

16. jaanuaril Ugala Teatris

George Balanchine'i ballett

Lavastaja Nanette Glushak

WHO CARES?

Kaie Kõrbi
juubelietendus

Eesti
Rahvusballett



Mai Murdmaa
tantsuetendus

PHAIDRA

Nimiosas

KAIE KÖRB

Piletid müügil Piletinapilimes, Piletilevi
Ugala Teatri ning Peetri kontserdima
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PHAIDRA

Mai Murdmaa tantsulavastus Benjamin Britteni ja Iannis Xenakise muusikale /
Dance performance by Mai Murdmaa to the music of Benjamin Britten and
Iannis Xenakis
Esietendus 5. veebruaril 2010 Kumu auditooriumis /
Premiere on February 5, 2010 at Kumu auditorium

Lavastaja-koreograaf ja kunstnik / Stage Director-Choreographer and Designer
MaiMurdmaa

Valguskunstnik / Lighting Designer

Airi Eras

Osades / Cast:

Phaidra
Hippolytos
Theseus
Laulja ja amm / Singer and the nurse
Repetitor / Reptiteur

Kaie Kõrb
Aleksandr Prigorovski
Anatoli Arhangelski
Juuli Lill
Viesturs Jansons

Tekste lugesid: Anu Lamp ja Eesti Muusika- ja Teatriakadeemia üliõpilased /
Texts were read by Anu Lamp and the students of the Estonian Academy of Music
and Theatre

Benjamin Britteni kantaadi „Phaedra“ op 93 mezzosopranile ja orkestrile salvestas
Rahvusooper Estonia orkester, dirigent **Mihhail Gerts**.

Benjamin Britten's cantata *Phaedra* Op. 93 for mezzo-soprano and orchestra was re-
corded by the Estonian National Opera Orchestra, conductor **Mihhail Gerts**.

Etenduse kestus / Approximate running time: 1 h

Sponsorid: Eesti Kultuurkapital, Hasartmängumaksu Nõukogu, Linnavalitsus
Sponsors: Cultural Endowment of Estonia, Estonian Gambling Tax Council,
City Council

Täname: Kärt Ulman, Pako Ulman, Livia Ulman, Eesti Nuku- ja Noorsooteater,
Eesti Draamateater ja Eesti Tantsuagentuur

We thank: Kärt Ulman, Pako Ulman, Livia Ulman, Estonian State Puppet and
Youth Theatre, Estonian Drama Theatre and Estonian Dance Agency

*Haamrina meeletehti taob
ja keeva veena keha põletab.*
M. Tsvetajeva

Meie tantsuetendus põhineb Euripidese (u. 480–406 e.m.a) tragöödial „Hippolytos“. Laulutekstdid pärinevad Jean Racine'i (1639–1699) samaainelise teose („Phèdre“) ingliskeelsest tõlkest.

Phaidra tegelaskuju on huvitanud paljusid loojaid alates antiikautoritest nagu Sophokles (kelle tragöödia pole tänaseni säilinud), Euripides, Seneca, kuni prantsuse tragöödiakirjaniku Jean Racine'i ja vene poetessi Marina Tsvetajevani.

Selle põhjuseks ei saa olla ainult müüdi süzée – Phaidra armub oma mehe Theseuse poega Hippolytosesse ja kire lahendamatuses tapab enda. Kire absoluutsus ja jagamatus teevald temast suure traagilise kangelanna. Süüdlasi pole – kõigi üle valitseb saatuslik kirg.

*Like a hammer beating my temples,
Burning the body like boiling water.*
M. Tsvetaeva

Our dance performance is based on *Hippolytus*, the tragedy by Euripides (ca. 480 BC – 406 BC). The texts of the songs have been taken from the English translation of Jean Racine's (1639–1699) play *Phèdre*.

The character of Phaedra has inspired numerous authors from antique writers such as Sophocles, Euripides, Seneca, to the French tragedian Jean Racine and Russian poetess M. Tsvetaeva.

The reason for this is not merely the plot of the myth – Phaedra falls in love with Hippolytus, the son of her husband Theseus, and in the end kills herself in the insolubleness of her passion. It is the absoluteness and indivisibility of the passion, which make her the great tragic heroine. There are no culprits – everyone is possessed by fatal passion.

Iannis Xenakis sündis 29. mail 1922 Rumeenias kreeklastest vanematele. 10-aastasena saatis isa ta kooli Spetsai saarele Kreekas. Seal liitus ta pojatekooriga, õppis muusikat ning vaimustus Kreeka rahva- ja vaimulikust muusikast.

