

PAAVO HAAVIKKO (s. 1931)

töötas aastatel 1967- 1983 Otava kirjastuse juhatajana. Aastast 1951 on kirjutanud üle poolesaja teose, mida on tõlgitud paljudesse keeltesse.

"Olen aina püüdnud kirjutada midagi tõest, kasvõi piasja, aga ikka see ei õnnestu. See on saatus.

Kui ma kirjutasin ooperi teksti, sai see tõesti keeruline, kuid lauldav, aga ometi on sealt selgesti loetav, et "Nii suur süinge mets röövelriikide, Rootsi ja Venemaa vahel. Õnnelike maa. Keegi pole siin teise ega iseendagi oma. Õnnelike maa. Siin ei tehta õigust jagades ühekohut." Tahtsin, et tekst ei muutuks kaubaartikliks, kuna need sõnad on kirjutatud teadmiseks vaid meile. Mujal need muutuvad kummaliseks ja vääraks.

Õnneks inimesed ei taju otseütlemist, nii et kui ooperi lõpus süüdatakse kakssada küünalt, rottide näritud, kummalist, mis on tõepoolest nii olnud, ja nimismees lausub rõõmsalt, et "Need lasen ma kuningal välja maksat selle eest, mida me siin nüüd näeme," on see hea ürituse halb lõpp. Minult on küsitud, kas need 200 küünalt on 200 rahvasaadikut, sümboolselt muidugi. Kui oleksin silmas pidanud kahtsada rahvasaadikut, rottide näritud, kummalist, oleksin - ennast tundes - kohe öelnud, et ooperi lõpul ilmub rampi, või mis ta on, 200 rahvasaadikut, kummalist, rottide näritud. Missugused rotid? on minult küsitud. Arutust mõtiskelust, ebareaalsest maailmast.

Ja kes tahakski sedamoodi kuulda. Igatahes mitte Ida ja Lääs. Need on teineteisest kaugel, aga mitte ka nii kaugel, et nende vahele ei mahuks väike maa."

HANNU BISTER (s. 1946) lõpetas Helsingi Sibeliuse-Akadeemia 1970. aastal, on töötanud dirigendina ja koorijuhina Soome Rahvusoperis, juhatanud Stockholmi Kuninglikus Ooperis ja muudeski teatrites (1991 "Carmina Burana") ja Savonlinna ooperifestivalil 1985 Melartini "Ainot". Juhatas Sallise "Ratsameest" Lahtis 1987.a.

AGO-ENDRIK KERGE (s. 1939)

on lavastanud kõikides žanrites, balletist (Estonia Teatris "Pöördlava"), draamani, ooperist (Estonias "Müüdud mõrsja", "Teatridirektor", "Bastien ja Bastienne"), opereti (Estonias "Savoy ball", "Mikaado") ja muusikalini ("Kabaree"), filmidest rääkimata.

Estonia Teater tänab Soome Muusika Infokeskust, kes aitas noodimaterjalide saamisel.

Lavastusala juhataja JAAN MIKKEL
Dekoratsiooniala juhataja KÜLLI ROOT
Kostüümiala juhataja LEIDA TALLO
Jumestusala juhataja ANNE KASTEHEIN
Rekvisiidiala juhataja KARIN LINDMAA
Valgus PAAVO PUŠKIN ja EVALD RAADIK
Heli REIN KOPPEL
Pealavameister HEINO LILLIPUU

AULISSALLINEN

**THE
HORSEMAN**

(Ratsumies)

Opera in three acts

Libretto by Paavo Haavikko
after the play of the same name

Conductor
HANNU BISTER (Finland)

Director
AGO-ENDRIK KERGE

Designer
GEORG SANDER

Chorus masters
ANNE DORBEK
JÜRI RENT

Concert masters
HELIN KAPTEN
JAANUS JUUL
RIINA PIKANI
AARNE TALVIK
VIIVA VÄINMAA

Orchestra concert master
MATI UFFERT

Stage manager
VÄINO AREN

Antti, the horseman
MATI PALM
Anna, his wife
HELVI RAAMAT
RIINA KADAJA
Mercant of Novgorod
IVO KUUSK
Merchant's wife
MARIKA EENSALU
Judge
TEO MAISTE
Woman
URVE TAUTS
Yeoman
VOLDEMAR KUSLAP
Matti Puikkanen
ERVIN KÄRVET
Sheriff
TIIT TRALLA
Three men
HANS MIILBERG
ARVO LAID
REIN TAIDLA
Two woman
VILJA KRUSEMENT
VAIKE KIIK or
EDA ZAHHAROVA

SYNOPSIS

Prologue

Thus, according to agreement, as ordered we are here, prompt to the pen that writes us into the air. A man's life fits into the area of his skin. Three square metres a mighty kingdom. Written in a small hand, a man's skin suffices the story of his life. True, it will be filled. Briefly: first to Novgorod, then to Olavinlinna then in the forest. In the Sääminki forests and island, before Liistonsaari, to the royal manor. Well now, if you want to hear a tale that tells of a man and a woman, of war, horses, women, luck, death, then listen.

Act I "Easter in Novgorod"

The house of an important Novgorod merchant. The Merchant cannot sleep and meets Anna, who along with her husband Antti, the Horseman, is a slave in the house. The Merchant wants Anna to come him for the night. Anna agrees. She believes that it will be both for her own and Antti's benefit.

The Horseman searches for his wife in the Merchant's house. The Merchant's Wife wants Antti to bear which, according old tradition, goes from house to house, seeking a maiden for itself and telling fortunes. The Horseman, who guesses his wife's fate, submits to the humiliation, hiding his hatred.

