

Nr. 1

1995

# KONSERVATOORIUM

## ehk ABIELU AJALEHEKUULUTUSE KAUDU

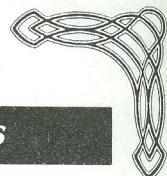
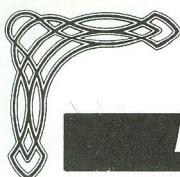
THE CONSERVATOIRE or A MARRIAGE PROPOSAL IN THE NEWSPAPER

"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.

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

Koroograafia ja libretto/  
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

Repetitorid/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

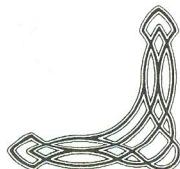
ANATOLI GUSSEV  
ÜLLE TOOMPUU

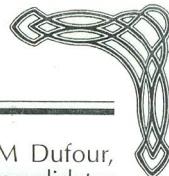


Kelnerid/Waiters

VLADIMIR KUZMIN  
VLADIMIR MEIER  
JAAK PÖLDMA  
RAIVO ILMSALU

Estonia Teatri balletirühm,  
orkester ja Tallinna  
Balletikooli õpilased





## KONSERVATOORIUM ehk ABIELU AJALEHE- KUULUTUSE KAUDU

### I VAATUS

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

Saabub vaene tänavamuusik Raimbaud koos oma tütre Fanny ja poja Ettennega. Fanny on andekas tantsijanna, kuid isal puudub raha tema koolitamiseks. Raimbaud palub direktorilt stipendiumi, kuid Dufour viskab nad armultult välja.

Saabuvad õpilased ja toimub ballett- tund Alexis ning kahe Pariisi Ooperi külalistsantsija 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 paviljon kohvikusse kohtumise määras.

Ernestil on kahju petetud majapidajannast ning ta otsustab Dufour'le vembu mängida. Kõigepealt esineksid pruudi-kandidaatidena looride taha peidetud Eliza ja Victorine, seejärel end naiseks maskeeritud Alexis. Kui plaan valmis, lahutakse.

### II VAATUS

Henri IV paviljon 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 ostta, kuid vaesel mehel pole piisavalt raha.

Siseneb eelseisvatest kohtumistest erutatud Dufour. Järgmööda 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 Ettienne püüavad oma tantsuga külastajaid 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 balletti- õpilased 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 Ettienne. 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.

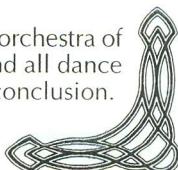
Raimbaud and his two children sadly arrive, discouraged by their fruitless day, the children tired and hungry beg for father to buy them something to eat, but their poor father hasn't enough money.

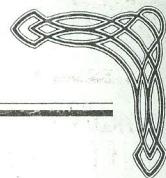
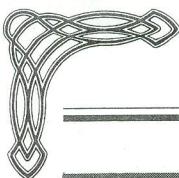
Dufour now arrives in eager anticipation of his prospects and there follow several scenes of coy flirtations as first

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 Ettienne 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 köige 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, kellega sai hiljem St. Peterburi Keiserliku Balletti 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 prantslastest isa, Antoine Bournonville, kes oli tunnustatud tantsija. Ballettiõpinguid alustas A. Bournonville 8-aastase poisinna Taani Kuninglikus Ballettkoolis, 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 Balletti kunstiliseks juhiks. Ta

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

Vastukaaluks paljudele teistele romantiismiaegsetele koreograafidele, kes asetasid etenduses pearõhu baleriinile, säilitas Bournonville mees- ja naistantsijate vördsed 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", "Napol", "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.

# SINU KINNISVARAFIRMA



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