Spetsai saarelt suundus Xenakis edasi Ateenasse, et õppida arhitektuuri – kooli kõrvalt võttis ta ka muusikatunde. Peagi pidi ta aga Kreekast Saksamaa sissetungi töötu põgenema ning suundus Pariisi. Hoolimata töökogemuste puudumisest leidis ta aga koha Le Corbusier' arhitektuuribüroos, kus alustas assistendina, ent hakkas õige pea koos Le Corbusier'ga mahukate projektide kallal töötama.

Arhitektitöö kõrvalt õppis Xenakis ka harmooniat, kontrapunkti ja komponeerimist. Kaua aega aga ei leidnud ta omale õpetajat, kuni aastani 1953, mil ta hakkas regulaarselt Olivier Messiaeni tundides käima. Messiaeni serialism oli ka suureks mõjuks Xenakise esimesele suuremale teosele „Anastenaria“ (1953–54). Triptühhi kolmandat osa, „Metastaseist“, peetakse üldiselt Xenakise esimeseks küpseks teoseks.

Xenakis oli esimene, kes kaasas muusikasse ja muusikateooriasse elektronilist ja arvutimuusikat, matemaatikat, statistikat ja füüsikat ning sidus omavahel heli ja arhitektuuri. Ta rakendas ka tõenäosusteooria, statistika, statistilise mehaanika, rühma-, mängu- ja hulgateooria ning teiste matemaatika- ja füüsikaharudega seotud tehnikaid oma heliloomingus. Ta sidus muusika arhitektuuriga, luues muusikat olemasolevatele ruumidele ja kujundades ruume konkreetsete heliteoste ja etenduste tarvis. 1979. aastaks lõi Xenakis arvutisüsteemi nimega UPIC, mis oli võimeline tõlkima graafilisi kujundeid muusikakeelde. Tema tähtsaimad teosed on „Metastaseis“ (1953–54), löökpilliteos „Psappha“ (1975), „Pléïades“ (1979), nn ruumiline teos „Terrektork“ (1966) jne.

Iannis Xenakis suri 2001. aastal Pariisis.

Iannis Xenakis was born on May 29, 1922, into a Greek family in Romania, but at age 10 was sent to school on Spetsai Island (Greece). There he studied music and became enamored with Greek traditional and sacred music.

Xenakis went on to study architecture in Athens and while there, also studied music. Forced to flee Greece because of the German invasion, Xenakis arrived in Paris and went to work at Le Corbusier's architectural studio. Starting off as an assistant, he would soon collaborate on major projects with Le Corbusier.

While working, Xenakis also took music classes in harmony, counterpoint and composing. However, he was rejected by several teachers until he met Olivier Messiaen and started to attend his classes regularly in 1953. Messiaen's modal serialism was an influence on Xenakis' first large-scale work, *Anastenaria* (1953–54). The third part of the triptych, *Metastaseis*, is generally regarded as the composer's first mature piece. Xenakis pioneered electronic, computer music, the application of mathematics, statistics, and physics to music and music theory, and the integration of sound and architecture. He used techniques related to probability theory, statistics, statistical mechanics, group theory, game theory, set theory, and other branches of mathematics and physics in his compositions. He integrated music with architecture, designing music for pre-existing spaces, and designing spaces to be integrated with specific music compositions and performances. By 1979, he had devised a computer system called UPIC, which could translate graphical images into musical results.

His most important works include *Metastaseis* (1953–54), the percussion work *Psappha* (1975) and *Pléïades* (1979), 'spatialization' piece *Terrektork* (1966), etc.

Iannis Xenakis died in 2001 in Paris.

Benjamin Britten sündis 22. novembril 1913 Lowestoftis Inglismaal.

Muusikaga hakkas Britten tegelema juba varajases eas tänu oma emale, kes oli amatöörlaulja. Viieaastaselt kirjutas Britten oma esimesed lood ja üheteistkümnäastaselt jäi ta silma helilooja Frank Bridge'ile, kes talle muusika algõpetust jagas ja erinevaid heliloojaid tutvustas.

1930. aastatel astus Britten Londoni Royal College of Music'isse (1930) ja hakkas tööle General Post Office'i filmiosakonnas (1935), kus kirjutas muusikat dokumentalfilmidele. Lisaks lõi ta muusikat BBC Radio'le ning väikestele, enamasti vasakpoolsetele Londoni teatrigruppidele. Sellesse aega jäab ka tutvumine luuletaja W. H. Audeniga, kellega Britten muusika-alaselt edaspidi palju koostööd tegi.

