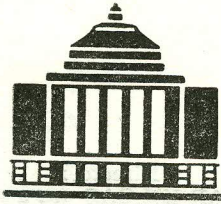




RAT · ESTONIA ·



SOMEWHERE IN MONTPARNASSE



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Musical by **BORIS KÖRVER** and **ARDI LIIVES**
in three acts

Texts of songs by **JUHAN SAAR** and **ARDI LIIVES**

Premiere on June 18, 1980

Director:
GUNNAR KILGAS (as a guest)

Conductors:
VALLO JÄRVI, Merited Art Worker of the Estonian SSR,
PEETER SAUL, Merited Art Worker of the Estonian SSR

Artist:
ELDOR RENTER, Merited Art Worker of the Estonian SSR

Ballet master:
MAIT AGU (as a guest)

Choir masters:
UNO JÄRVELA, People's Artist of the Estonian SSR,
ANDRES JÄRVELA

Assistant director:
ENDEL SIMMERMANN

Manager of the performance:
VÄINO AREN

Cast:

Herman	— ARVO LAID
Karl	— ILLART ORAV TARMO SILD
Augustin	— VOLDEMAR KUSLAP, Merited Artist of the Estonian SSR HANS MIILBERG
Theodore	— ERVIN KÄRVET
Olmer	— KARL KALKUN, Merited Artist of the Estonian SSR
Martinson	— ENDEL PÄRN, People's Artist of the Estonian SSR ENDEL SIMMERMANN
Lydia	— KATRIN KARISMA LEELO SPIRKA
Gabrielle	— SIRJE PUURA HELVI RAAMAT LIINA SAARI
The Countess	— LIA LAATS, Merited Artist of the Estonian SSR ASTA VIHANDI
Madeleine	— KATRIN KUMPAN AIKI KASE
Barbara	— HELGI SALLO, Merited Artist of the Estonian SSR MARIKA EENSALU
Simon	— ENNO EESMAA, Merited Artist of the Estonian SSR MAIT ROBAS
Joseph	— VALDO PEETRI JURIS ŽIGURS
Two young men	— ALARI PÕLDOJA TÕNU VALDMA
Policeman	— HENNO SEIN

Artists, workers, citizens, students, models, foreigners, prostitutes, etc.
The action takes place in Paris before the First World War

The part of the town on the left bank of the Seine is inferior to that on the right bank, both in size as well as in importance. Still, it contains the Sorbonne University and some other higher-educational establishments, the Panthéon and the Hôtel des Invalides with the tomb of Napoleon, Luxembourg Garden and museum, the palaces of the Parliament and Senate, the observatory, and even the Eiffel Tower. But all of this, though pointing upwards in one sense of the word or in another, still cannot compete with the commerce, enjoyments and other phenomena of social life on the right bank of the river, which are traditionally connected with the epithet "Parisian".

The poor artists of that time lived mostly on the left bank. This was stipulated both by their pursuits and the cheaper mode of life there. Actually, the Montmartre on the right bank still enjoyed the reputation of an artists' district, but this was already a bluff to a great extent, serving to attract merry-making foreigners.

The members of the Estonian colony spent their days each by himself — working, studying, and sometimes also simply vegetating. But after supper (if they could have any supper at all), a part of our company remained together. Namely, we made for a small coachmen's café, "La Rotonde", which was situated nearby, just across the boulevard of Montparnasse.

Those premises turned quite unnoticeably into a place of assembly of Estonians, particularly on rainy winter evenings, when it was already rather uncomfortable at home or in the streets. Moreover, the expenses per evening could be limited to a score of centimes, only.

The majority of our "Parisians" of that time have left their traces, bigger or smaller ones, in the history of Estonian art. They are organically connected with the development of our art culture. They came from the home country in order to continue their work there in a later period.

F. Tuglas — "The Restless Path"
(Extracts from memoirs that remained unfinished)

CONTENTS OF THE MUSICAL

ACT I

On the boulevard of Montparnasse, the Tallinn journalist Ado Martinson and his daughter Lydia are looking for the abode of Estonian young artists.

In the studio of the artists, life runs its usual course. Karl proceeds to cook a soup — of bones that have already served for making a broth on several occasions. Herman returns home from a futile search of money. Augustin has done better: thanks to his friendship with the Parisian girl Madeleine, he has been able to get on credit some wine, herrings and nuts from the shop run by Madeleine's uncle. Unfortunately, those are the only victuals to be had in the shop.

At last, Martinson and Lydia get to the rooms of the Estonian young men. Martinson, who cannot speak French, is in doubt about his daughter's command of the language, though she has been taking French lessons in Estonia quite assiduously. The young men examine Lydia, and the results are such a success that Martinson consents to leave his daughter in Paris, to study French at the Sorbonne.

