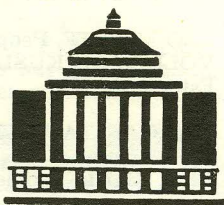


# CYRANO DE BERGERAC

Trükikoda "Ühiselu", Tallinn, Tell. 2146. VI 1980. Tiraaz 300.



**RAT · ESTONIA ·**

EINO TAMBERG

# CYRANO DE BERGERAC

A romantic opera in 3 acts with an epilogue

Libretto by JAAN KROSS,  
based on the drama of the same title by E. ROSTAND

The premiere took place on July 2, 1976

Conductors:

ERI KLAS, People's Artist of the Estonian SSR  
and  
PEETER LILJE

Director:

**UDO VÄLJAOTS**, People's Artist of the Estonian SSR

Designer:

LEMBIT ROOSA, People's Artist of the Estonian SSR

Choir masters:

UNO JÄRVELA, People's Artist of the Estonian SSR  
and  
ANNE DORBEK

Concert masters:

REET LAUL and JAANUS JUUL

Concert master of the orchestra:

MATI UFFERT

Manager of the performance:

JÜRI KRUUS

Characters:

- Cyrano de Bergerac,  
poet and cadet — TEO MAISTE, People's Artist of the Estonian SSR  
VOLDEMAR KUSLAP, Merited Artist of the  
Estonian SSR
- Roxane, a society lady,  
Cyrano's cousin — MARGARITA VOITES, People's Artist of the  
Soviet Union  
ANU KAAL, People's Artist of the Estonian SSR
- Roxane's companion — URVE TAUTS, People's Artist of the Estonian SSR  
LIIDIA PANOVA, Merited Artist of the  
Estonian SSR  
EVE NEEM
- Christian de Neuville,  
a young cadet — HENDRIK KRUMM, People's Artist of the  
Soviet Union  
ROSTISLAV GURYEV
- Count de Guiche — ERVIN KÄRVET
- Ragueneau,  
baker and poet — ENNO EESMAA, Merited Artist of the Estonian SSR  
KALJU KARASK, Merited Artist of the  
Estonian SSR  
TIIT TRALLA
- Lise, his wife — MAARJA HAAMER  
HAILI SAMMELSELG
- Captain Castel-Jaloux,  
commander of the Gascon  
company, Cyrano's friend — UNO KREEN
- Capuchin — MAIT ROBAS
- 3 poets — VÄINO PUURA, MAIT ROBAS  
HENNO SEIN  
HANS MIILBERG
- 3 cadets — EUGEN ANTONI, HARRI ILVES, VERNI KIRS,  
ILMAR KUUSEMETS, Merited Artist of the  
Estonian SSR, HEINO RIKAS, ERIVAN VEESAAR

The action of the opera takes place in mid-17th century

The composer EINO TAMBERG, born in Tallinn in 1930, graduated from Prof. E. Kapp's composition class at the Tallinn Conservatoire in 1953. Worked as a sound director at the Estonian Radio, as a consultant at the Composers' Union of Soviet Estonia, and since 1968 has been teaching composition at the Tallinn Conservatoire. Since 1974 he has been simultaneously acting as secretary of the Composers' Union.

E. Tamberg's production contains compositions of various genres, e. g., "Concerto grosso" (1956, First Prize and gold medal at the contest of the Sixth World Festival of Students and Youth in Moscow), Symphonical Dances (1957), Trumpet Concerto (1973), Symphony (1978), instrumental chamber music, choral and solo songs, music for plays and films, etc. The weightiest part of E. Tamberg's compositions have been written for the theatre: "Ballet Symphony" (1959), ballets "Boy and Butterfly" (1963) and "Joanna Tentata" (1970), the "Moonshine Oratorio" (1962) for performance on the stage, and the opera "The Iron Home" (1965).

As for "Cyrano de Bergerac", E. Tamberg's second opera, let us quote here the composer's own words:

"Cyrano de Bergerac", the drama in verse by E. Rostand, attracted me by the abundance and variety of thoughts and emotions. It is seldom that one can encounter such a many-sided character as Cyrano. A sensitive poet, he can be at the same time a daring swordsman; from unbounded gaiety he may plunge into deepest suffering; proud and indomitable, he disdains titles, servility and obsequiousness; he does not resort to any compromise when defending his own poetry; capable of supreme self-sacrifice, he is also as vain as any human being. His extremely supple fantasy knows no bounds and it may absorb him to an utter forgetfulness of reality. Cyrano is the first male character I have been enamoured with—in my former production, I have always focussed my prime attention on women. In the play, Cyrano is seconded by a number of striking, well delineated personalities, and the whole drama is borne by a peculiar air of nobility and humaneness.

"Cyrano de Bergerac", accomplished in 1974, as for its style and structure differs considerably from my first opera, "The Iron Home", created in 1964. In one respect only my efforts have coincided in both operas: in the psychological plausibility of characters and human relations. But the choice of the media for rendering the latter has been entirely different. In the "Iron Home" I have been adhering to the principles of a musical drama, neglecting arias and using recitatives for vocal parts, and trying to convey the actual atmosphere as near to reality as possible. In "Cyrano", on the other hand, I have adhered to the traditional style of an opera proper, in the classical meaning of the term. Every character has been given an aria or a major vocal number; there are almost no dissonances, so typical of modern music; main stress is laid on the flow and beauty of the melody, and use is also made of coloratura.

I believe that "Cyrano" might have also been rendered in the form of a musical drama, with an application of the contemporary musical language. However, due to the time of action, the subject also allowed for the use of more traditional media and for stylization in the manner of baroque music, and I felt that I could render the atmosphere as I conceived it at that moment by adopting the traditional form."