Britteni esimene ooper „Peter Grimes“ jõudis lavale aastal 1945 ning kui mitte varem, siis alates selle teose jõudmisest maailmalavadele räägitakse Brittenist kui suurimast Inglise heliloojast pärast 17. sajandil elanud Henry Purcelli. Britteni tuntumaid teoseid on „War Requiem“ („Sõjareekvium“), „Young Person's Guide to the Orchestra“ („Noorte teejuht orkestri juurde“), ballett „Prince of the Pagodas“ („Pagoodide prints“), Rostropovitšile kirjutatud „Symphony for Cello and Orchestra“ („Sümfooniatšelloole ja orkestrile“) ning loomulikult ooperid: „The Rape of Lucretia“ („Lucretia teotamine“), „Albert Herring“, „The Little Sweep“ („Väike korstnapähkija“), „The Turn of the Screw“ („Kruvipöör“), „A Midsummer Night's Dream“ („Suveöö unenägu“), „Owen Wingrave“ ja kolm aastat enne helilooja surma (1976) esitetudunud „Death in Venice“ („Surm Veneetsias“) Thomas Manni samanimelise novelli järgi.

Benjamin Britten was born on November 22, 1913, in Lowestoft, England.

His earliest exposure to music came from his mother, who was an amateur singer. He began composing his first works at the age of five and was discovered by the composer Frank Bridge who gave him the technical foundation for music and introduced him various composers.

In the 1930s, Britten entered the London Royal College of Music (1930) and started work at the General Post Office's Film Unit (1935), where he composed music for documentary films. He also created music for BBC Radio and small, mostly left-wing London theatre groups. During this time, Britten met the poet W. H. Auden with whom he collaborated on several songs.

Britten's first opera, *Peter Grimes*, was staged in 1945 and serves as a landmark – starting with the production of *Peter Grimes*, Britten became referred to as the greatest British composer ever since the 17th century Henry Purcell. Britten's best-known works are *War Requiem*, *Young Person's Guide to the Orchestra*, the ballet *The Prince of the Pagodas*, *Symphony for Cello and Orchestra* written for Rostropovich, and naturally his operas: *The Rape of Lucretia*, *Albert Herring*, *The Little Sweep*, *The Turn of the Screw*, *A Midsummer Night's Dream*, *Owen Wingrave* and *Death in Venice*, written three years prior to Britten's death (1976) after Thomas Mann's short story of the same name.

WHO CARES?

George Balanchine'i ballett George Gershwi muusikale
George Balanchine's ballet to the music of George Gershwin
Esiendus Eesti Rahvusballetis 30. detsembril 2010
Premiere at the Estonian National Ballet on December 30, 2010
Maailmaesiendus 5. veebruaril 1970 New York City Ballet's
World premiere on February 5, 1970 in New York City Ballet

Helilooja / Music: **George Gershwin**
Orkestreerinud / Orchestration: **Hershy Kay**
Koreograaf / Choreographer: **George Balanchine**
Lavastaja ja kunstnik / Stager and Designer: **Nanette Glushak** (Ballet du Capitole)
Valguskunstnik / Lighting Designer: **Tiit Urvik**
Repetitorid / Repetiteurs: **Toomas Edur, Viktor Fedortšenko, Marina Kesler, Age Oks**
Etenduse juht / Stage Manager: **Anton Osul**

Meessolist / Male soloist: **Maksim Tšukarjov**
3 naissolisti / 3 female soloists: **Heidi Kopti, Marika Muiste, Alena Shkatula**
5 paari / 5 couples: **Nadežda Antipenko, Hannah Carter, Svetlana Danilova, Seili Loorits-Kämbre, Tiina Ojanen**
Jevgeni Grib, Jonathan Hanks, Henry Perkins, Aleksandr Kanapljov, Michele Pellegrini
Eesti Rahvusballeti trupp / Estonian National Ballet Troupe

Kestus / Approx. running time: 40 min

MUUSIKA / MUSIC

Strike Up the Band

Avamäng muusikalist „Strike Up the Band“ (1927)
Overture composed for the musical “Strike Up the Band” (1927)

Somebody Loves Me

Laul muusikalist „George White's Scandals“ (1924)
Song from the musical “George White's Scandals” (1924)

Bidin' My Time

Laul muusikalist „Girl Crazy“ (1930)
Song from the musical “Girl Crazy” (1930)

'S Wonderful

Laul muusikalist „Funny Face“, milles esines tuntud tantsijad Fred ja Adèle Astaire.
Laul kõlas ka 1957. aastal valminud samanimelises muusikalifilmis, kus peaosalades esinesid Fred Astaire ja Audrey Hepbrun.
Song from the musical “Funny Face” that starred the famous Fred and Adèle Astaire.
The song was also used in the Hollywood movie of the same name (1957), featuring Fred Astaire and Audrey Hepbrun.

