

TURE (õieti Anders Johan Ture) RANGSTRÖM (1884—1947), rootsi dirigent, kriitik ja helilooja sai hariduse lauljana (Berliinis ja Münchenis). Kompositsiooni õppis J. Lindgreni ja H.E. Pfitzneri juures. Oli Göteborgi Sümfooniaorkestri dirigent (1922—1925) ja Stockholmi Ooperi dirigent (1930—1936). Kriitikuna kirjutas artikleid põhiliselt vokaali alalt.

Looming sai mõjutusi Christian August Sindingi ja Jean Sibeliuselt. Sõprus August Strindbergiga ja tema looming ajendas Rangströmi kirjutama mitmeid teoseid — ooper "Mörsjapärg" (Kronbruden, 1913) on rootsi lavadel juba 70 aastat, 1. sümfoonia "Strindbergi mälestuseks" (1914), sümfooniline poeem, muusika näidendile "Till Damaskus" ja hulk laule.

Tema looming hõlmab 3 ooperit, 4 sümfooniast, 250 laulu (neist ca 50 orkestriga), instrumentaalkontserte, orkestri- ja kammermuusikat.

Ballett "Preili Julie" loomise mõte tekkis Birgit Cullbergil kaks aastat peale Ture Rangströmi surma. Cullbergi tolaegne muusikaline kaastöötaja Hans Grossmann valis muusikaks Rangströmi klaveripalad, mille osaliselt ka orkestreeris.

Käesolev lavastus kasutab Folke Nilssoni instrumenteeringut.

TURE RANGSTRÖM (1884—1947), Swedish conductor, critic and composer, was trained as a singer in Berlin and Munich. He studied composition with J. Lindgren and H.E. Pfitzner. Rangström conducted with the Göteborg Symphony Orchestra (1922—25) and at the Stockholm Opera (1930—36). As a critic he specialised in vocal music.

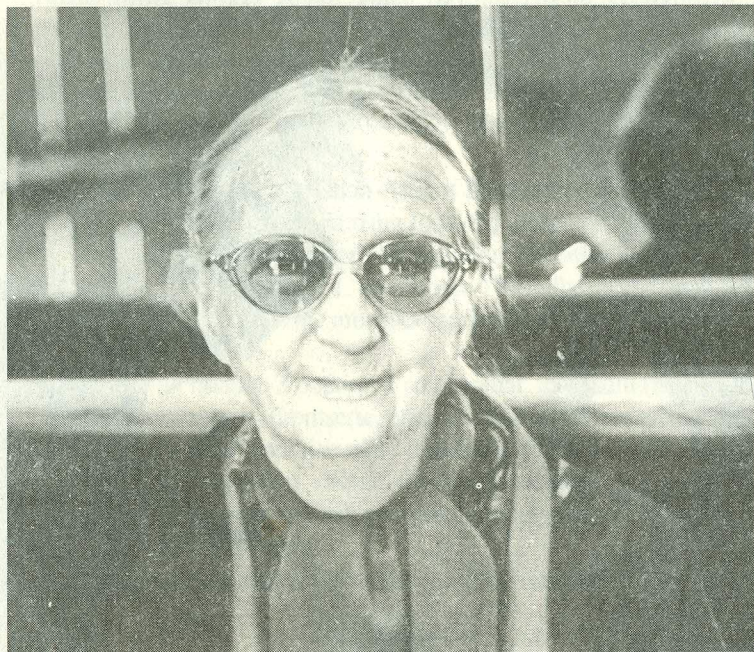
Rangström the composer was influenced by Christian August Sinding and Jean Sibelius. His friendship with August Strindberg and the writer's work inspired Rangström to several compositions: the opera *The Bridal Wreath* (1913) which has been on Swedish stages for 70 years, Symphony No 1 "In Memoriam August Strindberg" (1914), a symphonic poem, music for the play *To Damascus*, a great number of songs.

Rangström's work includes three operas, four symphonies, 250 songs (of which about 50 are with orchestra), instrumental concertos, orchestral and chamber music.



Ture Rangström
(1884—1947)

Туре Рангстрем



BIRGIT CULLBERGI (s. 1908) karjäär maailmakoreograafina algas 1957. aastal, kui Kopenhavni Kuninglikus teatris 22. novembril esietendus tellimustööna taani helilooja Knud Riisageri muusikaga ballett "Kuupöder" (Månrenen). Järgmisel kevadel Taani balletifestivalil levis Cullbergi nimi ühenduses selle lapi balletisaagaga üle terve maailma.

