

now that Giulietta is about marry his uncle. Belfiore pretends to accept Edoardo as a member of his retinue. The Marchesa enters. She has recognised Belfiore, realises that she still loves him and swears that, if he is unfaithful to her, she will renounce love forever.

Giulietta sings of her distaste for the old man he must marry, and longs for Edoardo to come and console her. Edoardo, the Baron, the Treasurer and the supposed King enter. The Baron introduces his daughter to the King, who surprises the others by announcing that he has made Edoardo his First Lieutenant and ordering him to converse with his future aunt. The king makes the Baron and the Treasurer stand so that they have their backs to Giulietta and Edoardo, spreads out a map in front of them, and forces them to discuss the military situation. The Marchesa enters. When her uncle introduces her to the king, she is disconcerted and wonders if she can have been mistaken in supposing him to be Belfiore. The Baron and the Treasurer, both happy at the prospect of advancement by the king, depart with Belfiore, leaving the Marchesa with the young lovers, who call on her to help them. She can scarcely focus her attention on their problem, as her mind is completely occupied with Belfiore. Her apparent lack of interest in them depresses the young couple, but the situation is put right during a trio in which all three take heart at the fact that they are young and in love.

Belfiore, in attempt to help Giulietta nad

Edoardo, offers the Treasurer a much finer match, the hand of the hand of the wealthy Polish Princess Ineska in marriage. The Treasurer resolves not to proceed with his marriage to Giulietta. When the Baron enters with the wedding certificate, the Treasurer explains that he has changed his mind. Furious, the Baron challenges him to a duel. At the height of their quarrel, the Marchesa, Giulietta, Edoardo and the servants enter and add to the confusion and noise. Suddenly Belfiore appears, and they are all mortified at having allowed themselves to be discovered by royalty indulging in a vulgar and undignified row.

Act II

The servants wonder why the wedding planes are not going forward. Edoardo tells them of his desperate situation. Belfiore enters with Giulietta and the Treasurer. Belfiore orders the Treasurer to hand over one of his castles and 5000 scudi a year to his nephew Edoardo in order to make him a worthy suitor for Giulietta. After another of their comical arguments, the Baron and Treasurer rush off to flight.

The Marchesa is still not sure whether the King is Belfiore. He is not yet able to reveal his identity to her, but is disturbed at her expressed intention to proceed with her marriage to Count Ivrea. Count Ivrea is on his way to the castle to claim his bride. The Marchesa professes to be happy at this news, but when Belfiore asks "What of your Cavalier?" she hints that if he were to arrive and ask her forgiveness, she would return

to him. As Belfiore fails to take advantage of this, she reaffirms that she will marry Count Ivrea. The servants enter, announcing the Count's arrival.

The Baron has finally consented to Giulietta and Edoardo marriage, but Edoardo is unhappy because he has promised to accompany the King. Giulietta promises to intercede for him with the King. The Baron enters with Count Ivrea and the Marchesa, who announces that, if Belfiore has not appeared within the hour, the wedding will proceed. Belfiore enters, still as the King, demanding that Count Ivrea accompany him immediately on a secret mission. These delaying tactics throw the party into confusion, but fortunately at this moment a courier arrives the Court with an important letter for Belfiore. The King has arrived in Warsaw and has been acclaimed by the Diet, so Belfiore is allowed to ablicate. For his service, he is created Marshal. "But who are you?" asks the Baron. "Il Cavalier Belfior," announces that gentleman as he takes the Marchesa in his arms, "and faithful to his first love." The opera ends in the happiness of the majority and the delight of the servants at the reinstatement of plans for a double wedding.

Giuseppe Verdi

Giuseppe Verdi (1813-1901) elutee traagilisemad noodid jäävad noorusesse. 1836. aastal abiellus ta oma eluaegse sõbra ja toetaja Barezzi tütre Margheritaga. 1839. aastal tuleb Milano *La Scala's* lavale Verdi esikooper "Oberto", millel on menu ja tänu sellele saab ta uue tellimuse. Ent Verdilt ei tellita mitte tõsist ooperit, vaid koomiline. Talle pakutakse mitu libretot, mille alusel on juba ooperid kirjutatud. Verdi valik langeb Felice Romani libretole "Vale Stanislaus" (*Il finto Stanislao*), millele oli muusika kirjutanud böömi helilooja Adalbert Gyrowetz, kelle ooper esietendus *La Scala's* 1818. aastal erilise eduta. Olgu nimetatud, et Felice Romani oli tuntud ja edukas libretist, kelle arvukast loomingust võiks nimetada libretosid sellistele kuulsatele ooperitele nagu Rossini "Türklane Itaalias", Bellini "Norma", Donizetti "Armujook" jpt. Verdi soovib, et Romani libreto ümber teeks, kuid libretist muudab vaid pealkirja *Un giorno di regno's* ("Kuningas üheks päevaks"). Ja nii asubki Verdi kirjutama "Kuningat üheks päevaks", mille lavaletulek on planeeritud 1840.a. sügisele.

