusikat!

Director Matthew James Jordan:

I'm not a big ballet person, rather, I like tap and jazz. I am obviously trained in ballet, but before that I did tap dancing. Ballet companies normally only do classical ballet, but having different backgrounds is useful for dancers, because you can specialise in ballet, but knowing the basics of, say, tap and jazz, you are open to much more. At Vanemuine, we have opportunities that you don't get in bigger companies. For example, I danced a tap duet in Giorgio Madia's ballet *La Dolce Vita* in 2015, which I wouldn't have had the opportunity to do elsewhere.

Rhythm & Flair is about two guys who want to be free and dance, so they travel to Spain. The idea for the performance comes from music. If you think of ballet, you think of classical music; if you think of flamenco, you think of Spanish music; for tap dance you might think of swing or jazz; but I want to challenge those ideas. The mood and vibe of the music lead me to decisions about the dance, the solos and the style. When I listen to music, I like to be completely immersed and block everything else out. I imagine the stage and the perspective of the audience and think about what would work. I let the music dictate the story.





Tap is tap, but everybody has different styles. I'm more rhythm- and music-based. I add footwork to styles that wouldn't normally have it. Needless to say, it's a challenge for the dancers. I also like to add humour and comedy to my dances – that's very evident in my work. Since I started dancing as a kid, I have always loved having a comedic element in my work, and that's stayed with me to this day. I watched a lot of English comedies as a kid that are based on language, word play and puns, and I liked that old English style of comedy so I subconsciously took it in and I'm now doing it myself in my work.

When I start choreographing, I start with music and I like to be in a room on my own: I won't go in front of the dancers with an idea but no choreography. A big challenge with this piece was also the big cast and group dances, which take the most work. Lastly, I did the tap part, because that is the most natural for me and flows easiest.

Musicals are very popular in Estonia, but if you take the singing and text out, you would be left with a dance show. That's what I'm going for and that's also what it feels like is missing from Estonian theatre: a type of hybrid show, if you will, an experience. Not classical ballet or a musical, not avant-garde dance, but something in the middle. When I was younger, I went to the United States and saw Cirque du Soleil shows in Las Vegas. The whole package was just wow! It wasn't the fact that people were doing crazy stunts, but that the whole thing was an experience – you felt like you were living it. Obviously, we can't do the same things here that are done in Vegas, but I want the audience to understand that they can feel entertained.

The audience is supposed to interact with the piece, forget about the fourth wall! I invite the audience to sit back and enjoy this upbeat and easy-going performance. Nothing heavy, no difficult plotlines or hard concentrating – just laugh and enjoy the music! Although I have created positive energy on the stage, there are moments when that changes.



Metamorfoosid / Metamorphoses

Lavastaja-koreograaf / Director-Choreographer Jevgeni Grib (RO Estonia / NO Estonia)
Kostüümide ja lavakujunduse idee autor / Costume and set design concept by Jevgeni Grib
Videokunstnik / Video Designer Alyona Movko
Valguskunstnik / Lighting Designer Rasmus Rembel (RO Estonia / NO Estonia)
Muusikaline kujundaja / Musical Designer Maksim Adel
Repetitorid / Repetitors Fabrice Gibert, Rufina Noor
Inspitsient / Stage Manager Meelis Hansing

Lavastuses kõlab Jean Sibeliuse, Antonio Vivaldi, Frederic Chopini, Ludwig van Beethoveni,
Johann Sebastian Bachi, Max Richteri ja Maksim Adeli muusika / The performance uses music
by Jean Sibelius, Antonio Vivaldi, Frederic Chopin, Ludwig van Beethoven,
Johann Sebastian Bach, Max Richter and Maksim Adel





Osades / Cast

Pygmalion ja Galatea / Pygmalion and Galatea

Benjamin Kyprianos
ja/and
Yukiko Yanagi

Orpheus ja Eurydike / Orpheus and Eurydice

Bradley Howell
ja/and
Alexandra Heidi Foyen

Surm / Death

Bleiddian Bazzard, Alexander Germain Drew, Benedict Lythgoe

Narkissos / Narcissus

Gus Upchurch
ja/and
Willem Houck

Eros ja Psyche / Eros and Psyche

Alain Divoux
ja/and
Raminta Rudžionyte-Jordan

Neli naist / Four Women

Emily Ward, Olivia Lenssens, Yukiko Yanagi, Mirell Sork, Caroline Maquignon

Cyparissus ja hirv / Cyparissus and the Stag

Alexander Germain Drew
ja/and
Sayaka Nagahiro

Surm / Death

Bleiddian Bazzard
või/or
Benedict Lythgoe



Jevgeni Grib lõpetas 2001. aastal Tallinna eraballetikooli Noor Ballett Fouetté ja 2010 Tallinna Balletikooli (erialaõppejõud Enn Suve). Aastatel 2010–2013 töötas ta Rahvusoperis Estonia balletiartistina ja aastast 2015 töötab sealsamas balletisolistina. Oli 2013–2014 Boris Eifmani Peterburi Riikliku Akadeemilise Balletiteatri solist. Grib osales 2014. aastal Moskvas Diana Višneva tantsufestivalil Context. Ta on saanud Eesti Teatriliidu Kristallkinkagakese auhinna aastal 2012, Eesti Balletiliidi kolleegipreemia aastal 2013, Ida Urbeli nimelise preemia aastal 2018, Eesti Teatri Aastaauhinna rollide eest lavastustes „Tramm nimega Iha“ ja „Giselle“ aastal 2018 ning lavastuse eest „Valgus aknas“ aastal 2019.

