

SYNOPSIS

Prologue

In Japan, a largescale process of restructuring is under way to guarantee the unity and efflorescence of the invincible empire. During the days of the 'singing resurgence' the heir to the Japanese throne has met a most beautiful girl, Yum-Yum, and fallen in love with her at first sight. To escape his fiancée Katisha, an influential lady at the court, the heir to the throne has taken flight and is now wandering under the assumed identity of minstrel Nanki-Poo.

Nanki-Poo's beloved Yum-Yum was engaged to her guardian, the tailor Ko-Ko. The latter had been sentenced to death for flirting. Nanki-Poo, learning about it, is on his way to the town of Titipu to marry Yum-Yum.

Here the story begins.

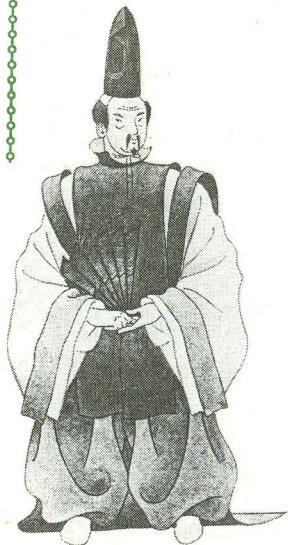
Act I

Potentates in the town of Titipu Pooh-Bah and Pish-Tush inform Nanki-Poo that, instead of death penalty, Ko-Ko has been appointed chief executioner of the town and he is going to marry Yum-Yum.

It seems that Ko-Ko is on a winning streak. Suddenly a letter from the Mikado arrives to the effect that he must execute somebody or else he loses his post. Ko-Ko is in a quandary: whom should he put to death? Then Nanki-Poo turns up. He intends to commit suicide — his life has no meaning when he cannot marry Yum-Yum. Ko-Ko sees a way out. He suggests that a festive public execution should take place instead of a suicide. Nanki-Poo

agrees on the condition that he marry Yum-Yum for one month; then they can do with him what they want.

Everybody rejoices at such a solution to the problem. Katisha's appearance in search of the object of her affections spoils the general joy. She is chased away but threatens to take her complaint to the Mikado.



Act II

Preparations for Nanki-Poo and Yum-Yum's wedding are in full swing when Ko-Ko arrives with the dreadful news that according to the law the wife of an executed man must be buried alive. To save Yum-Yum from such a fate Nanki-Poo decides to have himself executed immediately but Ko-Ko is not able to do it without any practice. The precarious situation is further complicated by the news of the Mikado's imminent arrival in Titipu.

A way out is found: Ko-Ko has Pooh-Bah write a false testimony to the effect that Nanki-Poo has been put to death. The young people are wed in haste and they must leave the town.

Soon the Mikado arrives. Ko-Ko thinks the purpose of the visit is to check whether he has fulfilled all the orders. He produces the testimony of the execution and describes it in detail with relish. Actually the Mikado has come in search of his lost son on Katisha's demand. When it appears that the executed man was the Mikado's son, Ko-Ko and his accomplices are sentenced to death for killing the heir to the throne. Their only hope is to confess the forgery and produce Nanki-Poo in the flesh.

As Nanki-Poo and Yum-Yum have already been married, a new danger threatens—hearing about it, Katisha may still demand that the execution be carried out. As a way out, Ko-Ko must ask for Katisha's hand — which he does.

Everybody is happy: a common platform has been found from which to build up a united, indivisible, common home empire.





Lavataja AGO-ENDRIK KERGE (s. 1939) lõpetas 1959. a. Tallinna Koreograafiakooli ja 1976. aastal Tallinna Konservatooriumi (näitleja ja lavastajana). Töötas Estonia teatris balletitantsijana (kuni 1976) ja lavastajana (1982—1985), Leningradi Music-Hall'is, «Tallinnfilmis» ja algul näitejuhina, hiljem kunstilise juhina «Vanemuises» (1982—1990). Balletitantsijana kehastanud prints Siegfriedi («Luikede järves»), Kuradit («Sõduri loos»), Romeot («Romeo ja Julia») jpt.

Lavastanud teatris ja -filmis («Pisuhänd», «Tabamata ime», «Kahe kodu ballaad» jt), «Tallinnfilmis» «Savoy balli» (1985), «Vanemuises» Rossini «Sevilla habemeajaja», Mozarti «Figaro pulma», Straußi «Nahkhiire» jt., Estonia teatris Mozarti «Bastien ja Bastienne» ning «Teatridirektori» (1981), Abrahāmi «Savoy balli» (1982), Smetana «Müüdnud mõrsja» (1983), Kanderi «Kabaree» (1984).