That Certain Feeling I (1925)

That Certain Feeling II

Do, Do, Do

Laul muusikalist „Oh, Kay!“ (1926)
Song from the musical “Oh, Kay!” (1926)

Lady Be Good

Laul samanimelisest muusikalist (1924)
Song from the musical of the same name (1924)

The Man I Love

Laul muusikalist „Lady, Be Good!“ (1924)
Song from the musical “Lady, Be Good!” (1924)

Stairway to Paradise

Laul muusikalist „George White's Scandals“ (1922)
Song from the musical “George White's Scandals” (1922)

Embraceable You

Laul muusikalist „Girl Crazy“ (1930)
Song from the musical “Girl Crazy” (1930)

Fascinatin' Rhythm

Laul muusikalist „Lady, Be Good!“ (1924)
Song from the musical “Lady, Be Good!“ (1924)

Who Cares?

Laul muusikalist „Of Thee I Sing!“ (1931)
Song from the musical “Of Thee I Sing!“ (1931)

My One And Only

Laul muusikalist „Funny Face“ (1927)
Song from the musical “Funny Face” (1927)

Liza

Laul muusikalist „Show Girl“ (1929)
Song from the musical “Show Girl” (1929)

I Got Rhythm

Laul muusikalist „Girl Crazy“ (1930)
Song from the musical “Girl Crazy” (1930)

Balanchine’iga algas Ameerika tantsumaailmas uus elu. Ta armastas 1930. aastate muusikale ja muusikalifilme ning Fred Astaire’i. Midagi sellest energiast kandus üle ka tema ballettidesse. 1970. aastal loodud „Who Cares?“ on kummardus Broadwayle ja muusikalidele.

Nanette Glushak, lavastaja

„Who Cares“ on George Balanchine’i särtsakas ballett Manhattani ööelust, millele andis tõuke kahe maailmakuulsa kunstniku kohtumine veidi enne Teise maailmasõja algust. 1937. aastal avaldas Gershwin soovi teha koostööd ühe maailma tippkoreograafi, George Balanchine’iga ja luua film „Goldwyn Follies“, kuid helilooja suri enne filmimuusika valmimist. Kolmkümmend kolm aastat hiljem lõi Balanchine balleti „Who Cares?“ kuueteistkünnile Gershwini laulule, sh hitid „I Got Rhythm“, „The Man I Love“, „Embraceable You“ ja „My One and Only“. Teose energia kumab läbi igast Balanchine’i perfektse tehnikaga seatud sammust. Balanchine ei püüdnud lugude valikuga luua pilti kindlast ajastust – tema eesmärgiks oli anda edasi ameerikalikku elurõõmu, mis avaldub eriti selgelt Manhattani energiast pakatavatel tänavatel.

George Balanchine (1904–1983)

Tantsijad on justkui muusikainstrumendid, nagu klaverid, millel koreograafid mängivad.
George Balanchine

George Balanchine (Giorgi Balantšividze) sündis Peterburis 1904. aastal. Heliloojast isa, Meliton Balantšividze (1862-1937), soosis poja igakülgset muusikalist arengut. Ta hakkas pojale klaveritunde andma, kui poiss oli alles viiene. Noore Balanchine’i anne avaldus ka tantsimises ning üheksa aastaselt astus ta Peterburi Keiserlikku Balletikooli (praegune Vaganova nim. Vene Balletiakadeemia Peterburis). Pärast lõpetamist 1921. aastal sai Balanchine’ist Maria teatri balletitantsija. Samaaegselt õppis ta kolm aastat Peterburi Rimski-Korsakovi nim. konservatooriumis klaverit ja muusikateooriat, lisaks kompositsiooni, harmooniat ja kontrapunkti. Kõik need teadmised on teinud Balanchine’ist äärmiselt tundliku ja muusikat sügavuti mõistva koreograafi.

George Balanchine’i rahvusvaheline tantsijakarjäär algas 1924. aastal, kui ta liitus Sergei Djagilevi kutsel tema kuulsa rändtrupiga „Ballets Russes“. Djagilev oli see, kes soovitas noormehel muuta oma nimekuju ingliseperaseks. 1933. aastal sõitis George Balanchine noore ameeriklastest kunstimetseeni, Lincoln Kirsteini (1907–1996) kutsel USA-sse. Kirsteini unistuseks oli luua balletiteater ja ta lootis Balanchine’i abile. Andeka noormehe õhutusel oli Kirstein nõus toetama ka Ameerika Ballettiakadeemia asutamise ideed. Sellest pidi saama õppeasutus, mis pakuis konkurents Euroopa pikade traditsioonidega balletkoolidele. Ameerika Balletikool (School of American Ballet) avati 1934. aastal. Aasta pärast oli koos ka balletitrupp American Ballet, mis pärast ebaõnnestunud turneed 1936. aastal liideti Metropolitan Operaga. Ooperimekas anti Balanchine’ile harva võimalus luua tantsulavastusi, kuid ooperitele koreograafia seadmine teda ei huvitanud. 1938. aastal lõppes Meti ja trupi koostöö ja koreograaf lahkus koos parimate tantsijatega Hollywoodi.

