

# KONSERVATOORIUM

ehk ABIELU AJALEHEKUULUTUSE KAUDU

THE CONSERVATOIRE or A MARRIAGE PROPOSAL IN THE NEWSPAPER

*"Konservatoorium" esietendus 6. mail 1849 Taani Kuninglikus Teatris.*

*"The Conservatoire" was first performed at the Royal Danish Theatre on May 6, 1849.*



Entrée des concerts du Conservatoire de Musique.

**ESTONIA**  
TEATER

Esietendus 21. aprillil 1995  
First Night April 21, 1995

**Ballett-vodevill kahes vaatuses/Ballet-vaudeville in two acts**

*Koroograafia ja libreto/  
Choreography and libretto*  
AUGUST

BOURNONVILLE

*Muusika/Music by*  
HOLGER SIMON PAULLI  
ja/and

C. M. Weber, E. Hupton,  
F. Chopin, H. C. Lumbye,  
P. Rode

*Orkestreerinud/Arranged by*  
H. S. Paulli ja/and  
J. Juul, P. Saan

*Taastanud ja lavastanud/  
Restored and staged by*  
KENNET OBERLY (USA)

*Muusikajuht ja dirigent/  
Music Director and  
conductor*  
NORMAN ILLIS  
REINTAMM

*Kunstnik/Designer*  
ELDOR RENTER

*Valguskunstnik/Lighting  
Designer*  
EVALD RAADIK

*Valgus/Lighting*  
HARMIN PANG

*Repetiitorid/Repetiteurs*  
TATJANA LAID,  
SAIMA KRANIG,  
AIME LEIS,  
AIGI RÜÜTEL

*Kontsertmeistrid/  
Pianists*  
REET KIVARI,  
REET KÕIV,  
RIINE PAJUSAAR  
*Orkestri kontsertmeister/  
Orchestra Concert Master*  
MATI UFFERT

*Etenduse juht/Stage  
Manager*  
JÜRI KRUUS

*Projektijuht/Project  
Manager*  
JURIS ŽIGURS

## OSADES/CAST:

Madame Bonjour  
TATJANA LAID  
SVETLANA POTAPOVA  
KATRIN LAUR

*Eliza*  
KATI IVASTE  
INNA SÖRMUS  
HEDI PUNDONEN

*Victorine*  
TATJANA VORONINA  
TATJANA KILGAS  
TIINA KRIPSAAR

*Fanny*  
SONJA HELLEVI LIPPONEN  
MAIGRET MÄGI  
EVE ANDREJEV

*Monsieur Dufour*  
JURIS ŽIGURS  
VLADIMIR KUZMIN  
PEETER KARELL

*Alexis*  
TOOMAS RÄTSEPP  
DMITRI HARTŠENKO  
VJATŠESLAV NIKKINEN  
VITALI NIKOLAJEV

*Ernest*  
JURI MIHHEJEV  
IGOR BELJAJEV

*Raimbaud*  
ANDRUS KÄMBRE  
PEETER KARELL

*Etienne*  
GALINA LAUŠ  
PRIIT JALAKAS  
ARTUR MAIBENKO

*Laroze*  
ANATOLI GUSSEV  
ÜLLE TOOMPUU



*Kelnerid/Waiters*  
VLADIMIR KUZMIN  
VLADIMIR MEIER  
JAAK PÖLDMA  
RAIVO IILMSALU

Estonia Teatri balletirühm,  
orkester ja Tallinna  
Balletikooli õpilased

## KONSERVATOORIUM ehk ABIELU AJALEHE- KUULUTUSE KAUDU

### I VAATUS

Konservatooriumi direktor monsieur Dufour rõõmustab nähes oma kosjakuulutust hommikuses ajalehes. Ta loodab leida ilusat noort ja rikast pruuti, kes talle vanaduspäevil toeks oleks. Tema majapidajanna madame Bonjour on meeleheitel, saades teada direktori kavatsustest, sest Dufour oli lubanud ju teda kosida.