Director AGO-ENDRIK KERGE (b. 1939) finished the Tallinn Choreography School in 1959 and graduated from the Tallinn Conservatoire as an actor and director in 1976. He danced with the Estonia Theatre's ballet until 1976 and was a director at the theatre in 1982—85, having worked at the Leningrad Music Hall and the Tallinnfilm studios in between. In 1982—90 he was employed first as a stage director, then as the artistic director at the Vanemuine Theatre. His ballet roles include Prince Siegfried in the *Swan Lake*, Devil in *L'Histoire du Soldat*, Romeo in *Romeo and Juliet*, and others.

Ago-Endrik Kerge has staged plays in television and made TV films as well as a film based on *The Ball at the Savoy* at the Tallinnfilm Studios (1985). His works at the Vanemuine include *Il Barbiere di Siviglia* by Rossini, *Le Nozze di Figaro* by Mozart, and *Der Fledermaus* by Strauss, while at the Estonia Theatre he has *Bastien und Bastienne* and *Der Theaterdirektor* by Mozart (1981), *The Ball at the Savoy* by Abrahām (1982), *The Bartered Bride* by Smetana (1983) and *Cabaret* by Kander (1984) to his credit.



Dirigent ja kontsertmeister NORMAN ILLIS REINTAMM (s. 1958 Kanadas), alustas muusikuteed klaveritundides 4-aastaselt. Hiljem jätkas muusikaõpinguid Torontos (The University of Toronto ja Royal Conservatory of Music), Hamiltonis (McMaster University) ja Londonis (The Royal College of Music). Peale akadeemiliste õpingute lõpetamist (1983) sai ta Hamiltoni Filharmoonia orkestri abidirigendiks ja seejärel Toronto Kontsertorkestri peadirigendiks (1985). Tema debüüt Eestis oli 1990. aastal G. Otsa nim. Muusikapäevade ajal. Sama aasta suvel määrati Norman Illis Reintammile Kanada Ontario valitsuse stipendium, mille ta otsustas kasutada töötamiseks Estonia teatris, jätkates dirigeerimist ka Kanadas.

Kõrvuti dirigenditööga on ta tihti esinenud solistina klahvpillidel. On lindistanud nii Kanada kui ka Eesti Raadiole.

Norman Illis Reintamm on saanud arvukalt autasusid ja stipendiume, sealhulgas Theodore Stier'i dirigeerimisauhinna, Els Kaljot-Vaarmanni auhinna, Aspen-festivali stipendiumi, Kawai kunstnikustipendiumi, Cobbett-Hurlestone'i autasu jt.

NORMAN ILLIS REINTAMM (born 1958 in Canada) started his musical career at age 4 with piano studies. Further musical studies were done at the University of Toronto, Royal Conservatory of Music (Toronto), McMaster University (Hamilton) and the Royal College of Music (London, England). After graduating from academic studies (1983), he became assistant conductor of the Hamilton Philharmonic Orchestra, and thereafter became Principal Conductor of the Toronto Pops Orchestra (1985). He actively guest conducts in Canada, and will be returning to Canada on a frequent basis from his duties at the Estonia Theatre.

Norman Illis Reintamm is also active as a guest keyboard soloist, as well as having recorded for the Canadian Broadcasting Corporation and the Estonian Radio Service.

His first introduction to the Estonian musical community was at the Georg Ots Music Festival in March, 1990.

He has received numerous awards and scholarships including the Theodore Stier Conducting Prize, Els Kaljot-Vaarman Prize, Asper Festival Scholarship, Kawan Artist Sponsorship, and The Cobbett-Hurlestone Award, as well as a scholarship from Canada to enable him to pursue his conducting career in Europe.



Dirigent VELLO PÄHN (s. 1958) lõpetas Tallinna Konservatooriumi 1981. aastal. 1981—1988 täiendas end Leningradi Konservatooriumis sümfoniaorkestri dirigeerimise erialal (Arvid ja Maris Jansonsi juures). Estonia teatris alates 1981. a.

Vello Pähn on toonud välja Lazarevi balleti «Meister ja Margarita», Põldmäe «Raeooperi», Tšaikovski «Jevgeni Onegini», Donizetti «Armujooji» jt.

Mitu balletti on saanud V. Pähna muusikalise juhtimisega lavaküpselt Pariisi Grand Opera's — Glazunovi «Raimonda» (1988). Tšaikovski «Uinuv kaunitar» (1989), Minkuse «Don Quijote» (1990).

Ta on juhitanud ka Moskvas, Riias, Soomes (seal muuhulgas Vaasas valmistanud ette Vinteri/Raudmäe muusikali «Pipi Pikksukk»).