1946. aastal asutasid Kirstein ja Balanchine eksklusiivse Ballet Society, mis esines vaid valitud publikule. Pärast 11. oktoobril 1948. aastal antud etendust New York City Centeri nimelises kunstikeskuses sündis New York City Ballet – trupp, millega Balanchine oli seotud kuni surmani ja mis kannab tänaseni hoolt Balanchine'i imelise tantsupärandi kestmise eest.

Balanchine on loonud koreograafia rohkem kui 400 tantsulavastusele, sh „Serenaad“ (muusika: Tšaikovski Serenaad keelpilliorkestrile C-duur, 1934), „Concerto Barocco“ (muusika: Bach Kontsert kahele viulile d-moll, 1941), „Le palais de cristal“, hiljem tuntud nime all „Sümfoonia C-duur“ (muusika: Bizet' Sümfoonia C-duur, 1947), „Orfeus“ Stravinski muusikale (1948), Tšaikovski „Pähklipureja“ (1954), „Agon“ Stravinski muusikale (1957), „Stravinski viulikontsert“ (1972), „Viini valsid“ Lehári, J. Straussi ja R. Straussi muusikale (1977) ja „Mozartiana“ Tšaikovski muusikale (1981). Tema viimaseks balletiks jäi 1982. aastal Stravinski muusikale loodud „Variatsioonid orkestrile“.

George Balanchine on üks silmapaistvamaid XX sajandi koreograafe. Balanchine tegi klassikalise balletiga midagi enneolematut – ta ühendas oma loomingus puhta kaasaegse tantsuesteetika klassikaga, pannes aluse täiesti uuele tantsustilile. Romantilisest väljenduslaadist olulisemaks pidas ta puast tantsu, allutades süzee, tege-laskujud ja kostüümid muusikale, koreograafiale ja vormile.

George Gershwin (1898–1937)

George Gershwin vanemad emigreerisid Venemaalt USA-sse 1891. aastal. Seitsse aastat hiljem sündis Brooklyni linnajaos Jacob Gershowitz, tulevane helilooja George Gershwin. George'i esimene tösisem kokkupuude muusikaga toimus 12-aastaselt, kui tema vend Irale kingiti klaver. George istus klaveri taha ning mängis kuulmisse järgi üht tolleaegset pop-lugu. Ta oli instrumendist nii vaimustunud, et vanemad ottasid panna poisi klaverit õppima.

16-aastaselt loobus Gershwin õpingutest koolis ja temast sai klaverimängija Jerome H. Remick & Company muusikaäris Tin Pan Alley¹ – tänaval, kus asusid New Yorgi tähtsamad muusikakirjastused ja noodikauplused. Ta teenis nädalas 15 dollarit selle eest, et mängis klientidele ette uusi laule. Töö oli väsitav, kuid võimaldas Gershwinil tutvuda kõige uuemate muusikatrendidega. Kuulduid teosed inspireerisid teda komponeerima ning 1916. aastal ilmus trükis tema esimene lugu „When you want 'em, you don't get 'em, when you got 'em, you don't want 'em“. Tuntuse heliloojana tõi talle aga alles 1919. aastal kirjutatud laul „Swanee“.

Peaaegu kõigile tema lauludele kirjutas sõnad vend Ira, kellega koostöös valmisid ka mitmed revüüd ja muusikalid. Peagi soovis Gershwin kätt proovida tösisema muusika valdkonnas ja selle võimaluse pakkus talle 1924. aastal helilooja ja orkestrijuh Paul Whiteman, kes tellis temalt loo oma džässorkestri jaoks (hilisema seade suurele orkestrile tegi Ferde Grofé 1942. aastal). „Rhapsody in Blue“ klaverile ja bigbändile valmis Gershwinil kolme nädalaga. Gershwin on meenutanud: „Sõitsin rongiga Bostonisse ja rongirataste rütm inspireeris mind seda lugu looma – nägin vaimusilmas „Rhapsody“ algusest lõpuni enda ees noodipaberil. See on nagu muu-

sikaline kaleidoskoop Ameerikast – otsatu sulatusahi, meie rahvuslik elurõõm, meie bluuus ja metropolide hullus.“ Ülimenukas esiettekanne toimus 1924. aasta veebruaris New Yorgi Aeolian Hallis, kus klaveril soleeris helilooja ise. „Rhapsody in Blue“ on teos, mis tõi Gershwinile maailmakuulsuse.