Birgit Cullbergi tee balletis sai alguse 30-tel aastatel Vera Aleksandrova juures Stockholmis ja Kurt Joossi juures Inglismaal, kus Birgit Cullberg õppis 4 aastat. Loogiliseks jätkuks õpingutele sai esimese Cullberg-trupi asutamine 1939. aastal Karl Gerhardi juures, osavõtt tantsuetendustest Kontserdimajas, revüüdest Uues Teatris ja Hiinavarieteedõhtutest. 1946–47. aastal loodud Rootsi Tantsuteater (koos Ivo Cramériga) viis tõelise läbimurdeni "Preili Juliega" 1950. aastal. Pärast "Kuupõdra" edu Taanis tuli otsekohe kutse American Ballet Theatre'ist, kus Cullberg lavastaski 1958. aastal "Preili Julie", New York City Ballet' soovis oma repertuaaris näha "Medeiat". Ameerikas järgnesid Ballet Theatre'is "Kuupöder" ning juba sealsele teatrile loodud "Naine mere ääres" (Kvinnan vid havet) ja "Eeden" (nimetatud ka "Adam ja Eeva").

Kuni 60-te aastate lõpuni reisis Cullberg mööda maailma, tuues omas koreograafiaga teoseid välja paljudes riikides.

Rootsi valitsuse ja Stockholmi linna toetusel moodustati 1967. aastal Cullbergi Ballett, mis lisaks esinemistele üle terve Rootsi esineb suure eduga välisriikides.

BALLETI "PREILI JULIE" SAAMISLOOST

Balleti esietendus oli 1950. aastal Riigiteatri turneel, mis algas 1. märtsil Västerås. See on ajalooline daatum, sest ta ei tähenda mitte ainult "Preili Julie" esietendust, vaid esimese olulise rootsi balleti sündi ja balletiloomingu aktiivse perioodi algust.

Ballett sündis kevadel 1949. aastal. Koos Birgit Cullbergi ja priimabaleriin Elsa-Marianne von Roseniga arutas mõtet tuua balletilavale üks August Strindbergi draamadest ka balletikriitik, teatriteadlane ja kunstnik, baleriini abikaasa taanlane Allan Fridericia. Algul oli kõneks kolmnurk-draama "Võlausaldajad", kuid Cullbergi võlus rohkem "Preili Julie": intensiivne sugudevaheline võitlus, ühelt poolt aadellikult uhke, kuid nõrk krahvitütar, teiselt poolt jõhker alluv, teener Jean, sisaldas mitmeid pingestatud tasandeid, nii sotsiaalseid kui ka erootilisi komplikatsioone, mis kõik olid Birgit Cullbergi vaimule ja huvidele lähedasemad. Seetõttu langes valik "Preili Juliele", pidades silmas, et käepärast oli ka krahvitütar Elsa-Marianne von Rosen.

Üheks tõukeks oli ka Birgit Cullbergi reis Pariisi 1949. aastal suvel, kui ta nägi Roland Petit' tantsudraamat "Carmen".

Pariisis tutvus Cullberg uute tantsudraama põhimõtetega: Petit'1 oli aluseks klassikaline tantsutehnika, kuid ta andis liikumisele ebataavalise sensuaalsuse ning valas koreograafia peaaegu akrobaatilisse vormi, mida tugevasti võrstsitasid mitmesugused efektid. Kõige olulisem oli see, et Cullberg nägi "Carmenis", kuidas klassikalist pas de deux'd võib kasutada psühholoogiliseks mänguks kirjeldamaks inimesi ja nende suhteid. Kõik need uued tendentsid olid esialgu Rootsis tundmatud ja seetõttu mõjuski "Carmeni" nägemine avastusena, kinnitades Cullbergile, et tema tee oli õige.

"Preili Julie" muusikaks valiti Ture Rangströmi klaveripalad, mille orkestratsiooni valmimisega oligi ballett sündinud. Esietendusel oli Elsa-Marianne von Roseni partneriks Jeani osas Julius Mengarelli, Birgit Cullberg tantsis ise Kristini rolli. Dekoratsioonid ja kostüümid valmisid Allan Fridericia kavandite järgi. Edu oli silmipimestav.

Stockholmi Ooperis jõudis "Preili Julie" lavale sama aasta (1950) 7. septembril. Selleks ajaks oli Allan Fridericia lavakujundus, mida ei peetud kuigi rootsipäraseks, vahetunud Sven Erixsoni geniaalsete dekoratsioonidega. Seda originaalkujundust kasutatakse ka nüüd.

