



FIGARO PULM



Teater Vanemuine, 140. hooaeg
Vanemuine 140th Season

WOLFGANG AMADEUS MOZART
FIGARO PULM

(THE MARRIAGE OF FIGARO)

Ooper neljas vaatuses kahe vaheajaga
Opera in four acts with two intervals

Lorenzo da Ponte libreto Pierre-Augustin Beaumarchais' näidendi
La folle journée, ou Le mariage de Figaro
("Figaro pulm ehk Pöörane päev") järgi

Muusikajuht ja dirigent / Musical Director and Conductor **Mihkel Kütson**

Dirigent / Conductor **Lauri Sirp**

Lavastaja / Stage Director **Indra Roga** (Läti / Latvia)

Kunstnik / Stage Designer **Mārtiņš Vilkārsis** (Läti / Latvia)

Kostüümikunstnik / Costume Designer **Anna Heinrihsone** (Läti / Latvia)

Koreograaf / Choreographer **Inga Raudinga** (Läti / Latvia)

Valguskujundaja / Light Designer **Martin Meelandi**

Repetiitor / Repetitor **Janek Savolainen**

Kontsertmeistrid / Rehearsal Pianists **Jaanika Rand-Sirp, Irina Oja**

Koormeister / Chief Chorus Master **Piret Talts**

Koori kontsertmeister / Rehearsal Pianist of Choir **Katrin Nuume**

Inspitsient / The performance is managed by **Ülle Tinn**

Tõlge / Translator **Mall Sarv**

Subtiitrid / Subtitles **Ragne Saul**

Esietus toimus 1. mail 1786 Viini Burgtheateris
The Premiere on 1 May 1786 in Burgtheater Vienna

Esietus 24. aprillil 2010 Vanemuise väikeses majas
The premiere on 24 April 2010 in the Small Building of the Vanemuine

Eesti keeles, ingliskeelsete subtiitritega
In Estonian, with subtitles in English



Alla Popova

OSADES / CAST

Krahv Almaviva / Count Almaviva
Taimo Toomast

Krahvinna Rosina Almaviva / Countess Rosina Almaviva
Alla Popova või/or **Karmen Puis**

Figaro, krahvi kammerteener / count's valet de chambre
Atlan Karp

Susanna, krahvinna kammerneitsi / countess' chamber maid
Pirjo Püvi

Cherubino, krahvi paaž / count's page
Maria Kallaste või/or **Teele Jöks**

Marcellina, krahvi majapidajanna / count's housekeeper
Valentina Kremen

Bartolo, arst / doctor
Märt Jakobson või/or **Taisto Noor**

Don Basilio, muusikaõpetaja / music master
Mati Kõrts

Don Curzio, kohtunik / judge
Tõnu Kattai

Antonio, aednik ja Susanna onu / count's gardener, Susanna's uncle
Jaan Willem Sibul

Barbarina, Antonio tütar / Antonio's daughter
Merle Jalakas või/or **Siiri Koodres**



SISUKOKKUVÕTE

Tegevus toimub 18. sajandi keskel krahv Almaviva lossis Sevilla lähedal.

I vaatus

Susanna tuba Almaviva lossis. Hommik. Krahv on lubanud selle ruumi Susannale ja Figarole, kes on abiellumas. Figaro mõeldab tuba, pidades plaani mööbli paigutamiseks. Tema muretus eelvust häirib Susanna, kellelt ta kuulab seelikukütist krahvi huvist Susanna vastu ja krahvi kavatsusest taaskehtestada esimese öö õigus, mille ta oma pulmapäeval oli kaotanud. Pulmi püüab takistada ka majapidajanna Marcellina, kellel on nõuda oma õigus: ta on kunagi Figarole raha laenanud, mille Figaro on lubanud kas tagasi maksta või abielluda Marcellinaga. Tunnistajana toob Marcellina kaasa oma vana austaja doktor Bartolo. Bartololgi on juba amusest ajast Figaro vastu okas südames – osava habemeajajana aitas Figaro omal ajal Sevillas krahvil abielluda Rosinaga ning ajas sellega nurja Bartolo abiellumisplaani. Peale väikest sõnasõda Susanna ja Marcellina vahel tormab tuppa paaž Cherubino, paludes Susannat kosta tema eest, sest krahv, tabanud ta aedniku tütre Barbarina toast, on käskinud tal lossist lahkuda. Õnnetu Cherubino ei suuda kuidagi eemal olla oma südamedaamist – krahvinnast. Ootamatult tuleb krahv ja Cherubino peidab end. Kuid ka krahv on sunnitud peituma, et varjata viibimist Susanna toas, sest ilmub muusikaõpetaja Basilio. Basilio vihjab Susannale Cherubino hõõgivatest tunnetest krahvinna vastu. Ta soovib Susannal olla lahkem krahvi, mitte Cherubino vastu. Ärritatud Susanna püüab Basiliot minema ajada. Basilio jutt krahvinnast ja Cherubinost äratub krahvis kiivust. Ta tuleb oma peidupaigast välja ja avastab tugitooli taga peidus oleva Cherubino. Vihane krahv annab Cherubinole käsu minna otsekohe Sevillasse, et seal rügemendis aega teenida. Figaro pöörduv krahvi poole ja palub Susannale pähe panna pruudipärg.