Herman tries to convince Karl to give up the idea of getting acquainted with the young beauty Karl has been admiring from afar at concerts: according to Herman's information, she is of noble birth, the daughter of a Frenöh count. The young men's conversation in the Estonian language is overheard by Theodore, likewise an Estonian, who lives in the United States. On making their acquaintance he informs them that he is a sculptor and is immensely interested in lion figures that are said to be particularly fine in Paris. He has a workshop in America, specializing in tomb monuments, and at the present moment lion figures are in great demand there, for which reason he has come to Paris, seeking inspiration. And all the three young men go "hunting for lions".

Taking a rest at a café, they make the acquaintance of another interesting person from Estonia: it is Barbara von Eckhart, the niece of the admiral of the Baltic Fleet. Her father is a German, her mother a Russian, but she herself is — may be an Estonian? Augustin is at once charmed by the temperamental girl.

The young artists are anxious about the reception of their paintings at home, which they have sent to be exhibited there. No reviews have reached them, as yet. The art traditions are still very young in Estonia, and perhaps the paintings that reflect the latest art trends of Europe cannot be duly appreciated by the Estonian public at large.

Lydia, dressed up in Parisian finery, makes her appearance. When the young men begin deploring their scanty fare, Herman contrives to make a joke of a dubitable nature, suggesting that they might eat up the young lady. Lydia does not take a share in the general laughter: she is offended, but not for long. Besides, she has a treat for her compatriots — a newspaper from Estonia, with an encouraging review of the art exhibition. Of course, the friends are overjoyed. The evening ends with Lydia and Herman falling in love with one another.

ACT II

Augustin introduces Theodore to Madeleine, and not without an ulterior motive: being preoccupied with Barbara, he has no time for French girls any longer.

Herman meets Olmer, a young Estonian composer from Berlin. The latter is interested in the young Estonian artists' plans for the future. And Herman confesses what they are dreaming about. They hope to contribute to the foundation of an Estonian art magazine which will acquaint other nations with Estonian art; of course, they also desire to see their own paintings exhibited in Paris.

The countess of Karl's dreams finds her way to the attic of the poor artists,

perhaps for the reason that she herself is quite poor, too. At any rate, this circumstance does not seem to trouble the young lovers.

At a folk festival, Lydia communicates to Theodore a piece of bad news. Her father, Ado Martinson, has severely criticized the works of the "Parisian" artists displayed at the exhibition. The review is so adverse that Lydia does not dare to show it to Herman.

Gabrielle's mother pays Karl a visit. The young man's performance on the violin reminds her of the love of her own young days, and she consents to her daughter's marriage to Karl on the condition that in the future Karl write his name in a more refined manner — de Krall.

Lydia is in doubt whom she must believe — her father or Herman. The life of the Bohème and dire need are not for her, she cannot live on ideals, only.

Olmer's visit is celebrated by a modest feast. On the background of general merry-making, Gabrielle and Herman exchange their anxious thoughts about Karl's poor state of health; he ought to spend some time in the dry climate of Algeria, but how could they get the money needed for it? Theodore suggests to establish a society for the aid of Estonian artists living abroad, with funds coming from art-lovers in the home country. The feast continues. Olmer is asked to play on the piano, and he agrees, but he wants to play out of doors, in the moonshine! And so the piano is transported downstairs, into the courtyard, where Olmer gives a recital of the Moonshine Sonata by Beethoven. The concert ends with an unexpected discord: Barbara, having detected the newspaper containing Martinson's article, gives it to Herman to read. Herman finds that the suppression of the article by Lydia was dishonest, and he makes no bones about telling her what he thinks.

ACT III

Herman seeks reconciliation with Lydia, but in vain. The girl seems to prefer Theodore's company.

Ado Martinson finds his daughter dancing in a café with Theodore, and is so enraged that he boxes her on the ear, to the consternation of all those present. Barbara improvises a satirical song, deriding Martinson's behaviour. Herman tries to console Lydia: Gabrielle and Karl are happy, in spite of all the difficulties, so why couldn't they — Lydia and Herman — likewise start a life in common? But Martinson does not let Herman talk to Lydia at any length, and his opinion of "the queer canvas-smearers aping European art" cannot be changed by Herman's witty speech in defense of his art. During the word duel between Martinson and Herman, Lydia arrives at her final decision: she leaves the café with her father. Now comes Barbara with disastrous news — Karl has collapsed in the street...

Before dying, Karl thinks of Gabrielle and of his native country. Herman is shattered by the demise of his friend. At the same time there arrives Augustin to inform Herman that the jury of an exhibition to be held in Paris has selected three of his paintings to be displayed there.

The Estonian artists leave Paris. Augustin and Barbara go to Spain, and Theodore — back to the United States, together with Lydia. Herman's only wish is to get home, to Estonia, once again. Taking leave of Montparnasse, he sees new tenants, two young Estonian artists, moving into the studio that had housed him and his friends during their sojourn in Paris.

Something of that kind really happened somewhere in Montparnasse seventy years ago...

Price 20 cop.