Saabub vaene tänavamuusik Raimbaud koos oma tütre Fanny ja poja Ettiennega. Fanny on andekas tantsijanna, kuid isal puudub raha tema koolitamiseks. Raimbaud palub direktorilt stipendiumi, kuid Dufour viskab nad armutult välja. Saabuvad õpilased ja toimub balletitund Alexise ning kahe Pariisi Ooperi külaliskantsija Eliza ja Victorine'i juhtimisel. Peale tundi avastab nende klaverisaatja Ernest ajalehes naljaka kosjakuulutuse. Mme Bonjour jutustab neile, et kuulutuse avaldas direktor, kes endale elukaaslast otsib ning kandidaatidele Henri IV paviljoni kohvikusse kohtumise määras. Ernestil on kahju

petetud majapidajannast ning ta otsustab Dufour'le vembu mängida. Kõigepealt esineksid pruudikandidaatidena looride taha peidetud Eliza ja Victorine, seejärel end naiseks maskeerinud Alexis. Kui plaan valmis, lahkutakse.

### II VAATUS

Henri IV paviljoni kohvik. Ülemkelner Larose juhatab ettekandjate tööd kohvikus. Esimeste külaliste hulgas on kaks džokit ja neli grisetti. Nukralt saabub Raimbaud oma kahe lapsega, kurb oma ebaõnnestunud päeva üle. Näljased lapsed paluvad isal neile midagi osta, kuid vaesel mehel pole piisavalt raha.

Siseneb eelseisvatest kohtumistest erutatud Dufour. Järgemööda esitavad Eliza, Victorine ja Alexis oma osa. Dufour peab Alexist rikkaks üksikuks daamiks, teeb talle abieluettepaneku ja kiirustab abielusõrmust ostma. Kohvikusse saabub üha enam külalisi.

Fanny ja Ettiennega püüavad oma tantsuga külalastajaid köita, kuid see ei õnnestu. Ainult Ernest märkab neid

ning koos Eliza, Victorine'i ja Fanny'ga muudetakse kohvik teatriks ja antakse võrratu etendus. Publik avastab Fanny talendi ja toetab Raimbaud' perekonda.

Õnnelik Dufour jõuab sõrmusega tagasi. Eliza, Victorine ja Alexis tunnistavad üles oma pettuse - Dufour on sokeeritud. Saabuvad balletiõpilased ja Mme Bonjour, kellega Dufour lõpuks abiellub.

Raimbaud kutsub kokku tänavamuusikud ja kõik koos tantsivad õnneliku lõputantsu "Can can".

## CONSERVATOIRE or A MARRIAGE PROPOSAL IN THE NEWSPAPER

### ACT I

Paris Conservatoire of Dance



Studio proprietor monsieur Dufour is delighted to see his marriage proposal published in the morning newspaper. He hopes to find a beautiful, young, wealthy bride to comfort him in his old age. His housekeeper, Madame Bonjour is heart broken to find out his intentions, as he previously promised to her that they would some day marry. Raimbaud, a poor street musician arrives with his daughter Fanny and son Ettienn. Fanny, who has a great natural talent aspires to enter the ballet school, but her father hasn't the money for tuition. Raimbaud asks, if Fanny could be considered for a scholarship, but Dufour and Bonjour are too embroiled in argument to notice and Dufour heartlessly throws them out.

The ballet students arrive and execute their daily lesson under the leadership of ballet master Alexis and Victorine. After the lesson - Ernest, their accompanist discovers the marriage proposal in the newspaper and all the students delight in the joke. Mme Bonjour informs them that this

proposal was placed by M Dufour, which instructs all eligible candidates to meet in the café Pavillion d'Henri Quatre just outside Paris for his inspection and choice. Ernest upon sympathy for the grieving Mme Bonjour, creates to trick Dufour and teach him the lessons of true and faithful love. Eliza and Victorine will pose as candidates disguised with veils. Completing the hoax is Alexis who transforms into a woman. The plan is worked out and all depart to the café to meet their challenge.

### ACT II

CAFE PAVILLION D'HENRI QUATRE Head waiter Larose is supervising his assistants in preparing the café for business. Two jockeys and four grisettes are among the first guests and they dance a spirited polka.

Raimbaud and his two children sadly arrive, discouraged by their fruitless day, the children tired and hungry beg for father to buy them something to eat, but their poor father hasn't enough money.