„Rhapsody in Blue“ menu innustas Gershwi looma veel teoseid klaverile ja orkestrile, sh Klaverikontsert F-duur (1925). 1928. aastal valmis reisimuljete põhjal üks tema tuntumaid orkestriteoseid „Ameeriklane Pariisis“. Reisi eesmärk oli täiendada end Pariisis helilooja, dirigendi ja õpetaja Nadia Boulangeri juures, kuid naine leidis, et Gershwin on suurepärane helilooja ka ilma tema õpetusetaga. Gershwin lahkus õpetussõnadeta, kuid tema peas oli küpsemas uus heliteos. Ta märkis teose kavalehel: „Minu eesmärk oli kujutada ameeriklastest turisti jalutamas Pariisi tänavatel, tänavahelisid, mida ta kuuleb ja atmosfääri, mis teda ümbris. Kui lugu jõub bluuusimeloodiateeni, on meie ameeriklastest sõpra tabanud koduigatsus, kuid... igatsus ei ole surmav haigus. Varsti saab temast taas innustunud turist, kes vaatleb Pariisi elu. Võidule pääsevad tänavahääled ja prantsuse atmosfääri.“ Teose esmaettekandeks tõi Gershwin Pariisist autosignaalid, et luua ehe mulje tänavamelust. „Ameeriklane Pariisis“ tuli esmakordsest ettekandele Carnegie Hallis 13. detsembril ja varsti kasutas Gershwin seda oma muusikali „Show Girl“ balletistseenis. Teos on hiljemgi koreograafe inspirerinud ja viimati tegi sellele tantsuseade New York City Ballet' koreograaf Christopher Wheeldon ning see esietendus 4. mail 2005. aastal New York State Theater's.

Igor Stravinski oli järgmine helilooja, kellelt Gershwin soovis kompositsioonitunde võtta ning pöördus ühel peol tema poolle. Stravinski küsis üllatunult: „Kui palju te aastas teenite?“ Gershwin nimetas summa ja Stravinski vastas: „Võib-olla peaksin hoopis mina teie juures õppima, härra Gershwin.“ Tõsi, Gershwi populaarsuses ja edukuses ei saanud enam kahelda. 1932. aastal esietendunud muusikalist „Of Thee I Sing“ sai esimene selle žanri teos, millele on antud Pulitzeri preemia. Kuna tegemist on kirjandusauhinnaga, said algsest preemias libretistid George S. Kaufmann ja Morrie Ryankind ning laulusõnade autor Ira Gershwin. George Gershwinile määritati preemia alles tema sajandil sünniaastapäeval 1998. aastal.

Gershwi tippteoseks peetav ooper „Porgy ja Bess“ ei kujunenud koheselt kassahitiks. Ometi võib tagantjärgi 30. septembril 1935 pidada Ameerika rahvusooperi sün-nipäevaks. Ooperi aluseks on DuBose Heywardi romaan „Porgy“, mille tegevustik toimub ühes Lõunaosariikide vaesterajoonis. 1942. ja 1953. aastal lavastati „Porgy ja Bessi“ Broadwayl ning 1959. aastal vändati sellest ka film. USA-s leidis ooper laiemat kõlapinda alles pärast 1976. aastal toimunud ettekannet Houstoni Grand Operas. Tä-naseks on ooper leidnud koha ooperiteatrite repertuaaris kogu maailmas.

Gershwin suri ajukasvaja tagajärvel vaid kolmekümne kaheksa aastaselt, olles oma karjääri tipus. Lõpetamata jäi muusika filmile „Goldwyn Follies“. George Gershwin muusikat võiks iseloomustada helilooja enda sõnadega: „Olen kaasaegne romantik. Töeline muusika peab peegeldama ajastu inimeste mõtteid ja püüdlusi. Minu inimesed on ameeriklased. Minu ajastu on täna.“

Balanchine brought new energy to the American dancers. He loved all the musicals and musical films of the 1930s. Some of their energy was transferred to his ballets. In 1970 he created "Who Cares?" – a tribute to Broadway and musicals.

Nanette Glushak, stager

"Who Cares?" is a swashbuckling ballet by George Balanchine depicting lively Manhattan night life. The ballet was inspired by the meeting of two world famous artists before the II WW. In 1937, legendary songwriter George Gershwin asked renowned choreographer George Balanchine to work with him on the score of the *Goldwyn Follies*, but the composer died before the work was completed. Thirty-three years later he would choreograph the ballet *Who Cares?* to sixteen Gershwin's songs, including such hits as *I Got Rhythm*, *The Man I Love*, *Embraceable You* and *My One and Only*. The energy of the city is visible in every step choreographed with Balanchine's technical brilliance. Balanchine used the songs not to evoke any particular era but as a way to portray an exuberance that is both broadly American and charged with the distinctive energy of Manhattan.

George Balanchine (1904–1983)

Dancers are instruments, like a piano the choreographer plays.