Jevgeni Grib graduated from the Tallinn Private Ballet School Fouetté in 2001 and from the Tallinn Ballet School (under Enn Suve) in 2012. From 2010-2013 he worked as a ballet artist at the Estonian National Opera, where he has been a ballet soloist since 2015. In 2013 and 2014 he was a ballet soloist at the Eifman Ballet in St Petersburg. In 2014 Grib took part in the Diana Vishneva Context Dance Festival in Moscow. He received an award from the Estonian Theatre Union in 2012, the Colleague Award from the Estonian Ballet Union in 2013, Ida Urbel's Award in 2018, the Estonian Theatre Annual Award for roles in *A Streetcar Named Desire* and *Giselle* and for the ballet *Keep a Light in the Window* in 2019.

Lavastaja Jevgeni Grib:

„Metamorfoosides“ on ühtviisi olulised nii tantsija keha ilu kui ka lugu. Muidugi ei ole see lugu rangelt paika pandud, aga on siiski teatud idee ja võti, kuidas seda lugu mõista. See idee on filosoofiline – ma tegelen igavikuliste küsimustega ja probleemidega nagu armastus, surm, õnn ja kurbus. Ovidiuse „Metamorfoosid“ on kirjutatud tuhandeid aastaid tagasi, aga need teemad, inimesed ja nende tunded ei ole muutunud. Muutunud on ainult ümbritsev maailm ja sellepärast leiab igaüks nendest lugudest midagi, mis teda könetab. „Metamorfoosides“ käsitletud lood on üldtuntud ja tihedalt seotud kunstiajalooga. Usun, et lavastuse mõistmiseks ei pea Ovidiust varem lugenud olema, saali võib tulla valge lehena.

Mäletan neid müüte juba koolist, siis need mulle väga ei meeldinud, sest lood tundusid jubedad, naiivsed ja lapsikud. Praegu uesti lugedes mötlesin aga hoopis teisiti – nendes müütides on nii palju meie praeguse elu filosoofiat, et saame seda aega selgelt meie maailmaga võrrelda. Need müüdid on ilusad ja naiivsed, ent ikkagi kehtivad neist võetud elu põhitöed ka praegu. Lood on fantasiarikkad ja kohati tobedad. Keegi on armunud, keegi suri kurbusesse jne. Aga just nii nagu inimesed oma elu jooksul muutuvad nii füüsiliselt kui vaimselt, muutuvad ka nende lugude tegelased. Meid muudab välismaailm, need, kes meid ümbritsevad, see, mida oleme elu jooksul kogenud ja kogunud – kaotused ja võidud.

Antiikaeg pakkus mulle huvi ja nii leidsingi Ovidiuse. See mee-nutas mulle mu kooliaegu, mu lapsepõlve. Lavastusprotsess on töötamise aeg. Mul ei ole sellel ajal erilisi ootusi tulemuste osas, alles pärast esietendust selgub, kuidas inimesed pärast etendust ära lähevad ja millises tujus nad on. Siiani ei ole minu lavastuste etendustelt üksköikselt ära mindud!

Viimasel aastal elasime läbi raske aja. Oli kriis, haigused ja surmad. Vanemaks saades olen aina enam hakanud tunnetama kõige meid ümbritseva kaduvust. Lapsena ei tundunud see teema nii terav,

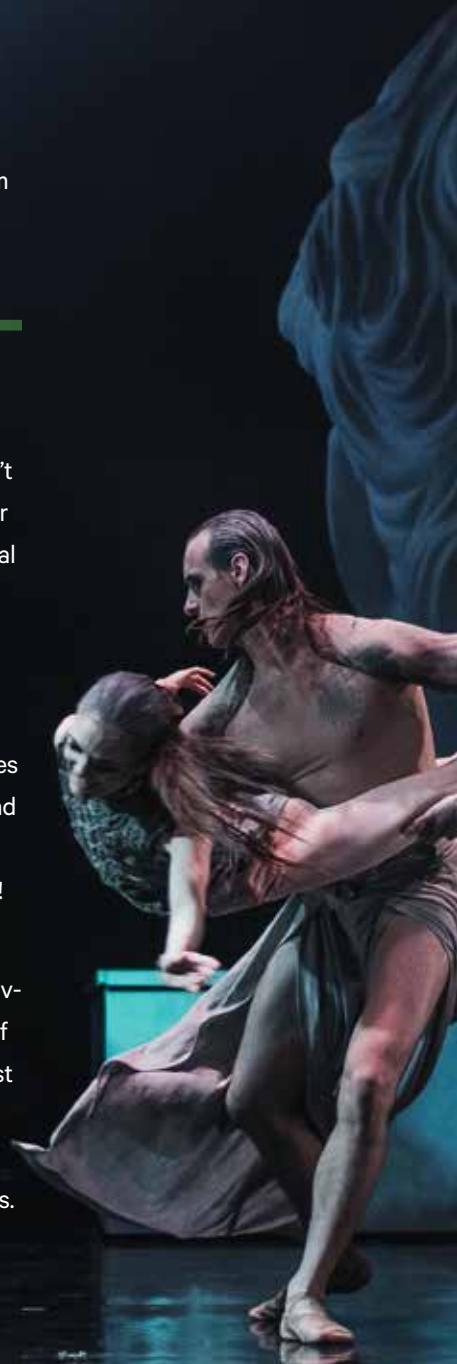
aga vanemana hakkad seda igal pool märkama ja see paneb mõtlema. „Metamorfooside“ kesksed teemad on kaotused, surmad ja muutumine, aga püünan neid näidata pigem läbi ilu ja filosoofia prisma. Peale surma jäääb inimestest ikkagi midagi alles, me ju mäletame neid. Ja me proovime mäletada just häid hetki, mitte raskeid ega kurbi aegu. Vähemalt mina proovin nii.