Vaheaeg

II vaatus

Krahvinna tuba. Keskpäev. Saanud Susannalt kuulda, mis juhtus hommikul, kurdab krahvinna krahvi truudusetust. Et krahvile õpetust anda, on ta valmis teenritega väikest mängu kaasa tegema. Krahvi kätte tuleb sokutada anonüümikiri, milles kutsutakse kohtamisele krahvinna. Samasse paika kutsub krahvi kohtama Susanna, kuid ei lähe ise, vaid saadab Susannaks rietunud Cherubino, kes varjab end ikka veel lossis. Krahvinna ja Susanna hakkavad Cherubinoga õhtuse nalja jaoks proovi tegema, kuid ilmub ärritatud krahv ning Cherubino peidetakse kiiresti krahvinna magamistuppa. Krahv nõuab seletust anonüümkirja kohta. Kolin magamistoas süvendab krahvi kahtlusi – ta nõuab ukse avamist. Üllatuseks krahvipaarile ilmub toast välja Susanna. Krahv on sunnitud abikaasa ees vabandama. Ta ei tea, et Cherubinol õnnestus akna kaudu põgeneda. Ent arusaamatused jätkuvad, sest tuleb aednik ja pahandab, et äsja hüppas keegi krahvinna buduaarist aeda ja rikkus lillepeenra. Olukord muutub Susannale ja krahvinnale kriitiliseks. Neid päästab Figaro, kes teatab, et hüppaja oli tema. Tulevad Marcellina, Bartolo ja Basilio. Nad nõuavad, et krahv sunniks Figarot Marcellinaga abielluma. Kohtupidamine luhtub, sest tekib riid ja sellest segadus.

Vaheaeg

III vaatus

Lossi saal. Pärastlõuna. Toimub kohus. Otsus on Marcellina kasuks: Figarol tuleb ta naiseks võtta. Ootamatult aga võtavad sündmused uue pöörde, sest selgub, et Figaro on Marcellina ja Bartolo poeg, kes väikese poisina vanematelt rööviti. Marcellinas ärkab ematunne ning õnnelikud vanemad otsustavad koos leitud poja pulmadega pidada ka oma pulmi. Krahv, kellel pole enam ettekäänet Figaro pulmade edasilükkamiseks, annab pruudipärja kahele paarile. Vahepeal on krahvinna otsustanud õhtul ise krahviga kohtama minna, kuid Susanna riietes, nii nagu Figaro plaani kohaselt pidi minema Cherubino. Susanna annab krahvile kutse kohtamisele, mis on kinnitatud nõõpnõelaga. Figaro näeb kirja üleandmist ja märkab krahvi rõõmu, kuid ei tea kirja sisu ega Susanna ja krahvinna kokkulepet riideid vahetada. Kiri tundub talle kahtlane ning ta võtab nõuks krahvil silm peal hoida.

IV vaatus

Lossi park. Õhtu. Pimedas pargis kohtab Figaro Barbarinat, kes on kaotanud nõõpnõela, mille ta peab krahvi ülesandel kohtumise leppemärgina Susannale tagasi viima. Figaro peab Susannat truudusemurdjaks ja hakkab kohtujaid varitsemata. Susanna tuleb krahvinna kleidis ja krahvinna ilmumine Susannana tekitab ridamisi mitu lõbusat vassingut, millest rängim on krahvi sissekukkumine. Lõpuks olukorrad selginevad ning paarid leiavad üksteist.



Pirjo Püvi, Taimo Toomast

SYNOPSIS

Activity takes place at the count Almaviva castle near Seville in the middle of the 18th century.

Act I

Susanna's room at the Almaviva castle. Morning. The count has promised this room to Susanna and Figaro who are getting married. Figaro measures the room making plans how to place the furniture. His carefree excitement disturbs Susanna who tells her about the count's interest in her and the count's intention of re-establishing the first night right that he had lost at his wedding day. Also Marcellina, the housekeeper tries to prevent the wedding from taking place who has her right to demand: once she lent money to Figaro that he promised to pay back or if not, to marry Marcellina.

