

## Synopsis

### I act

Christmas Eve of 1868 in London. Jenny and Richard - brother and sister - are playing with paper-dolls, Jenny with a paper-ballerina and Richard with toy-soldiers.

When they begin to argue, Grandmother comes in and promises the children to show them some pictures "if they behave". She opens the book of Hans Christian Andersen's fairy-tales. In their imagination the children see *the Mysterious Stork, Thumbelina, the Nightingale, the Little Mermaid, the Ugly Duckling and the Swan, the Swineherd, Ole the Sandman, the Angel and the Shadow*.

When children have fallen asleep, Grandmother transforms into a Fairy. She re-creates the paper-theatre to life size with ballerina and soldier (Rosalie and Oscar). She brings them to life and the two fall in love with each other. Fairy-Grandmother interrupts them to say that they will be happily united only after they have passed hard trials and temptations. The lovers promise to stay true to each other. The Fairy takes Rosalie and Jenny away leaving Oscar alone.

His soldiers come on the stage. They are off duty and begin to play dice, they also invite Oscar to join them, but Oscar refuses. Gambling gets out of hand and the atmosphere grows rough. Waitresses come from the local inn and offer soldiers schnapps. Follows a bacchanal scene where soldiers flirt and drink with the girls. Olivia, one of the tavern-girls, tries to entice Oscar who almost surcomes. But Oscar, remembering his vow to Rosalie, pulls himself together, calls the soldiers off and they leave.

### Act II

The foyer of the Drury Lane Theatre in London. Rosalie has joined the ranks of the ballet and is now a ballerina. One sees a usual preparation for a performance, rehearsal of the ballet. There is

Montplaisir, the premier danseur, stage manager Sullivan, ballet-girls, costume-mistress, and various staff-people. The bell rings and everybody has to go on stage. Rosalie is left alone with Montplaisir who takes the opportunity to declare his love to Rosalie. She turns him down. Montplaisir becomes very upset, but is forced to leave. Now it is Sullivan's turn to confess his love for Rosalie. This is too much for her and she refuses to take it seriously. The disappointed stage-manager has to deal now with Mr. Benton and Mr. Hawkins, two English dandies, who come looking for Rosalie, but they are shortly thrown out of the theatre.

Jenny and Grandmother are happy that Rosalie has become a big star. Oscar enters looking for his beloved, but Grandmother tells him to wait for his time. In next scene is about Rosalie, who has been very successful and Mr. Benton and Mr. Hawkins come to shower her with gifts. Rosalie is delighted that her dance is rewarded with diamonds. But as she realizes that her rich admirers are after something else, she is incensed and decides to put an end to it. Benton and Hawkins are flustered, blame each other and start a duel with pistols. At this moment the whole company return and they interpret the scene on their own way and as the result, they exclude Rosalie from the company. The theatre catches fire and when everybody else has left, Rosalie finds herself locked into the building. Oscar comes to save her just when she is about to faint.

The Fairy-Grandmother congratulates Rosalie and Oscar for having managed to stay faithful to each other and allows them to stay together. Rosalie and Oscar return to the theatre.

Richard and Jenny wake up and learn that they have had the same dream. They tell Grandmother about their dream where Grandmother was a young beautiful Fairy, but she is not taking them seriously and tells the children to get dressed. They go downstairs and join in with the big Christmas fest.



AUGUST BOURNONVILLE (1805-1879) jättis nii tantsijana, koreograafina kui pedagoogina tuntava jälje balleti ajalukku. Taani teatri ajalugu läheb tagasi 1722. aastasse, kui avati esimene omakeelne teater, kus ka tantsul oli oluline koht. Juba 1726. aastal tegutses Kopenhagenis prantsuse ballettmeister Jean-Baptiste Landé, kellest hiljem sai St. Peterburgi Keiserliku Balleti rajaja. Aastal 1771 avati esimene balletikool. Kuid alles August Bournonville'i ajal sai taani ballett rahvusvahelise tunnustuse.

A. Bournonville sündis 1805. aastal nagu ka tema sõber Hans Christian Andersen. Isa poolt prantslane, ema poolt rootslane, oli ta taani balletiga seotud kogu elu. Juba 1830. aastal sai ta kuningliku balletitrupi etteotsa ning oli seal väikeste vaheaegadega 1877. aastani. Ta oli enam kui 50 balletti ("Sülfiid", "Konservatoorium", "Napoli" jt.) koreograaf, seadis tantse ooperites ja näidendites. Vastukaaluks paljudele teistele romantismiaegsetele koreograafidele, kes asetasisid etenduses pearõhu baleriinile, säilitas Bournonville mees- ja nais-tantsijate võrdse tähtsuse. Kuna ta tundis küllalt paljude Euroopa rahvaste tantsuleksikat, on seegi jätnud jälje tema loomingulisse käekirja. Tema koolilised alused on Taani balletis tuntavad tänapäevani.