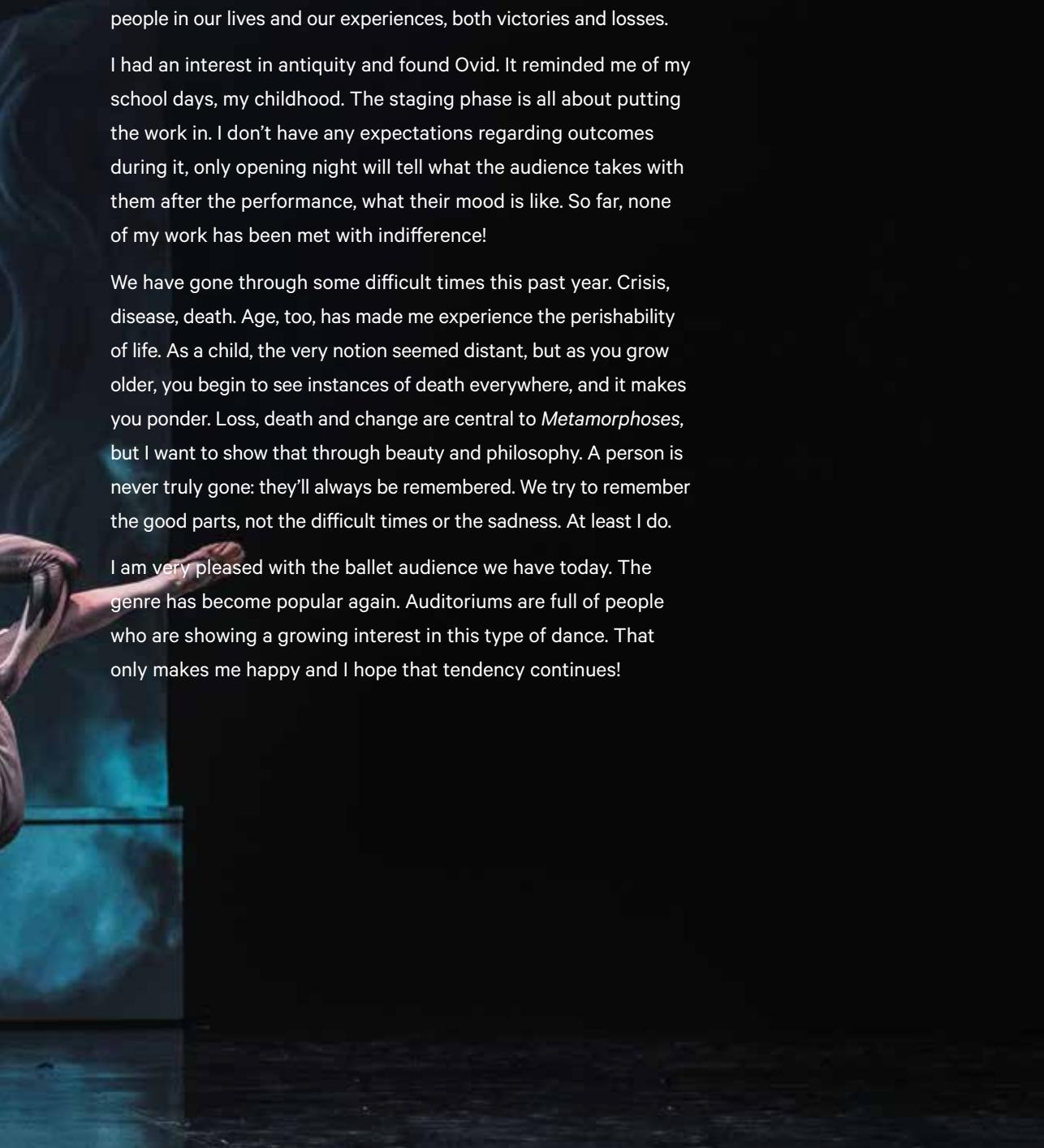
Olen väga rahul praeguse balletipublikuga. Ballett on jälle populaarseks saanud. Saalid on täis ja inimesed tunnevad aina rohkem huvi selle maailma vastu. Selle üle on mul hea meel ja ma loodan, et see tendents jätkub!

Director Jevgeni Grib:

The beauty of the dancer's body and the story intermingle to become the cornerstones of *Metamorphoses*. Naturally, the story isn't set in stone, but there is a certain idea – a key if you will – to better understanding it. The idea is philosophical in nature. I tackle eternal problems, eternal questions – love, death, happiness and sadness. Ovid wrote his *Metamorphoses* thousands of years ago, but the themes, people and their feelings remain unchanged. It's only the world around us that has changed, that's why I believe that everyone will find an aspect of this story that speaks to them. The stories in *Metamorphoses* are widely known – they relate to art history and people recognise the paintings and sculptures. You don't need to have read Ovid to understand the piece. Blank slates are welcome!

