

Success for “Oranges” from Estonia in Vilnius.



By Henning Høholt on 9/25/11 • Categorized as Opera



From Love for Three Oranges with The Estonian National Opera, foto: Harri Rospu

VILNIUS: Last nights 3 Appelsiner was a great success!!!!!! With the Estonian National Opera guesting in Vilnius. - Much better than Tosca the evening before. - Unfortunately not full house, but the audience loved it and replied immediately with standing applause. - It was even better than when I saw it in Tallinn right after the premiere autumn 2010. Better fluid, and more entusiame.

The music is by **Sergei Prokofiev**, and it is most known for the famouse march, which i am happy is being repeated several times. In addition there are some very good “ballet” music passages, which is being well used in the staging to let the choir move. The staging is by the Russian regisseur **Dmitri Bertman**, scenography by **Igor Neznai** and the costumes by **Tatjana Tulubjeva**. Light designer **Neeme Jõe**.



Left *Kristina Kikas* as Ninetta right Mart Madiste as the Prince in Love for Three Oranges with The Estonian National Opera, foto: Harri Rospu.

Mihhail Gerts conducted the **Estonian National Opera Orchestra**, the orchestra has a good sound, and outstanding soloists in the different groups, which is a pleasure to listen to. The choir was very well functioning in their many parts, and the choreographer **Edvald Smirnov** has got them to move very well.

The scenography is build up with a back wall with 6 TV screens hanging at a scaffold, with staircases behind, which are being used for the choir and the soloists to run up and down. And on the TV screens are being shown atmosphaeric pictures and also bringing us in to the new time, where the history is played, with daily news on TV, car driving, the desert, oranges, a wellfunctioning idea as a background, espically when the choire and the soloists are managing to fill up the large stage with activities, and honestly, this performance suites, and deserves such a large stage as the Lithuanian one, which made that the **Love for Three Oranges** performance was functioning better in Vilnius than it did, when I enjoyed it at the more narrow stage in Tallinn last autumn.



Love for Three Oranges with The Estonian National Opera, in the center **Mart Madiset** as the Prince and **Pritt Volmer** as the Kingfoto: Harri Rospu.

The soloist list is very long, headed by some great soloists: The King **Pritt Volmer**, who has the right type bass for this role, the Prince well played and sung by **Mart Madiste**. his Truffaldino, the jester, very well performed and sung by **Urmas Pöldma**, The wonderful cook was humoristic, charming and with nice feminime grasiocity done by **Mart Laur**, - brilliant, then the audience started to laugh. - Well they too laughed when the first entertainment was shown at the TV screens with Sjirinovsky in the Parlament in Moscov!!!. Pantalone, a courtier, confidance to the King was **Rauno Elp**.

Honestly I loved to hear **Heli Veskus** again as Fata Morgana, after **Veskus** success the evening before as Tosca. In good cooperation with Celio, the magician who is a protector of the King **Väino Puura**. Primeminister Leandro was **Jassi Zakharov**, with good vocal quality. **Helen Lokuta** was elegant as Princess Clarice with the little sweet dog, (live).

Ninetta, the third Orange, who in the end is marrying the Prince, was **Angelika Mikk**, and the two other Oranges was **Maire Haava** as Lineta, and **Maris Liloson** as Nikoletta, all three elegant outfitted in dresses by **Tatjana Tulubjeva**. **René Soom** performed Farfarelas very well. **Juuli Lill** was Smeraldina - a slave girl of Smeraldino. Master of Ceremonies **Aare Kodasma**.

After having seen the Love for the Three Oranges, lately in Dijon Staged by **Sandrine Anglade**, and in Geneva with regi by **Benno Besson** and **Ezio Toffolutti**, as the story is rather confusing, the Geneva production was the easiest to understand, as they are following the history closest. In the Tallinn version I am missing the Rats. It is not easy for the audience to understand that Ninetta is being transformed to a rat, and are being replaced by Smeraldino, and then transformed back again, when on stage the still see Ninetta in an elegant costume, not as a rat, and being transformed to Ninetta. - This important details dont work in the Tallinn production.

Furthermore, to my oppinion. When the scenography is up to our time, and the costumes of the King, Prince and the others are modern, I dont understand why the choire in some of the scenes are in old fashion style from the Rome and Juliet periode - good looking, - no problem. As there in this production are made many costumes in old fashion style, why couldn ´t they have kept it in the one style or the other style. Honestly, I would have like to have the King dresses like a King, not like a person I would be meeting at the Casino of Monte Carlo! Or at an opera premiere at Palais Garnier in Paris in the expensive dress sircle to day. These details are confusing the audience. Where are we supposed to be to day? And when the Choire mens are coming in and undressing, and later for the applause are in tuxedo for the wedding, the confusion is perfect. - *"Well no one is perfect"!*

Looking forward to La Boheme with the Estonian National Opera, guesting in Vilnius, to night.