Marcellina brings her old admirer, doctor Bartolo along as witness. Also Bartolo has got a thorn in his heart because of Figaro – as a skilled barber in Seville, Figaro once helped the count to marry Rosina and doing that ruined Bartolo's wedding plans. After a small war of words between Susanna and Marcellina, page Cherubino storms into the room asking Susanna to speak in his favour for the count had caught him in the gardener's daughter's Barbarina's room and had told him to leave the castle. The unhappy Cherubino cannot be far from his ladylove – the countess. Unexpectedly the count enters and Cherubino hides. But even the count is forced to hide himself as not to be seen in Susanna's room for Basilio, the music teacher appears. Basilio inclines to Susanna about Cherubino's flaming feelings towards the countess. He suggests that Susanna be kinder towards the count, not Cherubino. The agitated Susanna tries to get rid of Basilio. Basilio's talk about the countess and Cherubino awakens jealousy in the count. He comes out of his hideaway and discovers Cherubino hiding behind the armchair. The angry count commands Cherubino to go to Seville at once to serve in the regiment. Figaro turns to the count and asks him to put the bridal wreath on Susanna's head.

Interval

Act II

The countess' room. Noon. Having heard from Susanna what had happened in the morning, the countess complains about the count's unfaithfulness. In order to give the count a lesson, she is ready to play a little game along with the servants. The count is to receive an anonymous letter where the countess is asked on a rendezvous. The count invites Susanna to meet at the same spot but she sends Cherubino, who is still hiding himself at the castle, dressed as Susanna. The countess and Susanna start to rehearse with Cherubino for the evening prank but the agitated count appears and Cherubino is hid into the countess' bedroom. The count demands an explanation about the anonymous letter. Rumble at the bedroom intensifies the count's suspicions – he demands the door to be opened. To the surprise of the couple, Susanna steps out of the bedroom. The count is forced to apologize before his wife. He does not know that Cherubino managed to escape through the window. But trouble continues for the gardener comes and is irritated that someone had jumped from the countess' boudoir and ruined a flower bed. The situation evolves into being critical for Susanna and the countess. They are rescued by Figaro who announces that he was the jumper. Marcellina, Bartolo and Basilio appear. They demand that the count is to force



Figaro to marry Marcellina. The judgement fails for the argument develops into disarray.

Interval

Act III

The hall at the castle. Afternoon. The trial takes place. The judgement is in favour of Marcellina: Figaro has to marry her. Suddenly events take a new turn for it becomes apparent that Figaro is Marcellina and Bartolo's son who had been kidnapped as a small boy from his parents. Motherly feelings awoken in Marcellina and happy parents decide to celebrate their own marriage together with their newly found son. The count, who no longer has an excuse to postpone Figaro's wedding, gives the bridal wreath to two couples.

In the meantime, the countess has decided to go to the rendezvous herself with the count but in Susanna's clothes as was initially planned by Figaro for Cherubino. Susanna gives the count the invitation that is fixed with a pin. Figaro sees the delivery of the letter and notices the count's happiness but he does not know of the letter's content or the agreement between Susanna and the countess to exchange clothes. The letter seems suspicious to him and he sets his mind on keeping an eye on the count.

Act IV

The castle's park. Evening. In the dark park Figaro meets Barbarina who has lost a pin that she must take back to Susanna as the signal for the rendezvous. Figaro considers Susanna unfaithful and begins to ambush the ones who are coming to meet each other. Susanna's appearance in the count's dress and the countess' appearance as Susanna emerges several amusing situations, the heaviest of all being the falling in of the countess. The situations are finally clarified and the couples find each other.



Vabadus ja õnn – need on illusioonid, mille järele jookseb inimene terve elu hiiglasliku süsteemi labüürindis, mille ta on ise loonud ja mida ta pidevalt kindlustab erinevatel viisidel – raha, hirmu, salatsemise ja sõdadega ... Need, kes on üleval – on kohutavalt üksikud; need, kes on all – on pidevalt rahulolematud ja ronivad ülespoole. Absurdne ratas, mis meie ajal veereb üha kiiremini, lammutades elusid, mõistust ja südameid ...

“Figaro pulma” teemaks on õnne poole püüdlemine. Pulm on järsk suunamuutus elus, uue maailma sündimine asjade senist korda muutes. Aga sära, mis kiirgab armunud inimese hingest, torkab nõelana südamesse igäühele, kes ei ole suutnud saavutada hingelist rahu, sunnides mõtlema käestlastud ajale selles maailmas ja elu mõttele. Ent ainsaks mõtteks osutub puhas armastus, mis andestab kõik. Ja see on ainus, mis päästab maailma ...

Teie Indra Roga

Freedom and happiness – these are illusions a man runs after his whole life in the labyrinth of a gigantic system that he has created himself and that he constantly secures with the help of various mechanisms – money, fear, secrets, and wars... Those who are above – are terribly lonely; those who are beneath – are constantly unsatisfied and climb upward. An absurd wheel that, these days, keeps rolling even faster, breaking down lives, minds and hearts...