I remember not liking the myths when we studied them at school. They seemed scary, naive, even childish. Reading them now has given me a completely different perspective. They contain so much of our current philosophies of life – which allows us to clearly contrast Ovid's world with our own. The myths are beautiful; naive, yes, but they still carry in them the basic philosophies of modern life that apply to us even today. The stories are fantastical, and silly in parts. Someone falls in love, someone dies of heartache and so on and





so forth – but we also see the characters evolving throughout the narratives, much like people evolve throughout their lives, physically and mentally. We are changed by the world around us, by the people in our lives and our experiences, both victories and losses.

I had an interest in antiquity and found Ovid. It reminded me of my school days, my childhood. The staging phase is all about putting the work in. I don't have any expectations regarding outcomes during it, only opening night will tell what the audience takes with them after the performance, what their mood is like. So far, none of my work has been met with indifference!

We have gone through some difficult times this past year. Crisis, disease, death. Age, too, has made me experience the perishability of life. As a child, the very notion seemed distant, but as you grow older, you begin to see instances of death everywhere, and it makes you ponder. Loss, death and change are central to *Metamorphoses*, but I want to show that through beauty and philosophy. A person is never truly gone: they'll always be remembered. We try to remember the good parts, not the difficult times or the sadness. At least I do.

I am very pleased with the ballet audience we have today. The genre has become popular again. Auditoriums are full of people who are showing a growing interest in this type of dance. That only makes me happy and I hope that tendency continues!

Pygmalion ja Galatea

Küprose saarel elas Pygmalion – noor ja andekas skulptor, kes muuseas kohutavalt naisi vihkas. Tema suur kibestumus naissoo vastu väljendus ka tema kunstis ja nii valmis Pygmalioni käte all skulptuur: loomulikult imekaunist naisest. Kuju muutus skulptori kinniskeeks, ta vormis, lihvis, parandas seda iga päev, kuni kuju nägi välja nagu pärис naine, põskede puna vaid puudu! Ja nii algasid Pygmalioni piinad. Ta armus ülepeakaela oma põlastusobjekti, suudles kuju huuli, paitas käsi, töi sellele isegi kingitusi, mis pannuks kandestama elavadki naised. Pygmalion pöördus oma enneolematu armastuse küüs is armastusjumalanna Venuse poole, paludes tal leida neiu, kes sarnaneks tema kujuga, kuid Venus aimas kunstniku tegelikku soovi ning puhus kujule hoopis elu sisse. Pygmalion oli hämmingus, kui taevalik kuju lõpuks tema suudlustele ja armastusele vastas, tundis soojust tema naha all, tukset rinnus. Pygmalion nimetas kuju Galateaks ning Venus isiklikult osales nende pulmas. Nende poja Paphuse järgi sai nime ka Venuse lemmiklinn.

Pygmalion and Galatea

On the island of Cyprus there lived Pygmalion – a talented young sculptor who hated women with a terrible passion. His bitterness against women bled through into his art and he created a sculpture of, naturally, a beautiful woman. The statue became his obsession: he formed, polished and fixed it every day, until it looked just like a real woman; a statue only in the pallor of its cheeks. And so Pygmalion's torture began. He fell head over heels in love with the object of his contempt, kissing the statue's lips, holding her hands and bringing her gifts that would make any real woman jealous. Pygmalion, in the throes of his overwhelming ardour, turned to Venus, the goddess of love. He begged her to find a woman who resembled the statue, but Venus sensed his true desire and brought the statue to life instead. Pygmalion was dumbstruck when his heavenly statue reciprocated his kisses and his love, when he felt the heat of her skin and the heartbeat in her chest. He named her Galatea and Venus herself attended their wedding. Venus' favourite city came to be named after their son, Paphos.