George Balanchine

George Balanchine (Georgi Balanchivadze) was born in St Petersburg in 1904. His father, Meliton Balanchivadze (1862–1937), was a composer, who nurtured his son's musical talents. He began teaching him the piano when the boy was only five. Balanchine was also talented in dancing and was accepted into Imperial Ballet School in St Petersburg (the current Vaganova Academy of Russian Ballet) to study ballet at the age of nine. Following his graduation in 1921, he became the dancer of Mariinsky Theatre. He enrolled simultaneously in the N. A. Rimsky-Korsakov Saint Petersburg State Conservatory, where he studied piano and musical theory as well as composition, harmony and counterpoint for three years. It proved an invaluable aid to Balanchine as a choreographer, making him sensitive and deeply knowledgeable of music.

George Balanchine began his international career as a dancer in 1924 when he joined Sergei Diaghilev's famous troupe Ballets Russes. Under Diaghilev's advice he anglicized his name to George Balanchine. George Balanchine came to the United States in 1933, accepting the invitation of the young American arts patron Lincoln Kirstein (1907–1996). Kirstein dreamt of creating a ballet company in America and he hoped that Balanchine would help him. At Balanchine's behest, Kirstein was also prepared to support the formation of an American academy of ballet that would rival the long-established schools of Europe. School of American Ballet was opened in 1934. Within a

year, Balanchine and Kirstein had created a professional company, the American Ballet that, after an unsuccessful tour in 1936, became the resident ballet company at the Metropolitan Opera. However, Balanchine had no interest in choreographing opera dances, and the Met had little interest in furthering the cause of ballet. The American Ballet's association with the Met came to an end in 1938 and Balanchine took several of his dancers to Hollywood.

In 1946 Balanchine and Kirstein formed Ballet Society, performing to subscription-only audiences. With the performance of October 11, 1948 at New York City Center, the New York City Ballet was born. Balanchine remained associated with it until his death and today the company keeps Balanchine's wonderful legacy alive.

Balanchine's more than 400 dance works include *Serenade* (music: Tchaikovsky's *Serenade for Strings in C major*, 1934), *Concerto Barocco* (music: Bach's *Concerto in D minor for Two Violins*, 1941), *Le Palais de Cristal*, later renamed *Symphony in C* (music: Bizet's *Symphony in C major*, 1947), *Orpheus* (to the music of Igor Stravinsky, 1948), *The Nutcracker* by Tchaikovsky (1954), *Agon* (to the music of Igor Stravinsky, 1957), *Stravinsky Violin Concerto* (1972), *Vienna Waltzes* (to the music of Franz Lehár, Johann Strauss and Richard Strauss, 1977), and *Mozartiana* (to the music of Pyotr Tchaikovsky, 1981). His final ballet, a new version of Stravinsky's *Variations for Orchestra*, was created in 1982.

George Balanchine is one of the foremost 20th century choreographers. Balanchine revolutionized the concept of classical ballet creating a radical new style which combined clean modern aesthetics with old-world classicism. He always emphasized pure dance over Romantic expression, often dispensing with plot, character and costume entirely, in favour of musicality, pattern and form.

George Gershwin (1898–1937)

George Gershwin's parents emigrated from Russia to the U.S.A in 1891. He was born seven years later in Brooklyn and was named Jacob Gershowitz. His first musical exposure came at the age of 12 when a piano was brought to the Gershowitz home for his brother, Ira. Immediately George began to play a popular song by ear. He took a keen interest in the instrument and his parents decided to invest in his piano studies.

At the age of 16 Gershwin quit school and became a pianist and "song plugger" for a Tin Pan Alley music-publishing firm, Jerome H. Remick & Company, earning \$15 a week. The music he heard inspired him to compose and in 1916 his first song was published – *When you want 'em, you don't get 'em, when you got 'em, you don't want 'em*. It was the success of his song *Swanee* (1919) that brought him fame as a composer. The lyrics for nearly all his songs were written by his brother, Ira, who was also his collaborator in a series of revues and musicals.

At the invitation of the bandleader Paul Whiteman, Gershwin wrote his *Rhapsody in Blue* (1924) for piano and jazz band (Ferde Grofé orchestrated the piece for the full or-

chestra in 1942). Much of the inspiration for the work came to him during a train journey to Boston, "with its steely rhythms, its rattly-bang I suddenly heard – and even saw on paper – the complete construction of the rhapsody from beginning to end. I heard it as a sort of musical kaleidoscope of America – of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness." The premiere at the Aeolian Hall, New York, was an instant success – George himself was the piano soloist. *Rhapsody in Blue* is the piece that made Gershwin world-famous.