"Preili Julie" sai äärmiselt populaarseks ning kuni korduslavastuseni 1985. aastal oli ta etenduste arvult jäänud maha vaid "Sülfiididest" ja "Luikede järvest".

Pärast Stockholmi-esietendust sai Birgit Cullberg palju pakkumisi. Üksteise järel tuli "Preili Julie" lavale Göteborgis, Malmös, Dortmundis jne. Peale uuslavastust (1985) Stockholmis tuli uus laine ja "Preili Julie" nägi rambivalgust Essenis, Manchesteris, Antwerpenis jne. Kuulsamate osatäitjatena on Rudolf Nurijev tantsinud Jeani osa Milano La Scalas, Galina Panova Julie osas Deutsche Oper'is Lääne-Berliinis.

Rootsi TV-s tehti mõne aasta eest ka balleti televersioon. Aastate jooksul on koreograafia mõneti muutunud. Grupid on suurenenud, ka puht-tantsuliselt on muudatusi.

Birgit Cullberg Kristini osas "Preili Julie" esmalavastuses 1950. aastal Birgit Cullberg as Kristin in the production of *Miss Julie* in 1950



Биргит Кульберг в роли Кристин в первой постановке 1950 года.



BIRGIT CULLBERG's (b. 1908) career as a choreographer of world-wide renown began in 1957 when the ballet *Moon Reindeer* to music by the Danish composer Knud Riisager had its first night at the Royal Theatre in Copenhagen on 22 November. Next spring, at the Danish ballet festival, Cullberg's name spread all over the world in connection with that Lappish saga.

Birgit Cullberg's career in the ballet began in the 1930s with Vera Alexandrova in Stockholm and Kurt Jooss in England where she studied four years. A logical sequel to her studies was the establishment of the first Cullberg company in 1939, participation in dance performances at the Concert House, revues at the Nya Teatern and Chinese variety shows. The Swedish Dance Theatre she established with Ivo Cramér in 1946—47 made a breakthrough with *Miss Julie* in 1950. Immediately after the success of *Moon Reindeer* in Denmark Cullberg was invited to American Ballet Theatre where she produced *Miss Julie* in 1958. The New York City Ballet wanted her to do *Medea* for them. Further productions by Cullberg in America include *Moon Reindeer* with American Ballet Theatre, and two ballets created specially for that company — *Woman from the Sea* and *Eden* (also known as *Adam and Eve*).

Until the end of the 1960s Cullberg travelled all over the world, producing ballets with her choreography in many countries. With support from the Swedish government and the city of Stockholm, the Cullberg Ballet was established in 1967 which, besides giving performances all over Sweden, enjoys great success in other countries.

ON THE HISTORY OF THE BALLET *MISS JULIE*

The premiere of the ballet took place in 1950 on the tour of the Riksteatern which began in Västerås on 1 March. It is a historic date marking not only the first night of *Miss Julie* but also the birth of the first important Swedish ballet and the beginning of an active period in creating new ballets.

Miss Julie sprang up in spring 1949. Birgit Cullberg and the prima ballerina Elsa-Marianne von Rosen then discussed with the ballerina's husband, the Danish ballet critic, theatre historian and artist Allan Fridericia the idea of bringing out one of Strindberg's dramas in the form of ballet. Initially *Creditors* was under consideration but Cullberg was fascinated with *Miss Julie*. The intense conflict between the sexes, with the aristocratic, proud but weak countess on the one hand and the brutal subordinate, Jean the servant on the other, offered several planes of tension, social and erotic complications which were closer to Cullberg's mind and interests. Therefore the choice fell on *Miss Julie*, with due consideration of the fact that countess Elsa-Marianne von Rosen also was at hand.

Birgit Cullberg received another impulse from her trip to Paris in 1949 where she saw Roland Petit's dance drama *Carmen*.

In Paris Cullberg got acquainted with the principles of the new French dance drama. Petit proceeded from the classical dance technique but imparted to movement unusual sensuality and poured choreography into an almost acrobatic mold strongly spiced with various effects. What was most important, Cullberg saw in *Carmen* how the classical pas de deux could be used as a psychological device to describe people and their relations. All the new trends were as yet unknown in Sweden and therefore seeing *Carmen* was an eye-opener, assuring Cullberg that the road she had chosen was right.

Ture Rangström's piano pieces were chosen as music for *Miss Julie*, and after the orchestration was completed the ballet was ready.

At the premiere Elsa-Marianne von Rosen was partnered by Julius Mengarelli as Jean, Birgit Cullberg herself danced the part of Kristin. The sets and costumes were made after designs by Allan Fridericia. The ballet was a dazzling success.