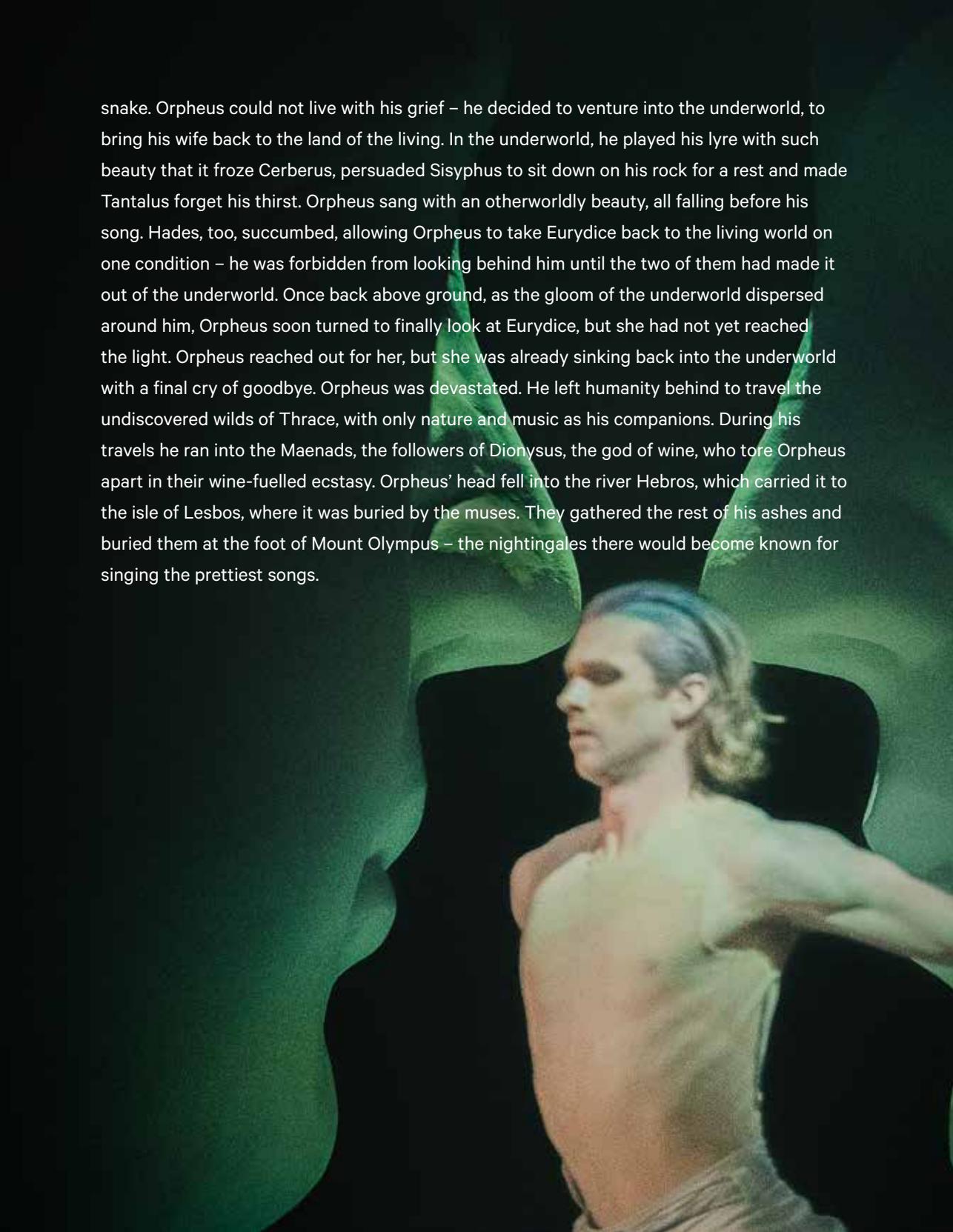
Orpheus ja Eurydike

Kõige esimesed muusikud olid jumalad. Orpheus, muusa poeg, pärit Traakiast, kus elasid Kreeka köige musikaalsemad rahvad, võistles oma muusikaandega niisiis samuti jumalatega. Ta mängis ja laulis nii imeliselt, et köik elav ja elutu järgnes tema viisidele, kaljud hakkasid mäeveergudel liigutama ja jöed sänge muutma. Ta oli oma pooljumaliku andega päästnud argonaudit sireenide käest, lepitänud tülisisid ja andnud meremeestele jöudu, et laulurütmis edasi aerutada. Orpheuse önn ja edu pöördusid, kui kohtas Eurydiket. Nad abiellusid, kuid Eurydiket salvas madu ja naine suri. Orpheus ei suutnud leina kannatada – ta pöördus allilma, et naine tagasi elavate sekka tuua. Allilmas mängis ta oma lüürat nii kaunisti, et Kerberos kangestus, Sisyphos istus kivile puhkama ja Tantalos unustas janu. Orpheuse laul oli ebamaiselt imeline, keegi ei suutnud talle vastu astuda, nii ka allilma valitseja Hades, kes lubas Eurydikel tagasi maale minna tingimuse, et Eurydike järgneb Orpheusele ning mees ei tohi enne selja taha vaadata, kui nad on tagasi maale jõudnud. Kui Orpheus maale jõudis ja allilma pimedus lahtuma hakkas, keeras ta kiiresti ümber, et lõpuks Eurydiket näha, kuid Eurydike ei olnud veel pimedusest väljas. Orpheus sirutas tema järele, kuid juba vajus Eurydike tagasi allilma, hüüdes „Hüvasti!“. Orpheus oli meeleteitel, lahkus inimeste seltsist ning rändas Traakia tundmatutes paikades, seltsiks muusika ja loodus. Ta kohtas teel menaade, veinijumal Dionysose saatjaid, kes alkoholist ekstaatilistena Orpheuse tükkideks rebisid. Orpheuse pea kukkus Hebrose jõkke ning jõudis vooluga Lesbose saare kaldale, kus muusad selle pühakult mulda sängitasid. Muusad kogusid kokku ka ülejäänud lauliku põrmu ja matsid Olümpose mäe jalameile, kus tänaseni öobikud kõige ilusamini laulavad.