Act I

A Paris street is submerged in darkness. Cyrano fights against a gang of unknown enemies. The victory does not give him any satisfaction since "whatever feat of sword, it cannot change my fate." Cyrano's sad fate is—his long nose, considered so ugly by himself that he does not dare to approach his beautiful cousin Roxane with his declaration of love.

From a conversation between Ragueneau and Lise it appears that the poet Lignière has written a satirical poem deriding Count de Guiche, a very influential nobleman, whose offer of marriage has once again been refused by Roxane. The count is said to have hired a gang of a hundred men who were to kill Lignière at night, and Cyrano has promised to defend his fellow-poet.

Christian, a young cadet who has recently arrived in Paris, is also in love with Roxane.

Ragueneau is anxious—Cyrano has not made his appearance, as yet. Roxane, too, wants to see her cousin and has sent her companion to look for him.

Cyrano appears and hears from the companion that Roxane has made an appointment with him.

Poor poets, who are always glad to receive a free meal from Ragueneau, speak about an unknown hero's victory over a hundred men. The hero himself—Cyrano—does not hear them for he is busy, writing a letter to Roxane: he fears that he might not be able to find the right words in his excitement at seeing her.

Roxane speaks to Cyrano about her love—for handsome Cristian. The young man has been appointed to the same company in which her cousin serves, and Roxane begs Cyrano to defend Christian from the mockery of the boisterous Gascons who are always ready to provoke a duel.

The Gascon cadets praise Cyrano, whose wit and sword are equally sharp. Captain Jaloux presents his brave company to Count de Guiche. The count offers to make it possible for Cyrano to show his plays to Cardinal Richelieu himself. Cyrano's proud refusal of the offer irritates de Guiche, who is well aware that it was Cyrano who frustrated the attack on Lignière.

The cadets mock at inexperienced Christian. Cyrano recounts his adventures, and Christian, wanting to display his own courage, begins to make fun of Cyrano's nose. Cyrano has to restrain himself, for he has promised Roxane to take care of Christian. Remaining alone with the young man, he tells Christian that Roxane loves him and expects him to write her a letter. Christian is at a loss since he has no gift of words. Cyrano promises to help him—in fact, he has a letter ready, in which every word is just right for Roxane.

## Act II

In front of Roxane's house.

Roxane is increasingly enamoured with Christian, for she believes that his beautiful words have revealed his noble soul to her. Of course she does not know that before each tryst Cyrano has instructed the young man what to say. The information about the topic of the expected conversation is given to Cyrano at each instance by Roxane herself.

De Guiche comes to take leave of Roxane before going to the battle-front. Fearing for Christian's life, Roxane resorts to a ruse, and asks de Guiche to leave his regiment in Paris so as to annoy Cyrano, urging, however, the count himself to perform heroic deeds at the battle-front.

Cyrano learns that, at the next tryst with Christian, Roxane wishes to hear his improvisation on the subject of love. But Christian is fed up with repeating the thoughts of another man, and, besides, he is now certain of Roxane's love. He speaks to Roxane with his own words... and fails. Roxane leaves. The situation is once again saved by Cyrano who, hiding under the balcony, speaks once again for Christian, confessing this time his own love, and in his own voice.

A capuchin brings Roxane a letter from de Guiche who, for reasons known to himself, has preferred the shelter of a monastery to heroic deeds in battle. The count announces that he will presently come to see Roxane. She reads the letter aloud, altering the contents: the count wishes her to be immediately wed to Christian by the capuchin, sent to her for that purpose.

De Guiche has arrived, but Cyrano detains him by telling him spirited tall stories. When the count recognizes Cyrano, the capuchin has already performed the wedding ceremony. Enraged de Guiche immediately sends the Gascon company to the battle-front. Cyrano promises Roxane to see to it that Christian should write to her frequently.

### Act III

The camp on the approaches to Arras.

The Gascon company has been encircled by the enemy. Hunger is beginning to vex the Gascons. Every morning, Cyrano makes a dangerous journey through the front-line in order to send a letter to Roxane—in Christian's name.

Christian is longing for Roxane, who gets from him letters that are "... beautiful to read, but written by a stranger."

To everybody's amazement, there arrive Roxane, her companion, and Ragueneau in a coach, having successfully crossed the front-line. They have brought plentiful supplies for a feast.

Roxane asks Christian to forgive her that formerly she loved him for his good looks, but now she would not care if his beauty were lost. Christian is baffled and speaks about it to Cyrano: "She loves my soul, indeed, but this is you!" and orders Cyrano to explain everything to Roxane. "Let her make her choice!" is his decision.

Cyrano can hardly begin to address Roxane when there comes Jaloux with the news of Christian's death in an exchange of fire. Now Cyrano is in no state to explain anything.

The battle begins.

### Epilogue

Roxane has spent fifteen years in a convent. Cyrano has been visiting her every week, invariably. She is expecting him today, as well.

Jaloux asks Roxane's companion to pass a warning to Cyrano: there are rumours at the court that Cyrano, having contracted many enemies due to his sharp tongue, will soon be killed in an accident. The warning, however, is late: Ragueneau comes to tell that he has witnessed how a heavy log of oak-wood was thrown down from a window to hit Cyrano on the head, and now his poor friend is laid up with a fatal wound.

But Cyrano nevertheless comes to see Roxane, being late for the first time in the course of all those years. Roxane does not know of his being wounded. Cyrano begs her to give him Christian's last letter to read, and he reads it aloud though it is quite blind already—he knows the letter by heart. It is only then that Roxane realizes the truth: "It was y o u r soul that made me tremble..."

Jaloux and Ragueneau come rushing in, anxious about Cyrano. There is just time for Roxane to hear the latest news from Cyrano himself: today her cousin Cyrano was killed with a log of wood.

Price 20 kop.