AUGUST BOURNONVILLE (1805-1879) staged about 50 ballets as well as numerous divertissements in opera and plays. He was a sublime man of the theatre and one of the few nineteenth-century Danes who kept up-to-date with international theatre developments. He knew what was going on in Europe, but, being the great personality he was, he went his own way, creating ballets in many genres. He produces straightforward and uncomplicated idyllic ballets such as *Far from Denmark* (1860). He created wonderful works based on folklore, such as the merry Flemish *The Kermesse in Bruges*, the oriental *Abdallah* and, in addition, Norwegian, Italian and Spanish ballets. But the major works, which are fortunately among the dozen or so ballets still performed, are *La Sylphide* (1836), *Napoli* (1842) and *A Folk Tale* (1854). These three became treasures of the Danish ballet repertoire and represent the essence of Bournonville's outlook.

Despite the strong influence of France and French Romanticism, Bournonville's art was very Danish.



WILHELM CHRISTIAN HOLM (28. IX 1820- 15.X 1886) oli Taani Kuningliku Kapelli muusik ja mitme August Bournonville'i balleti helilooja. Aastast 1847 kuni surmani oli ta kuningliku kapelli aldimängija. Alates 1869. aastast dirigeeris ta ka balletietendusi. Wilhelm Holmi vend, tsellist Christian Holm oli samuti kuningliku kapelli liige, nagu hiljem ka W. Holmi poeg Ludvig.

Wilhelm Holm tegutses aktiivselt Kopenhageni muusikaseltsides, oli muusikaõpetaja ja esines tihti koos Kopenhagenit külastavate muusikutega.

W. Holmi loomingust olgu nimetatud

*La Ventana* ("Aken", 1856), balletidivertisment kahes vaatuses.

Koreograaf A. Bournonville, muusika pärineb W. Holmilt ja H. C. Lumbyelt.

*Fjernt fra Danmark* (Kaugel Taanimaast, 1860), muusika valmis W. Holmi, C.C. Molleri ja Holger S. Paulli koostööna.

*Pontemolle. Et kunstnergilde i Rom* ("Pontemolle. Kunstnike pidu Roomas", 1866) , vodevill-ballett koostöös A. F. Linckega.

*Et Eventyr i Billeder* ("Armastuse muinasjutt", 1871)

*Mandarinens Døtre* ("Mandariini tütreid", 1873)

*Weyses Minde* ("Weyse mälestuseks", 1874)

*Fra det forrige Århundrede* ("Eelmisest sajandist"), 1-vaatuseline ballett, mis on loodud Ludvig Holbergi kuju püstitamise puhul Kopenhageni Kuningliku Teatri ette.

Composer WILHELM CHRISTIAN HOLM (1820-1886) has written music for many Bournonville's ballets as *The Window*, *Far from Denmark* etc. He was also a ballet-conductor and a musician in the Royal orchestra.

Lavastaja KENNET OBERLY (s. 1957 USA-s), on töötanud tantsijana Stuttgardis, Hustonis, Bostonis, Kopenhagenis, Iowas koos selliste koreograafidega nagu Maurice Bejart, John Cranko, John Neumeier jpt. Lavastanud 20 balleti ringis, põhiliselt Iowa Balletis. A. Bournonville'i pärandist on ta varem lavale toonud "Sülfiidi", "Konservatooriumi" ja "Festivali Albanos". Eestis töötab esmakordselt.

Choreographer KENNET OBERLY (born in 1957 in USA) worked as a dancer in Stuttgart, Huston, Boston, Copenhagen, Iowa with choreographers as Maurice Bejart, John Cranko, John Neumeier etc. He has staged about 20 ballets, mainly in Iowa Ballet. Earlier he has brought on stage A. Bournonville's ballets such as "The Sylphs", "The Conservatoire", "Festival in Albano". For the first time he is working in Estonia.

Dirigent NORMAN ILLIS REINTAMM (s. 1958 Kanadas) õppis muusikat Torontos, Hamiltonis ja Londonis. Töötanud Toronto Kontsertorkestri peadirigendina. Alates 1990. aastast töötab pidevalt Eestis. Estonia Teatris on varem juhatanud nii ooperit operetti kui ka balletti: "Pähklipurejat", "Mikaadot", "Kevadet", "Traviatat" jm.