Orpheus and Eurydice

The first musicians were the gods. Orpheus, the son of a muse from Thrace, home to the most musical people in Greece, had to contest the gods to prove his musical talent. He played and sang with such beauty that all things, living and lifeless, followed his tunes. Cliffs moved on top of mountains and rivers started redirecting their courses. With his powers of a demigod, he saved the Argonauts from the sirens, reconciled disputes and gave sailors the strength to keep rowing to the tune of his songs. However, Orpheus' happiness and luck changed when he met Eurydice. The two were wed, but Eurydice died from the bite of a

snake. Orpheus could not live with his grief – he decided to venture into the underworld, to bring his wife back to the land of the living. In the underworld, he played his lyre with such beauty that it froze Cerberus, persuaded Sisyphus to sit down on his rock for a rest and made Tantalus forget his thirst. Orpheus sang with an otherworldly beauty, all falling before his song. Hades, too, succumbed, allowing Orpheus to take Eurydice back to the living world on one condition – he was forbidden from looking behind him until the two of them had made it out of the underworld. Once back above ground, as the gloom of the underworld dispersed around him, Orpheus soon turned to finally look at Eurydice, but she had not yet reached the light. Orpheus reached out for her, but she was already sinking back into the underworld with a final cry of goodbye. Orpheus was devastated. He left humanity behind to travel the undiscovered wilds of Thrace, with only nature and music as his companions. During his travels he ran into the Maenads, the followers of Dionysus, the god of wine, who tore Orpheus apart in their wine-fuelled ecstasy. Orpheus' head fell into the river Hebros, which carried it to the isle of Lesbos, where it was buried by the muses. They gathered the rest of his ashes and buried them at the foot of Mount Olympus – the nightingales there would become known for singing the prettiest songs.



Narkissos

Noormees Narkissos oli nii ilus, et iga naine, kes temale pilgu heitis, tema kaunidusest lummus ja teda ihaldama hakkas. Narkissos aga ei hoolinud neist ega põhjustatud südamevalust.

Narkissose pimestava iluga kohtus ka veetlev ja löbusa jutuga nümf Echo (Kaja), kellelt jumalanna Hera, otsides nümf, kellega Zeus väidetavalt teda pettis, oli ebaöiglaselt röövinud kõne: „Sulle jäägu alati viimane sõna, kuid sul ärgu olgu võimalust könelust alustada.“ Kui Echo kohtus Narkissosegaga, põlgas mees ta ära samamoodi nagu teisedki naised. Echo põgenes häbis koopasse, kus igatsus ta nii ära kurnas, et lõpuks jäi temast järele vaid hääl, mis koopas uitavate inimeste viimaseid sõnu järele kajas. Narkissos oli maal palju kurja kahju teinud ning üks murtud südamega naine pöördus vihasena jumalate poole, nähvates: „Armastagu see, kes teisi ei armasta, iseennast.“ Õiglase viha jumalanna Nemesis võttis seda kuulda ja kui Narkissos ühel päeval allika kohale jooma kummardas ja vees oma peegelpilti nägi, armus ta otsekohe just iseendasse. Narkissos ei suutnud oma peegeldust jäätta ja nii suri ta sinna samasse allika kohale, silmad terve elu olnud veepeeglil. Nümfid, kelle Narkissos oli eluajal ära pölanud, leebusid ja tahtsid talle korraldada matused, kuid leidsid allika ääres öitsemas vaid ilusa uue lille, mida hakatigi Narkissose nime järgi hüüdma nartsissiks.

Narcissus

Narcissus was a young man so beautiful that every woman who so much as gazed at him fell in love and instantly desired him. But Narcissus didn't care about the women, only breaking their hearts. His blinding beauty drew the attention of a cheerful and charming nymph by the name of Echo, who had been robbed of her voice by the goddess Hera in her search for the nymph that Zeus had cheated on her with: "You will always have the last word, but you will never be able to start a conversation." Upon meeting Echo, Narcissus turned her down, just like every other woman. Echo ran to a cave to hide in shame. There, she died of longing, leaving behind only her voice, which echoed the last words of the people who wandered the cave. Narcissus had sowed much evil in the world, and finally a broken-hearted woman turned to the gods in her anger: "Let he who loves no other love himself!" The goddess of righteous fury, Nemesis, heard the girl's plea, and when Narcissus went to drink from a spring, he saw his reflection and fell instantly in love with it. He could not tear himself away from his reflection and died in that very spot, his eyes gazing at his own face for his entire life. The nymphs who Narcissus had turned down during his lifetime softened and sought to bury his remains, but instead of a body, all they found on the riverbank was a beautiful new flower, now known as a narcissus.





Eros ja Psyche (Armastus ja Hing)

Kuningal oli kolm tütar, kellest üks, Psyche, oli kaunis kui jumalanna. Üle maa käisid mehed teda imetlemas, räägiti, et Psyche olevat ilusamgi kui armastuse ja ilu jumalanna Venus ja nii jäid Venuse maapealsed templid tühjaks. Venus oli juhtunust raevus ning seadis oma tiivilisele pojale Erosele ülesandeks panna tüdruk armuma maailma köige närusemasse ja vastikumasse olevusse. Venus aga tegi saatusliku vea, näidates pojale Psychet enne ülesande täitmist ja loomulikult armus Eros ülepeakaela nagu teisedki mehed. Maa peal aga vaevas Psychet suur masendus – kuigi teda ümbritses karjade viisi noormehi, ei tahtnud keegi teda kosida. Psychet imetleti ja vaadati kui iluasjakest, kuid naiseks ei kositud. Isegi tema kaks õde, kes ilu poolest Psychest kaugele maha jäid, said õnnelikult mehele. Psyche vanemad olid murelikud ning pöördusid oraakli poole, kes kuulutas, et Psyche peab selga tömbama leinarüü ja minema üksinda kalju tippu, kus ootab teda talle määratud abikaasa: öudne lendmadu. Vanemad olid ahastuses, kuid Psyche tundis kergendust, et vaevaline armastuseta maine elu kord läbi saab.