“The Wedding of Figaro” is about the pursuit of happiness. A wedding is a steep turn in life, the birth of a new world changing the existing order. But the glare that radiates from the soul of someone in love, stings like a needle into the heart of anyone who hasn't managed to reach spiritual peace, forcing to think of the time wasted in this world and of the meaning of life. But the only meaning of life turns out to be pure love that forgives everything. And that is the only thing that can save the world...

Yours, Indra Roga



Indra Roga, Märt Jakobson

WOLFGANG AMADEUS MOZART

(1756-1791)

Figaro pulm

“Le nozze di Figaro, ossia la folle giornata” (“Figaro pulm ehk pöörane päev”) itaaliakeelse libreto autor on Lorenzo da Ponte ning see põhineb Pierre-Augustin Caron de Beaumarchais’ komöödial “La Folle Journée ou le Mariage de Figaro”. Ooper “Figaro pulm” oli esimene kolmest Mozarti ja de Ponte koostööst. Järgnesid “Don Giovanni” (1787) ja “Cosi fan tutte” (1790).

“Figaro pulma” tegevus toimub ühe päeva jooksul krahv Almaviva lossis Aguafrescas Sevilla lähedal ja on otseseks jätkuks Beaumarchais’ näidendile “La Barbier de Séville” (“Sevilla habemeajaja”) – ning seega ka Gioachino Rossini kolmkümmend aastat hiljem (1816) lavale jõudnud ooperile “Il barbiere di Siviglia”, mille oli küll juba 1782 ülimenukaks ooperiks helindanud Giovanni Paisiello. Aastate möödudes on Rosinast saanud krahvinna Almaviva. Endine Sevilla habemeajaja Figaro on krahvi teenistusse astunud ja valmistub pulmadeks Rosina kammerneitsi Susannaga. Doktor Bartolo üritab kätte maksta Figarole, kes tõmbas omal ajal kriipsu peale tema plaanile ise Rosinaga abielluda. Kunagine romantiline nooruk krahv Almaviva on aga degenerereerunud pahuraks ja armukadedaks abikaasaks, kes samas lööb külge Figaro pruudile ja püüab oma teenijate õnne takistada. Figaro, Susanna ja krahvinna kavala plaani abil taastatakse siiski viimaks krahvi armastus oma abikaasa vastu. “Figaro pulma” peetakse ooperi standardrepertuaari kroonijuveeliks ja sellest sai Mozarti üks kõige edukamaid helitöid. Eriti kuulus on avamäng, mida mängitakse sageli kontsertidel. Avamängu muusikalist materjali pole muide ooperis kasutatud, välja arvatud kaks lühikest fraasi krahvi partiis esimese vaatuse tertsetis *Cosa sentio!*.

Stiililt on “Figaro pulm” *opera buffa* (koomiline ooper), mille ülesehitus näib esimesel pilgul läbinisti konventsionaalne: 28 muusikalist numbrit - 14 soolo-ariat ja 14 ansamblinumbrit - on omavahel seotud retsitatiividega. Tavaliselt olid *opera buffa* soolonumbrid küll ülekaalus, aga ka selline (juhuslik?) tasakaal ei mõjunud toonasele kuulajale ilmselt millegi revolutsioonilisena.

Aariates järgib Mozart justkui enesestmõistetavalt väljakujunenud reeglit, et suured kaheosalised aariad, mis väljendavad vastandlike tundeid, samuti õilsamad muusikalised vormid, nagu kavatiin, on reserveeritud “kõrgele” paarile, st krahvile ja krahvinnale. Kõik ülejäänud tegelased väljendavad ennast üheosalistes aariates, mille aluseks on tavaliselt ühemõtteliselt määratletav afekt.

Enamik aariaid keerlevad pealegi üksnes kolme teema ümber: meessoost tegelaste kätemak-suuha, naissoost tegelaste igatsus vastatud armastuse järele ning Cherubino eroottiliste tungide ärkamine.



Revolutsiooniline on “Figaro pulma” partituur vähemärgatavates kohtades, nagu näiteks Susanna aaria teises vaatuses (nr 13 *Venite, inginocchiatevi!*): ükski teine toonane helilooja poleks seda kohta soolo-numbri aluseks valinud, kuna see ei baseeru vastaval meeleseisundil. See aaria iseloomustab küll Susanna alatist toimekust, aga siin tuleb nähtavale ka Mozarti eripära võrreldes oma kaasaegsetega, nimelt, et ta ei kirjelda üksnes üksikuid afekte või emotsioone, vaid ka puhtalt füüsilist tegutsemist. Ikka jälle on need peaaegu proosalised tegevused, mille Mozart muusikasse paneb: toa mõõtmine, toolilt kätte maha tõmbamine, paaži kostümeerimine, kirja kirjutamine, nõela otsimine. See spetsiifiline Mozarti oskus on veelgi selgemalt näha ansamblites. Vaevata õnnestub tal muusikaliselt väljendada vahetult kõrvuti või isegi samaaegselt erinevaid, sageli vastandlike tundeid.