Conductor NORMAN ILLIS REINTAMM (born in 1958 in Canada) has studied music in Toronto, Hamilton and London. He has worked as the Principal Conductor of the Toronto Pops Orchestra. Since 1990 has been working in Estonia. In Estonia Theatre he has conducted operas as well as operettas and ballets: *The Nutcracker*, *Mikaado*, *The Spring*, *La Traviata* etc.

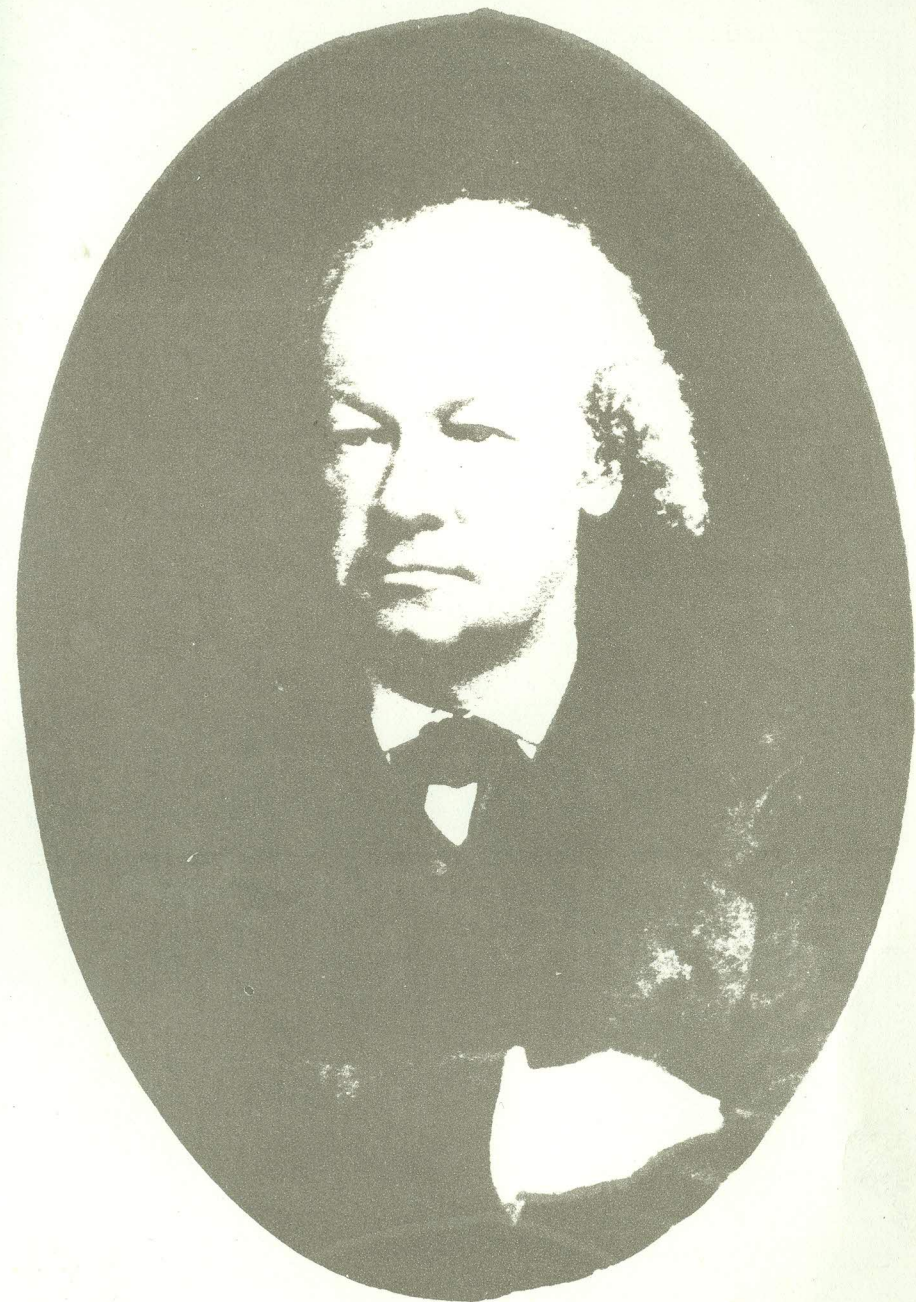


Lavastusala juhataja JAAN MIKKEL  
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Kostüümid maalinud KRISTA SAAR  
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Wilhelm Holm