Kalju tippu jõudes kandis pehme tuuleke Zephyrus Psyche uhke palee juurde, mille sambad olid kullast, seinad hõbedast ja mosaiikpõrandad laotud kalliskividest. Õhus kajav hääl kinnitas, et maja kuulus Psychele ning palus tal kümmelda, süüa ja harfi saatel puhata. Öö tulekul, kui Psyche voodisse heitis, ilmus tema kõrvale nähtamatu abikaasa, kes malbel häälle talle körva sosistas. Ja nii Psyche päevad möödusidki – kui päike taevas, oli ta üksinda palees, öösel aga tundmatu abikaasa embuses. Ühel ööl hoiatas salapärane abikaasa, et Psyche õed tulevad teda kaljule leinama, kuid Psyche ei tohiks nendega kohtuda, neist võib tulla pahandust. Naine ei suutnud aga õdede nägemisele vastu panna, veetnud ju kogu aja üksinduses, ja nii töi tuuleke Zephyrus õedki alla paleesse.

Psyche uhket elu nähes muutusid õed kadedaks ja panid Psyche hinge kaatluse – miks peaks meest ennast naise eest varjama, on tal midagi kohutavat viga? Psyche võttis õdesid kuulda ning öösel, kui abikaasa magas, süütas ta lambi. Kaunis tundmatu ärkas, nägi oma naist, kes teda usaldanud ei olnud ning põgenes, hüüdes pimedusse, kes ta on ning lisas: „Armastus ei saa elada seal, kus puudub usaldus!“ Pettunud ja kurbuse käes vaevlev Psyche, kes oli reetnud armastusjumala Erose enda, otsustas teda laia maailma otsima minna.

Psyche rändas kaua ning armukade Venus andis talle palju raskeid ülesandeid, millega Psyche aga lahkete inimeste ja abivalmis loomade toel hõlpsasti hakkama sai. Viimaks ristusid tema

teed allmaailma vürstinna Proserpinaga, kes Psyche kavalusega allilma magama uinutas. Samal ajal põgenes aga Eros oma vangitornist, kuhu Venus ta lukustanud oli, ja leidis Psyche, pühkis une ta silmilt. Eros ja Psyche abiellusid ning Psychele anti ambroosiat, mis ta surematuks tegi. Ka Venus ei põlanud enam oma miniat, kuna abielu oli kombekas ning Psyche viibis nüüd oma lastega taevas ja maiste meeste peade segajamine sai taas Venuse ülesandeks.

Eros and Psyche (Love and Soul)

A king once had three daughters, one of whom, Psyche, was as beautiful as a goddess. Men from all over the world came to admire her and people whispered that she was even more beautiful than Venus, the goddess of love and beauty – and so Venus' earthly temples were abandoned. Venus was outraged by this and gave her son, the winged Eros, the task of making the girl fall in love with the most hideous beast imaginable. Venus, however, made the fatal error of showing Psyche to Eros, and her son fell in love, just like all the other men before him. On Earth, Psyche fell into a deep depression – although she was surrounded by hordes of men, none of them wished to wed her. She was admired and seen as a thing of beauty, but never thought of as a woman, let alone a wife. Even her two sisters, far beneath Psyche in their beauty, found husbands. The princess' parents were worried and turned to an oracle for help, who pronounced that Psyche must don mourning robes and travel alone to the top of a cliff where her appointed husband awaited her: a terrifying winged snake. Psyche's parents were distraught, but she felt only relief, wishing a swift end to her loveless earthly life.

Once at the top of the cliff, the wind – Zephyrus – carried her up to a grand palace with gilded pillars, silver walls and mosaic floors inlaid with precious stones. A voice carried through the air, saying that the house belonged to Psyche, and asking her to bathe, eat and rest to the melody of a harp. When night fell and Psyche lay down in her bed, her husband appeared, invisible in the darkness, but whispering into her ear in a tender voice. Her days continued as such – alone while the sun was up but embraced during the nights by her mysterious husband. One night, her husband warned Psyche that her sisters would come to the cliff to mourn her but that she mustn't meet them or disaster would strike. In her loneliness, Psyche couldn't resist seeing her sisters, despite the warning, and let Zephyrus bring her sisters to the palace.

Seeing the luxury in which their sister lived, the two guests were consumed by jealousy and

began to gnaw at Psyche's soul – why should a man hide himself from his wife, unless there was something terribly wrong with him? Psyche agreed to the plan her sisters had concocted, and one night, while her husband was asleep, she lit a lamp. Instead of a monster, though, Psyche saw that the man sleeping by her side was the most beautiful creature in the world. The stranger awoke and saw his wife, who had not trusted him, and he fled, shouting into the darkness his identity and adding: "Love cannot prosper without trust!" Downtrodden, and having betrayed the trust of Eros, the god of love himself, she decided to go and search for him.