Conductor VELLO PÄHN (b. 1958) graduated from the Tallinn Conservatoire in 1981 and continued his studies at a course of symphony orchestra conducting under Arvid and Maris Jansons at the Leningrad Conservatoire in 1981—88.

Vello Pähn joined the Estonia Theatre in 1981. He has brought out Lazarev's ballet *The Master and Margarita*, *The Town Council Opera* by the Estonian composer Alo Põldmäe, *Eugene Onegin* by Tchaikovsky, *L'Elisire d'Amore* by Donizetti, and other works.

At Grand Opera in Paris, several ballets have been prepared for the stage under Vello Pähn's baton (*Raymonda* by Glazunov in 1988, *The Sleeping Beauty* by Tchaikovsky in 1989, and *Don Quixote* by Minkus in 1990).

Vello Pähn has conducted also in Moscow and Riga, as well as in Finland where, among other things, he brought out the musical *Peppi Longstocking* by Estonian composers Ülo Vinter and Ülo Raudmäe in Vaasa.



Kunstnik GEORG SANDER (s. 1923) asus «Vanemuise» teatris tööle 1945. aastal. Tema esimeseks kunstnikutööks seal olid kostüümikavandid Kälmani operetile «Silva» (1947). 1955. aastal lõpetas ta Tallinna Kunstiinstituudi (cum laude) teatridekoratsiooni erialal (N. Mei ja V. Haasi juures).

Sellest ajast on Georg Sander teinud elavakujundusi ja kostüümikavandeid «Vanemuisele», «Estoniale», Tallinna Draamateatrile ja «Endla» teatritele, kokku ca 140 tööd, nii oopereid, ballette, muusikale, operette kui ka sõnalavastusi. Nende hulgas Loewe muusikal «Minu veetlev leedi», operetid Körveri «Laanelill» ja «Ainult unistus», Normeti/Arro «Rummu Jüri»; ooperid Tšaikovski «Jolanthe» ja «Jevgeni Onegin», Menotti «Konsul», Britteni «Albert Herring», Donizetti «Armujook». Bizet' «Carmen»; balletid Griegi «Peer Gynt», Tubina «Kratt», Delibes'i «Coppélia», Šenderovi «Maria Stuart» jt. Estonia teatritele on temalt varem kunstnikutööd V. Kapi ooperile «Lembitu» (1961), Pergolesi ooperile «Teenija-käskijanna» (1981) ja Kanderi muusikalile «Kabaree» (1984).

GEORG SANDER (b. 1923) began to work at the Vanemuine Theatre in 1945. His first major work there was to design the costumes for Kälman's operetta *Csárdásfürstin* (1947). In 1955 he graduated with honours from the Tallinn Art Institute where he had studied stage design with Natalie Mei and Voldemar Haas.

Since then Georg Sander has designed sets and costumes for about 140 productions—operas, ballets, musicals, operettas as well as dramas—at different Estonian theatres. His works include *My Fair Lady* by Loewe, operettas *Only a Dream* and *Flower of the Virgin Forest* by the Estonian composer Boris Körver, *Rummu Jüri* by Edgar Arro and Leo Normet, operas *Yolanthe* and *Eugene Onegin* by Tchaikovsky, *The Consul* by Menotti, *Albert Herring* by Britten, *L'Elisire d'Amore* by Donizetti, *Carmen* by Bizet, ballets *Peer Gynt* by Grieg, *The Goblin* by Tubin, *Coppélia* by Delibes, *Mary Stuart* by Shenderov, and others. His earlier works for the Estonia Theatre include Villem Kapp's opera *Lembitu* (1961), Pergolesi's opera *La serva padrona* (1981) and Kander's musical *Cabaret* (1984).



Lavastusala juhataja — Jaan Mikkel
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Butafooria — Maris Merilo
Valgustus — Evald Radik ja Paavo Puškin
Pealavameister — Heino Lillipuu

Kasutatud kirjandus

«The Gilbert & Sullivan Book» by Leslie Baily, Cassell & Company Ltd, London, 1956; «Kulturgeschichte der Operette» von Bernhard Grün, 1961, Leipzig; «Grove's Dictionary of Music» Volume VIII, 1954, London; «The World of Gilbert and Sullivan» by William Aubrey Darlington, New York, 1950; «Üldine ajalugu», kd. 2, Tallinn, 1932; ENE, kd. 3, 5, 7; eessõna «Mikaado» partituurile, London, 1972

Materjalid tõlkis Mira Stein

**Kava koostas — P. Palm
Tõlge — K. Toomel**

Kava kujundas Ü. Linnuste. Kujunduses on kasutatud Geord Sanderi kostüümikavandeid.



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**Sir William Schwenck Gilbert
(1836—1911)**

Frank Holti portree
(õli, 1886, Londoni Rahvusgalerii)