Ooper on kirjutatud valdavalt mažoorsetes helistikes. Hoolimata kogu kurbusest, ängistusest ja vihast, mida tegelased kogeivad, on vaid üks number minooris: Barbarina lühike aaria *L'ho perduta* neljanda vaatuse alguses.

Idee “Figaro pulma” muusikasse panemiseks pärineb Mozartilt endalt. Beaumarchais’ näidendi lavastamine polnud Viinis lubatud aristokraatia vastu suunatud satiiri tõttu, mida Prantsuse revolutsioonile eelnenud aastakümnel peeti ohtlikuks. Samal ajal otsis keiser Joseph II ooperit keiserlikus õukonnas ettekandmiseks ja Mozarti teos oli üks, mida kaaluti mitme teise helilooja teoste kõrval. Igal juhul sai Mozart peale mõningate näidiste esitlemist keisrilt isiklikult tellimuse ooperi komponeerimiseks. Da Ponte ja Mozarti versioonis jäi alles viiest vaatusest neli, itaaliakeelne tekst oli mõõdukam, sellest kõrvaldati sotsiaalsed ja poliitilised vihjed. Näiteks asendas da Ponte Figaro ägeda kõne pärusaadli privileegide vastu sama vihase aariaga truudusetute naiste aadressil.

Esiettekannet toimus 1. mail 1786 Viini Burgtheateris. Kahte esimest etendust juhatas Mozart ise. Viini publiku reaktsioonid olid väga vastuolulised. Mainitakse nii muusikaarmastajate vastustustormi kui ka Viini aadli jäist protesti. Viimaste arust irvitas keiser nende üle. Üks on ometi kindel – ooper jäi Viinis väga lühikeseks ajaks mänguplaani, kokku anti üksnes üheksa etendust, kõik 1786. aastal. See pole võrreldavgi näiteks “Võluflöödi” menuga, mida mängiti praktiliselt üle päeva kuude kaupa. Triumfi pühitses Mozart “Figaroga” alles detsembris 1786 Prahast. Sealne edu sai ajendiks tellimusele “Don Giovanni” komponeerimiseks, mis esietenduski Prahast 1787.

Viinis toodi “Figaro pulm” uuesti lavale 1789. Selle ettekande tarbeks asendas Mozart mõlemad Susanna aariad uute kompositsioonidega: *Venite, inginocchiatevi!* asemele tuli ariett *Un moto di gioia ning Deh vieni, no tardar* asemele kontsertlik aaria *Al desio di chi t'adora*. Need sobisid paremini Adriana Ferrarese del Bene häälega, kes vahetas rollis välja esimese lavastuse osatäitja Nancy Storace.

The Marriage of Figaro

The author of the Italian language libretto of “Le nozze di Figaro, ossia la folle giornata” (“The Marriage of Figaro, or the Day of Madness”) is Lorenzo da Ponte and it rests upon the comedy “La Folle Journée ou le Mariage de Figaro” by Pierre-Augustin Caron de Beaumarchais. The opera “The Marriage of Figaro” was the first of three co operations between Mozart and da Ponte, followed by “Don Giovanni” (1787) and “Cosi fan tutte” (1790).

The action of “The Marriage of Figaro” takes place during one day at the castle of count

Almaviva in Aguafresca near Seville, and is the direct continuation to the play “La Barbier de Séville” (*The Barber of Seville*) by Beaumarchais – and therefore also to the Gioachino Rossini’s opera “Il barbiere di Siviglia” that reached the stage nearly thirty years later (1816) to which the music had been composed already in 1782 by Giovanni Paisiello making it a highly successful opera. Years later Rosina has become countess Almaviva. The former barber of Seville, Figaro, has been recruited by the count and prepares to marry Rosina’s chamber maid Susanna. Doctor Bartolo tries to get revenge to Figaro who had once ruined his plans to marry Rosina himself. Once a romantic youth, count Almaviva has degenerated into a cross and jealous husband who at the same time makes advances on Figaro’s bride and tries to prevent his servants’ happiness. With the help of the Figaro, Susanna and the countess’ clever plan the count’s love to his wife is restored.

“The Marriage of Figaro” is considered as the crown jewel of opera’s standard repertoires and it became one of Mozart’s most successful music pieces. The overture is especially famous and is often played in concerts. By the way, the musical material of the overture has not been used in the opera, - except for the two short phrases in the count’s part in the *terzetto Cosa sentio!* of the first act.