Psyche travelled for a long time, Venus, out of jealousy, forced her to perform arduous tasks, but Psyche was successful every step of the way, aided by animals and kind-hearted people. Lastly, Psyche's tasks led her to the underworld, where Proserpina's put Psyche in a deep slumber. Meanwhie, Eros escaped from the prison in which his mother had locked him and found Psyche, wiped the sleep from her eyes. Eros and Psyche were wed and Psyche was given ambrosia to make her immortal. Venus no longer felt any jealousy towards her daughter-in-law, since the marriage was proper and Psyche remained in the heavens with her children and Venus once more took it upon herself to make mortal men lose their minds over her beauty and power.



Cyparissus ja hirv

Apollo kinkis nägusale poisile Cyparissusele hirve. Hirvel olid hügglaslikud sarved, mis helkisid kuldsest pääkese säras. Tema kaela ümber olid kalliskivid, laabal hõbedane talisman, kõrvades ilutsesid pärlid. Hirv ei peljanud inimesi ning külastas tihti nende kodusid, lastes paitada oma pehmet kaela. Köige rohkem aga armastas hirve Cyparissus, kes viis hirve köige lopsakamatele rohumaadele ja köige puhtama veega allikate juurde ning punus pärgasid, mida hirv meelsasti sarvedel kandis. Hirv lasi Cyparissuse selja ratsutada, juhtides looma purpursete ohjadega. Ühel kuumal suvepäeval, kui Cyparissus oma hirvega metsa all varjus pikutas, juhtus önnetus – kogemata torkas Cyparissus hirve oma odaga ja hirv suri. Poiss oli ahastuses ning palus jumalaaid, et nad läseksid tal elu lõpuni pisaraid valada. Lein aga kurnas poisi, tema jäsemed hakkasid roheliseks tömbuma, juuksed muutusid tahumatuks ning kaunis poisslaps moondus jäigaks ja pikaks puuks, mille oksad sirutusid kõrgele taevasse. Seda puud hakatigi nimetama küpressiks ja tänaseni sümboliseerib see leina ja surma.

Cyparissus and the Stag

Apollo gifted a Stag to a handsome boy named Cyparissus. The Stag had enormous antlers that glittered golden in the sunlight. Around his neck hung jewels, on his forehead sat a silver talisman and from his ears dangled pearls. The Stag didn't fear humans, often visiting their homes and letting them pet his soft neck. Most of all, though, the Stag loved Cyparissus, who brought him to the lushest meadows and to springs with the purest water where the boy made crowns of flowers for the animal, which loved wearing them on its antlers. The Stag allowed Cyparissus to ride on his back, guiding him with purple reins. On one hot summer's day when Cyparissus was lying in the shade of the woods with the Stag, an accident occurred: the Stag was pierced by Cyparissus' spear and died. The boy was distraught and begged the gods to let him cry until the end of his life. Grief corrupted him: his limbs began to turn green, his hair thickened and became gnarled, and the beautiful youth turned into a tall, rigid tree that stretched up towards the heavens with its branches. This tree was named cypress and to this day is the symbol of grief and death.





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Balletijuht / Ballet Director Mare Tommingas

Draamajuht / Drama Director Tiit Palu

Lavastusala / Production Department Karis Hindriksoo-Pitsi, Maiken Nõmmoja

Pealavameister / Chief Stage Technician Rello Lääts

Lavameistrid / Stage Technicians Imre Toomeoks, Keijo Sepp, Mart Visnapuu,
Aigar Kikkas, Sergei Ivanov, Andre Luik

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

Kostüümiala / Wardrobe Department Liisi Ess, Ivika Jöesaar, Ruth Rehme-Rähni,
Külli Kukk, Edith Ütt, Ljubov Guzun, Ivi Vels, Heli Kruuse, Kaire Arujõe, Valentina Kalvik,
Inkeri Orasmaa, Olga Vilgats, Irina Medvedeva, Natalja Malinen, Luule Luht, Tia Nuka,
Daisy Tiikoja, Elli Nöps, Anneli Vassar, Marit Reinmets, Juta Reben,
Toomas Vihermäe, Malle Värno, Henn Laidvee

Riietusala / Costume Warehouse Raina Varep, Eva Köiv, Anu Köiv, Kadri Kangur, Maris Plado

Grimm ja soengud / Make up and Hair Stylists Kelly Treier, Viktoria Rüster,
Erle Kütsar, Sandra Rätsep-Kirss, Gretel Persidski

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

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

Helimeistrid / Sound Department Andres Tirmaste, Vaiko Vreimann, Kalev Kääpa

Heli- ja videomeistrid / Audio-Visual Department Andreas Kangur, Karl-Gustav Kello, Juho Porila

Kavalehe teostus / Program Team:

Tekstid koostas / Texts by Karmel Helena Kokk

Kujundaja / Designer Katrin Leement

Fotograaf / Photographer Gabriela Urm

Tekstid tõlkis / Translations by Karmel Helena Kokk, Luisa Tõlkebüroo / Luisa Translation Bureau

Kava teostamiseks kasutatud kirjandus / Sources used for the program:

Britannica – Metamorphoses: poem by Ovid.

www.britannica.com/topic/Metamorphoses-poem-by-Ovid

Hamilton, Edith (1942) 1975. Antiikmüütoloogia. Tallinn: Eesti Raamat

Theoi Project: Kyparissos. www.theoi.com/Heros/Kyparissos.html

Emakeelne kultuur on hindamatu väärtus.

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Tartu linn, Vanemuise advendikontserdil annetajad

Teatri peatoetaja



Aasta toetaja



Koostööpartner



Suvekontserdi peatoetaja



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