Miss Julie reached the stage of the Stockholm Opera on 7 November



Esimene kohtumine praeguse lavastuse tegijatega.
Kaie Kõrb, Helmi Puur, Birgit Cullberg ja Jeremy Leslie-Spinks
The first meeting of participants in the present production: Kaie Kyrb (*Miss Julie*), répétiteur Helmi Puur, Birgit Cullberg and Jeremy Leslie-Spinks

Первая встреча исполнительницы роли Юлии
Кайе Кырб и репетитора Хельми Пуур
с хореографом Биргит Кульберг
и ее ассистентом
Джереми Лесли-Спайнсом.

of the same year. By that time Allan Fridericia's design — considered not quite Swedish in character — had been exchanged for Sven Erixson's brilliant sets. The original stage design is being used also in this case.

Miss Julie became extremely popular and until its revival in 1985 was surpassed as to the number of performances only by *Les Sylphides* and *Swan Lake*.

After the Stockholm first night Birgit Cullberg received many offers. One after another, productions of *Miss Julie* came out in Göteborg, Malmö, Dortmund and other cities. The 1985 revival of the ballet in Stockholm brought in its wake a new wave: *Miss Julie* was produced in Essen, Manchester, Antwerp and elsewhere. Of renowned dancers, Rudolf Nureyev has appeared as Jean at the La Scala in Milan, and Galina Panova as Julie at the Deutsche Oper in West Berlin.

A few years ago a television version of the ballet was produced by the Swedish TV. The choreography has changed somewhat over the years: the cast has been increased and there are changes in dance arrangement as well.

Kunstnik SVEN ERIXSON (1899—1970) võttis oma nimekuju kasutades X-ga kirjaviisi selleks, et erineda tuhandetest Rootsi Erikssonidest. Maaliõpinguid alustas erastuudios, jätkas Tehnilise Õhtukooli päevases kunstiosakonnas (dekoraatori erialal), üldhariduse omandas Stockholmi eragümnaasiumis ning 1922—1923 õppis Stockholmi Kunstiülikoolis dekoratsiooni ja maali. Õppeotstarbel reisis väga palju Euroopas gogo elu jooksul.

Sven Erixsoni kunstniku-ampluaa oli küllalt lai — siia mahuvad mitmete kirikute restaureerimistööd (sealhulgas Stockholmi Peakirikus B. Nodtke "Püha Jöran"), kavandid gobeläänidele (enamikus Barbro Nilssoni teostusega), vitraažid, maalid (2 seeriat Nils Holgerssoni motiividel), freskod, emailimaalid.

Esimeseks lavakujunduseks oli töö Lasteteatris Ingmar Bergmanile 1941. aastal. Järgnesid Garcia Lorca "Verepulma" kujundus (1944) ja Shakespeare'i "Richard III" Draamateatris, Garcia Lorca "Yerma" Kopenhavis (1949). Esimene koostöö Birgit Cullbergiga oligi "Preili Julie" 1950. aastal. Järgnes 1954. aastal "Carmeni", "Wozzeki" (1956—57), "Aniara" aasta hiljem ja "Don Juani" 1960—61 kujundused (kõik Kuninglikus Ooperis).

SVEN ERIXSON (1899—1970) adopted the way of writing his last name with an x to stand apart from the thousands of Erikssons in Sweden. He began to study painting at a private studio and continued his studies in the stage design class at the daytime art department of the Technical Evening School. He received his general education at a private gymnasium in Stockholm and studied stage design and painting at the Art University in Stockholm in 1922—23. Erixson travelled widely in Europe during all his life to broaden his horizons. His range as artist was wide, from church restoration work (including *St Göran* by Notke in the Storkyrkan in Stockholm) to tapestry design (mostly executed by Barbro Nilsson) to stained glass, painting (including two series on motifs from *Nils Holgersson*), frescoes and enamel work.

Erixson produced his first stage design for Ingmar Bergman at the children's theatre in 1941. It was followed by Lorca's *Blood Wedding* (1944) and Shakespeare's *Richard III* at the Dramaten, and Lorca's *Yerma* in Copenhagen (1949). Erixson's first work for Cullberg was *Miss Julie* in 1950, followed by *Carmen* (1954), *Wozzeck* (1956—57), *Aniara* a year later and *Don Juan* in 1960—61, all at the Royal Opera.



Sven "X-et" Erixson töötamas emailmaali
"Teatrimaailm" juures 1960—61. a.
Sven "X-et" Erixson working on *The World of the Theatre*
(enamel; 1960—61)

Свен Эрикссон за работой
над "В мире театра"
(эмаль) 1960-61 гг.