“The Marriage of Figaro” in style is an *opera buffa* (comic opera) which structure, at first glance, seems conventional through and through: 28 musical numbers (14 solo-arias and 14 ensemble numbers) are combined with recitatives. Solo numbers usually prevailed in *opera buffas* but even such (random) balance did not probably seem as something revolutionary to the past listener.

In arias Mozart sticks to the somewhat evident rule that great two-part arias that express contrary feelings, as well as more noble musical forms such as a cavatina, are reserved to the “higher” couple, meaning the count and the countess. All the other characters express themselves in one-part arias that are normally based upon an unambiguously definable affect.

Furthermore, most arias revolve around just three themes: the male protagonists’ desire of revenge the female characters’ longing for responded and the awakening of Cherubino’s erotic urge.

The “Figaro”’s score is revolutionary in places that are less noticeable, such as Susanna’s aria in the second act (No 13 *Venite, inginocchiatevi!*): no other past composer should have picked this place as the basis of a solo-number as it does not rest upon the caricatured state of mind. This aria characterizes Susanna’s constant busyness but here Mozart’s originality becomes visible when compared to his contemporaries, namely that he does not describe only particular affects or emotions but also purely physical activities. Now and again these are almost prosaic actions that Mozart puts into music: the measuring of the room, the pulling off the chair cover, the dressing of the page, the writing of a letter, the searching for a needle. That specific Mozart’s skill is even more visible in ensembles. With no trouble at all he manages to musically express immediately alongside or even simultaneously different, often opposite feelings.

The opera has been written mainly in major keys. Regardless the overall sadness, anxiety and anger that the characters feel, only one number is in minor: Barbarina’s short aria *L’ho perduta* in the beginning of the fourth act.

The idea of putting “Figaro” into music originates from Mozart himself. The staging of the play by Beaumarchais was not allowed in Vienna because of the satire directed towards the aristocracy that was considered as dangerous in the decade preceding to the French Revolution. At the same time Emperor Joseph II looked for an opera to be presented at the imperial court and Mozart’s piece was one that was considered besides other pieces by several other compos-

ers. Anyway, after having presented a few samples, Mozart received a personal order from the emperor to compose an opera. In the version of Da Ponte and Mozart, four out five original acts remained, the Italian language text was more reasonable, social and political inklings were removed. For example, da Ponte replaced Figaro’s fierce speech against the hereditary nobility with an as angry aria against unfaithful women.

The premiere took place on May 1, 1786 at the Vienna Burgtheater. The first two performances were conducted by Mozart himself. The reactions of the Vienna audience were very contradictory. Music lovers’ ardour storm is mentioned as well as the icy protest of the Vienna nobility. The latter ones believed that the emperor was mocking them. One is for sure – in Vienna the opera remained at the programme for a very short time, all together nine performances were given, all in 1786. This is not comparable to the success of “The Magic Flute”, for example, that was played practically every other day for months. Mozart celebrated his triumph with “Figaro” only in December 1786 in Prague. The success there caused the ordering of the composition of “Don Giovanni” that premiered in Prague in 1787.

In Vienna “The Marriage of Figaro” was newly brought on stage in 1789. For that presentation Mozart replaced both of Susanna’s arias with new compositions: *Venite, inginocchiatevi!* was replaced by arietta *Un moto di gioia and Deh vieni, no tardar* was replaced by the concert aria *Al desio di chi tadora*. These were better suited to the voice of Adriana Ferrarese del Bene who replaced in the role the performer of the first production, Nancy Storace.