The Merchant and Anna come. The Merchant either does not recognize or pretends not to recognize Antti dressed up as the bear. He gives Antti advice about how to behave as a bear. The Horseman for his part foretells in a devious way the death of Merchant: snow falls on the roof and the roof grows green, and you always sleep beside your wife here, and you never lose anything in any deal, in the end there is no different between you and kings... Anna warns her husband that the people of Novgorod are in the habit of hanging of bear that speaks deviously. The Horseman is bitter when he guesses the price paid for this information. The Merchant's Wife begins to fear the consequences of the situation that her husband kill the slaves. The Merchant accuses

his wife of cruelty and begins to suspect that she has deceived him with the bear. He orders the bear to bind the Merchant's Wife's hands. The Horseman does this, but he ties up the Merchant too with the same rope. The house is set on fire. Before his death, however, the Merchant foretells that the Horseman will become a great king, at whose coronation two hundred different candles will be lighted, a king at whose crowning the forest will move and the trees walk.

Flight. Shocked by the murderous burning, the Horseman raves, sees visions. And he cannot get what happened to Anna in Novgorod out of his mind. Finally they reach Finland.

ACT II "Law court in Olavinlinna - The castle of Savonlinna"

The court room. The Judge accuses the Woman of giving birth to a child outside wedlock, of killing it and hiding it in the woods. The woman confesses her deed, but accuses a dark, unknown man of seduction.

The Yeoman has come to court to demand for himself a horse standing in the yard, and claims that it is the same animal that he sent to war with a certain horseman. A dispute over the ownership of the horse arises, for the Judge too claims it is his horse, which he bought from a horseman called Antti.

Anna has come to court in order to be declared a widow. She claims that her husband is dead and appears to her in dreams. When the Judge does not wish to declare her a widow in the absence of evidence, peasants rise to defend Anna and demand justice for her.

Disguised as an old man, the Horseman steps forth and testifies that Anna's husband is dead. When the Judge enquires the man's identity, the peasants begin to accuse the Horseman vehemently, alleging that he is a robber. The Woman believes she sees in him her seducer, the Yeoman the man whom she sent to war, and the Judge the man from whom she bought the horse. When the people too begin to demand the name of the man, Anna finally breaks down and confesses. The Horseman and Anna tell the court their story and confess that they

were attempting to have Anna declared a widow in order to cover Antti's trace.

The dungeon of the castle. The Judge, in whom the figure of the Woman during the court proceedings aroused provocative memories, cannot keep away from the dungeon. The Woman entices the Judge to her. But the prisoners are alert, they take away the Judge's keys, tie him up and escape.

ACT III "The Attack"

Anna, Antti the Horseman, the Woman and the Yeoman are living in the hut of a half-crazy robber of the woods called Matti Puikkanen, somewhere in the forest of Sääminki. There are three men and two women; jealousy reigns. Matti tells terrible tales.

People summoned by the Yeoman begin to arrive. Anna tries to get Antti to leave with her, but he feels that he himself is a part of war and flight, and that fleeing again will not change his destiny.

The Yeoman has an ambitious plan to capture the royal manor of Liistonsaari, with the help of the people who have gathered round him. Antti is doubtful of the plan's success. But in the event the men want Antti to lead them in the capture of the manor, because "Antti has been to the wars". Reluctantly the Horseman accepts the leadership.

The Horseman makes a plan that the women should try with their bitter complaining to get the guards to open the gates of the manor while the men approach the defences under the cloak of the dark, mist and a net covered with branches. This they do. The men approach the defences unaware that the plan has been disclosed to the manor, where there are fifty men from the Ladoga navy. Firing begins, the net falls, and with it the forest state that was to have been established after the manor had been seized. The men die, Antti among them.

Anna sings a cradle song for the dead Horseman. Then the sheriff and soldiers arrive on the field of slaughter; in order to see better, they light strange, rat-chewed candles on the ground and the defence parapets.

AULIS SALLINEN (b. 1935) Finnish composer who studied at the Sibelius Academy, Helsinki and later became a member of the staff when he divided his time between teaching and composing. At one stage he was also manager of the Finnish Radio Symphony Orchestra. His works include six symphonies (1971, 1972, 1975, 1978, 1985, 1990), four operas (*The Horseman*, 1974, *the Red Line*, 1978, *The King Goes Forth to France*, 1983 and *Kullervo*, 1988), string quartets, a violin concerto (1968), a cello concerto (1976), choral pieces.

"Aulis Sallinen is surely one of the best-liked of modern Finnish composers, mainly because his music makes a direct appeal to the emotions while, at the same time, it has a strikingly modern sound.

A work of Sallinen's is like a small stream bubbling up over the ice, increasing in volume as the thaw sets in, until it becomes a surging force thrusting its way through the countryside. In a sense, Sallinen's is not a music in which numerous small details catch and hold the attention: it holds the listener rapt by its sheer capacity for growth." (Jeremy Parsons)

PAAVO HAAVIKKO (b. 1931), Finnish writer. Paavo Haavikko has published more than sixty titles over a period of almost forty years. These works have renewed nearly all literary and dramatic forms, as well as built a noteworthy world view, based on vital questions. Haavikko's poetic genius is inspired by love and death, the relations between man and woman, and the society's endeavours to balance between power and its control. "In the final analysis world is reduced to a moral question: what is right or wrong, or right and wrong," Haavikko says.

Conductor **HANNU BISTER** (b. 1946) studied at the Sibelius Academy, Helsinki, worked in Finnish National Opera and in Stockholm Royal Opera.

Director **AGO-ENDRIK KERGE** (b. 1939) graduated from Tallinn Conservatoire as an actor and director in 1976. He has staged that kind of operas as *Il Barbiere di Siviglia* by Rossini, *Le Nozze di Figaro*, *Der Theaterdirektor* and *Bastien and Bastienne* by Mozart, *The Bartered Bride* by Smetana.