Dufour now arrives in eager anticipation of his prospects and there follow several scenes of coy flirtations as first

Eliza, Victorine, then Alexis, each take their turn. After several embarrassing adventures, Dufour

proposes to Alexis, whom he believes to be a wealthy lonely woman. Dufour rushes out to purchase a wedding ring. As the café fills with guests Fanny and Ettienn attempt to attract public sympathy by performing their street dances, but of no avail. Ernest, who has been observing, is the only one to take notice - he is joined by Eliza and Victorine and together with Fanny they make an important performance transforming the café into a theatre. The enlightened guests eagerly contribute to Raimbaud's cause and Fanny's great talent is publicly acknowledged.

Dufour returns with a ring, ready for his bride. To his shock, Eliza, Victorine and Alexis disclose their real identities, the ballet students arrive with Mme Bonjour, to whom the grateful and remorseful M Dufour makes his final proposal.

Raimbaud conjures up an orchestra of fellow street musicians, and all dance the "can can" to a joyful conclusion.



**AUGUST BOURNONVILLE**  
(1805-1879)

August Bournonville on tantsija, koreograafi ja pedagoogina Taani balleti ajaloo kõige kuulsam nimi. 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 Lande, kellest sai hiljem St. Peterburi Keiserliku Balleti rajaja. Aastal 1771 avati esimene balletikool. Kuid alles August Bournonville'i ajal sai taani ballett rahvusvahelise tunnustuse. A. Bournonville sündis 1805. aastal.

Tema esimeseks tantsuõpetajaks oli prantslasest isa, Antoine Bournonville, kes oli tunnustatud tantsija. Balletiõpinguid alustas A. Bournonville 8-aastase poisina Taani Kuninglikus Balletikoolis, seejärel õppis Pariisis tolle aja parimate õpetajate juures, k. a. Auguste Vestris' koolis. Aastatel 1824-1830 töötas solistina Pariisi Ooperis. Seal omandas ta graatsilise tantsukooli, mida tänapäeval nimetatakse Bournonville'i stiiliks.

1830. aastal sai A. Bournonville Taani Kuningliku Balleti kunstiliseks juhiks. Ta

koolitas omale tantsijaid ja lõi uue repertuaari. On enam kui 50 balleti autor ja koreograaf ("Sülfiid", "Napoli", "Konservatoorium" jt.), seadis tantse ooperitele ja näidenditele. "Konservatoorium ehk abielu ajalehekuulutuse kaudu" põhinebki koreograafi enda noorusmälestustel õpingute ajast kuulsas *Conservatoire's*.

Vastukaaluks paljudele teistele romantismiaegsetele koreograafidele, kes asetasid etenduses pearõhu baleriinile, säilitas Bournonville mees- ja naistantsijate võrdse tähtsuse. Ta tundis hästi Euroopa rahvaste tantsuleksikat ja see jättis oma jälje koreograafi loomingulisse käekirja. Bournonville koolilised alused on Taani balletis tuntavad tänapäevani.

**AUGUST BOURNONVILLE**  
(1805-1879)

is the greatest name in the history of Danish ballet as a dancer, choreographer and teacher.

He was born in 1805 in Copenhagen and was given his first ballet lessons by his father, the accomplished French dancer Antoine Bournonville. As an eight-year-old boy he entered the Royal Ballet school. Then he went to Paris which was the centre of dancing in the nineteenth century. He studied with best teachers, amongst others the famous French dancer, Auguste



Vestris. In 1824-1830 he was a soloist at the Paris Opera. There he learned the graceful way of dancing which is characteristic of what we call today the Bournonville style.

In 1830 A. Bournonville became Artistic Director of the Royal Danish Ballet. He organized the company, trained his own dancers, created soloists and new repertoire. He staged about 50 ballets ("La Sylphide", "Napoli", "The Conservatoire" etc.), as well as numerous divertissements in opera and plays.

With his excellent dancing and the important position of male dance in his ballets, Bournonville created a tradition for male dance of a high standard. Male dance degenerated in most Europe, but it remained strong in Denmark.

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

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