Taisto Noor - Figaro

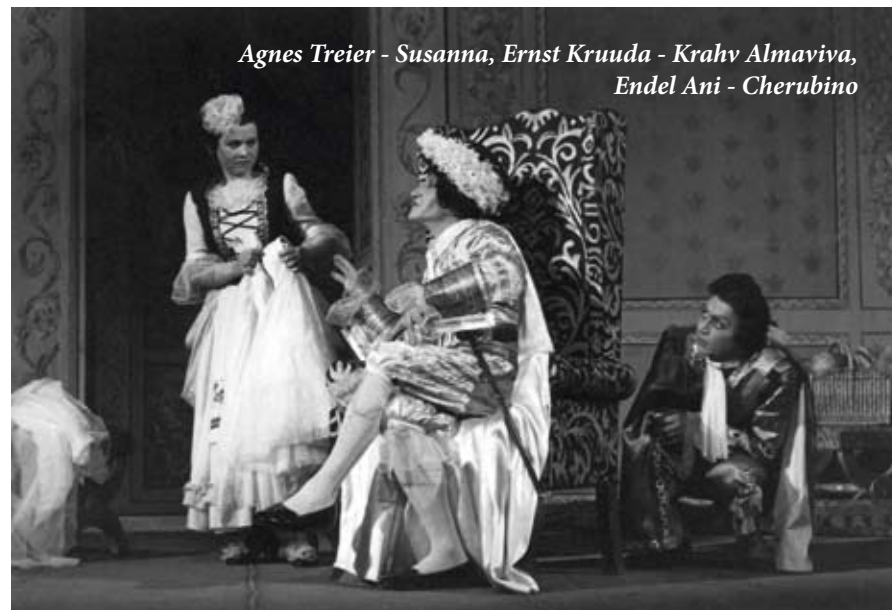


Vivian Kallaste - Cherubino
Ôiela Verrev - Susanna

Figaro pulm, Vanemuine 1983, lavastaja Ago-Endrik Kerge



Figaro pulm, Vanemuine 1950, lavastaja Kaarel Ird



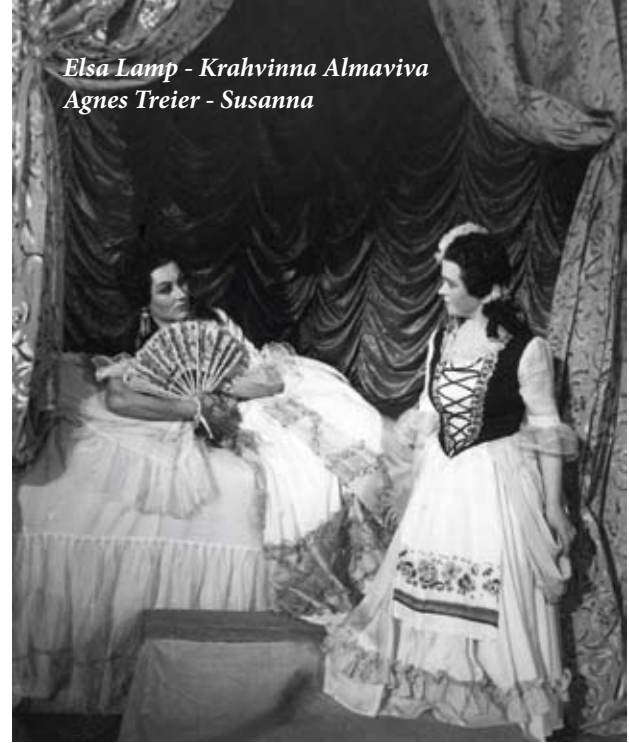
*Agnes Treier - Susanna, Ernst Kruuda - Krahv Almaviva,
Endel Ani - Cherubino*



Elsa Lamp - Krahvinna Almaviva, Ernst Kruuda - Krahv Almaviva



*Viktor Taimre - Figaro
Agnes Treier - Susanna
Ernst Kruuda - Krahv Almaviva*



*Enn Raab - Bartolo
Terese Mugasto - Marcellina*



Agnes Treier - Susanna, Endel Ani - Cherubino

Indra Roga lõpetas 1992 Läti Muusikaakadeemia näitlejana. Omandas 2002 Läti Kultuuriakadeemias magistrakraadi režissööri erialal. Aastatel 2002-2004 stažeeris Peterburi Teatrikunst Akadeemias. Indra Roga on olnud näitleja Daugavpilsis teatris. Praegu töötab näitleja ja lavastajana Läti Rahvusteatri. Tema rolle: Elmire (Molière'i "Tartuff"), Nora (Ibseni "Nora"), Titania (Shakespeare'i "Suveöö unenägu"), Aria (Rainise "Indulis ja Aria"), Rosencrantz (Shakespeare'i "Hamlet"), Lavinia (O'Neilli "Elektra saatus on lein"), Anita (Lacise "Kaluri poeg"), Abigail (Milleri "Salemi nõiad"), Emma (Flaubert'i "Madame Bovary") jt. Osalenud mitmetes mängufilmides. On tegev pedagoogina Läti Kultuuriakadeemias. Indra Roga esimene töö lavastajana oli 2002. aastal S. Zweigi "Amokijooksu" alusel, 2003 järgnes Läti Rahvusteatri A. Obraztsovi "Kaks öde". Aastal 2005 valmisid kolm lavastust: Läti Rahvusteatri Ibseni "Nora" ja Ostrovski "Kaasavaratu" ning Läti Rahvusooperis Händeli ooper "Acis ja Galatea", mis oli tema esimene töö muusikateatris. Järgnesid lavastused: Shakespeare'i "Kuningas Lear", Frischi "Santa Cruz", Wyspianski "Pulm", L. Stumbre "Kodumaja", Dostojevski "Idioot", Honeggeri/Claudeli "Jeanne d'Arc tuleriidal", Zalite "Lacis" jt. 1995 tunnistati Indra Roga Läti parimaks nooreks näitlejaks; 2001-2002 pälvis lavastaja debüüdipreemia S. Zweigi "Amokijooksu" eest; 2005. aastal oli ta esitatud parima lavastaja preemia nominendiks Händeli "Acise ja Galatea" ning Ibseni "Nora" eest. 2007-2008 – parim lavastus läti kirjanduse baasil – L. Stumbre "Kodumaja"; 2009 - muusika aastapreemia – parim lavastus Honeggeri/Claudeli "Jeanne d'Arc tuleriidal".