Vaevalt ooperi loomist alustanud, haigestus Verdi tõsiselt ja tema naine Margherita põetas teda. Kui helilooja paari nädala pärast paranes, haigestus naine ja - suri. Väga lühikese aja järel surid ka nende poeg ja tütar. Ja selles olukorras oli Verdi sunnitud koomilist ooperit kirjutama!

Verdi ooper "Kuningas üheks päevaks" esietendus Milano *La Scala's* 5. septembril 1840, järgmise koomilise ooperini jäi 53 aastat - 9. veebruaril 1893 esietendus *La Scala's* tema viimane ooper "Falstaff". Esietendust tabas fiasko: publik võttis teose vastu vilekooriga. Miks nii? jääbki vist lõpuni küsimärgiga. Veerand sajandit hiljem arvas helilooja ise, et "Kuningas üheks päevaks" pole sugugi halvem kui paljud publiku soosingu võitnud ooperid. Ajalugu on pannud suure küsimärgi esietendusel esinenud lauljate kohale, vaid bassid Raffaele Scalese (parun) ja Agostino Rovere (tesoriere) olla aru saanud, mis on üldse koomiline ooper. Muide, vilekoor tervitas aastaid hiljem ka "Traviata" esietendust.

Ajalugu

Verdi ooperi libreto põhineb ajaloolisele materjalile. Noor Poznani palatiinkrahv Stanislaus Leszczyński kuulutati 1704. aastal Poola kuningaks. Seda ei tunnustanud Saksi monarh Friedrich August. Saanud lüüa Poltaava lahingus 1709, puges Stanislaus Prantsusmaale. Tal õnnestus oma tütar mehele panna Prantsuse kuningale Louis XV-le. Kui Saksi monarh 1733. aastal suri, toetas Louis oma äia nõudeid Poola troonile. Stanislaus läks salaja Poolasse ning saigi parlamendi toetusel trooni tagasi. Ta võim püsis aga seegi kord vaid kaks aastat ning ta pöördus Lorraine'i hertsogina Prantsusmaale tagasi.

Giuseppe Verdi ooperid

(tärniga tähistatuid on Eesti teatrites mängitud)

- "Oberto" - esietendus Milano *La Scala's* 1839.a.
"Kuningas üheks päevaks", *La Scala*, 1840
"Nabucco", *La Scala*, 1842
"Lombardlased esimeses ristsõjas" (*I Lombardi alla prima crociata*), *La Scala*, 1843
1847. a. esietendus selle teine redaktsioon Pariisi Ooperis nime all "Jeruusalemm")
"Ernani", *Teatro la Fenice*, Venezia, 1844
"Kaks Foscarit" (*Il due Foscari*) *Teatro Argentina*, Rooma, 1844
"Jeanne d'Arc" (*Giovanna d'Arco*), *La Scala*, 1845
"Alzira", *Teatro San Carlo*, Naapoli, 1845
"Attila"* , *Teatro La Fenice*, 1846
"Macbeth", *Teatro della Pergola*, Firenze, 1847
"Röövlid" (*I masnadieri*), Londoni Kuninglik Teater, 1847
"Korsaar" (*Il corsaro*), *Teatro Grande*, Trieste, 1848
"Lahing Legnano all" (*La battaglia di Legnano*), *Teatro Argentina*, 1849
"Luisa Miller"* , *Teatro San Carlo*, 1849
"Stiffelio", *Teatro Grande*, Trieste, 1850
"Rigoletto"* , *Teatro La Fenice*, 1851
"Trubaduur"* (*Il trovatore*), *Teatro Apollo*, Rooma, 1853
"Traviata"* , *Teatro La Fenice*, 1853
"Sitsiilia verepulg" (*I vespri siciliani*) *Paris Opera*, 1855

"Simon Boccanegra," *Teatro Fenice*, 1857

"Maskiball"* (*Un ballo in maschera*) *Teatro Apollo*, 1859

"Saatusel jõud" (*La forza del destino*) St. Peterburi Keiserlik Teater, 1862

"Don Carlos"* , *Paris Opera*, 1867

"Aida"* , Kairo Ooperiteater, 1871

"Othello"* , *La Scala*, 1887

"Falstaff", *La Scala*, 1893

Lavastusala juhataja

JAAN MIKKEL

Dekoratsiooniala juhataja

KÜLLI ROOT

Kostüümiala juhataja

LEIDA TALLO

Horisondi maalinud

UNO KÄRBIS

Kostüümid maalinud

KRISTA SAAR

Rekvisiidiala juhataja

KARIN LINDMAA

Valgus

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Estonia Teatrit toetab FINNFUND

(Finnish Fund for Industrial Cooperation LTD.)



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