The success of *Rhapsody in Blue* led Gershwin to write more pieces for piano and orchestra including the *Concerto in F* (1925). In 1928 he composed one of his most famous orchestral pieces based on his trip, the tone poem *An American in Paris*. Gershwin had travelled to Paris in the hopes of studying with the great composer Nadia Boulanger, but she refused him saying he was fine the way he was. He left without her teachings but with inspiration for his new piece. He writes on the programme: "My purpose here is to portray the impression of an American visitor in Paris as he strolls about the city and listens to various street noises and absorbs the French atmosphere. When the tone poem moves into the blues, our American friend has succumbed to a spasm of homesickness. But, nostalgia is not a fatal disease. The American visitor once again is an alert spectator of Parisian life and the street noises and French atmosphere are triumphant." For the premiere Gershwin brought from Paris car horns to portray an authentic effect of street noises. The piece premiered at Carnegie Hall December 13 and Gershwin incorporated it into his musical *Show Girl* as the ballet scene. The tone poem has frequently inspired choreographers, recently Christopher Wheeldon created a ballet *An American in Paris* for New York State Theatre (2005).

Gershwin also sought to study with Igor Stravinsky. When he approached the composer at a party Stravinsky surprised him with the question "How much money do you make a year?" On hearing the answer Stravinsky said "Perhaps I should study with you, Mr. Gershwin." Gershwin's popularity and success was beyond doubt. In 1932, Gershwin's musical *Of Thee I Sing* was the first musical to be awarded a Pulitzer Prize. Being an award for writing, the prize was awarded to the librettists George S. Kaufman, Morrie Ryankind and lyricist Ira Gershwin. For his music, George Gershwin was awarded the Pulitzer Prize posthumously to mark the centenary of his birth in 1998.

Gershwin did not find initial success with his 1935 opera *Porgy and Bess*. Based on the novel *Porgy* by the American writer DuBose Heyward, and set among the poor of the South, *Porgy and Bess* was Gershwin's greatest undertaking. It was revived on Broadway in 1942 and 1953 and made into a motion picture in 1959. Today we consider the opera a work of unique character that is Gershwin's masterpiece. The work was not widely accepted in the United States as a legitimate opera until 1976, when the Houston Grand Opera production established it as an artistic triumph. The work is now considered part of the standard operatic repertoire and is regularly performed internationally.

Gershwin's life came to an early end at just 38 years old and at the height of his career. He died from a brain tumour. The music he was writing for *Goldwyn Follies* remained unfinished. George Gershwin said about himself as a composer: "I am a modern romantic. True music must reflect the thought and aspirations of the people and time. My people are Americans. My time is today."

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EESTI RAHVUSBALETT / ESTONIAN NATIONAL BALLET

Esisolistid / Principal soloists

Eve Andre
Luana Georg
Olga Malinovskaja
Olga Rjabikova
Alena Shkatula
Anatoli Arhangelski
Artjom Maksakov
Maksim Tšukarjov
Sergei Upkin

Urve-Ly Voogand
Anna Žadorožnjuk
Ksenia Seletskaja
Aleksandra Rebmann

Solistid / Soloists

Heidi Kopti
Galina Lauš
Marika Muiste
Vitali Nikolajev
Aleksandr Prigorovski

Meestantsijad / Male dancers

Robbie Bird
Sergei Fedossejев
Jonathan Hanks
Mikhail Jekimov
Viktor Jelissejев
Aleksandr Kanapljov
Daniel Kirspuu
Martin Lagos Kuusk
Andrei Mihnevits
Vadim Mjagkov
William Moore

Michele Pellegrini
Anton Ržanov
Jegor Zdor
Ryan Goscinski
Sam Brown
Henry Perkins
Daniel Clarke
Jevgeni Grib

Naistantsijad / Female dancers

Reet Albre
Nadežda Antipenko
Ksenia Bespalova
Hannah Carter
Svetlana Danilova
Ingrid Gilden
Maia Gont arenko
Darja Günter
Sanna Kondas
Kaire Kasetalu
Oksana Krasnopjorova
Kaja Kreitzberg
Triinu Leppik
Seili Loorits-Kämbre
Nanae Maruyama
Tiina Ojanen
Svetlana Pavlova
Maiigret Peetson
Tuuli Peremees
Hedi Pundonen
Anastassia Savela
Oksana Titova
Helen Veidebaum

Repetitorid / Repetiteurs

Elita Erkina
Viktor Fedortšenko
Marina Kesler
Katrín Kivimägi
Tatjana Laid

Kontsertmeistrid / Pianists

Larissa Beresneva
Milena Borissevit
Vladima Jeremjan
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Loominguline juht ja peadirigent / Artistic Director and Chief Conductor:

Arvo Volmer

Balleti kunstiline juht / Artistic Director of the Ballet Company:

Toomas Edur

Balleti kunstilise juhi assistent /

Assistant to the Artistic Director of the Ballet Company

Age Oks