Indra Roga graduated from the Latvian Academy of Music in 1992 as actress. In 2002, she obtained Master's degree at the Latvian Academy of Culture specializing in directing. In 2002-2004 she was in training at the St. Petersburg Academy of Theatre Art. Indra Roga has been actress at the Daugavpils Theatre. Currently she is employed as actress and director at the Latvian National Theatre. Her roles: Elmire (Molière's "Tartuff"), Nora (Ibsen's "Nora"), Titania (Shakespeare's "Midsummer Night's Dream"), Aria (Rainis' "Indulis and Aria"), Rosencrantz (Shakespeare's "Hamlet"), Lavinia (O'Neill's "Mourning Becomes Electra"), Anita (Lacis' "Fisher's Son"), Abigail (Miller's "The Crucible"), Emma (Flaubert's "Madame Bovary") and others. She has taken part in several movies. She is active as pedagogue at the Latvian Academy of Culture. Indra Roga's first work as director took place in 2002 – based on S. Zweig's "Amok", in 2003 followed by A. Obraztsov's "Two Sisters" at the Latvian National Theatre. In 2005 three productions were staged: Ibsen's "Nora" and Ostrovsky's "The Poor Bride" at the Latvian National Theatre and Händel's opera "Acis and Galatea" at the Latvian National Opera that was her first work in the field of musical theatre. These were followed by productions: Shakespeare's "King Lear", Frisch' "Santa Cruz", Wyspianski's "The Wedding", L. Stumbre's "Home", Dostoyevsky's "Idiot", "Jeanne d'Arc au Bûcher", Zalite's "Lacis", etc. In 1995 Indra Roga was named Latvian best young actress; in 2001-2002 she merited the director's debut award for S. Zweig's "Amok"; in 2005 she was nominated for best director award for Händel's "Acis and Galatea" and Ibsen's "Nora". In 2007-2008 – best production on the basis of Latvian literature – Stumbre's "Home"; in 2009 – music annual award – best production for Honegger/Claudeli's "Jeanne d'Arc au Bûcher".

Mihkel Kütson lõpetas 1989 Tallinna Muusikakeskkooli muusikateooria erialal René Eespere juures ning jätkas samal aastal õpinguid Eesti Muusikaakadeemias koorijuhtimise erialal dots Ants Sootsi klassis. 1992 siirdus DAAD-i (Deutsche Akademische Austauschdienst)

stipendiaadina Hamburgi Kõrgemasse Muusika- ja Teatrikooli, mille lõpetas 2001 orkestrijuhtimise erialal prof Klauspeter Seibeli juures. On Saksa Muusikanõukogu programmi Dirigenforum raames osalenud Kurt Sanderlingi, Kurt Masuri, Claus Peter Flori, Fabio Luisi, Peter Gülke, Bernhard Kontarsky jt meistrkursustel. Võitnud auhinnalisi kohti konkurssidel Wrocławis, Tallinnas ja Weimaris ning 2006 esimest korda välja antud Saksa dirigendipreemia (Deutsche Dirigentenpreis, žüriid juhtis Sir Roger Norrington), mispuhul juhatas Berliini Filharmoonia suures saalis Deutsche Sinfonie-Orchester Berlini. Mihkel Kütson on tegutsenud peamiselt teatridirigendina (repertuaaris üle 50 ooperi), töötanud 1996–1998 Hamburgi Junge Forum Musiktheateri dirigendi, 1999–2004 Vanemuise teatri muusikajuhi ja peadirigendina. 2002–2006 oli Hannoveri Staatstheateri esimene kapellmeister, hooajal 2006/07 Düsseldorfis Deutsche Oper am Rheini külalisdirigent. Alates hooajast 2007/2008 on Kütson Schleswig-Holsteini Landestheateri peadirigent (Generalmusikdirektor). On juhitanud külalisdirigendina Rahvusooperis Estonia, samuti ERSO-t ja Tallinna Kammerorkestrit, Iiri Rahvuslikku SO-d, paljusid sümfooniaorkestreid Saksamaal (s.h. Berliinis, Hamburgis, Stuttgartis, Nürnbergis, Wiesbadenis, Bonn) ning festivalidel Iirimaa (Edinburgh International Festival) ja Itaalias (Notti Malatestiane, Rimini). Muusikajuht: Nielsen "Maskeraad" (1999, Vanemuine), Mozarti "Cosi fan tutte" (2000, Vanemuine; 2006, Hannoveri Riigiteater (RT)), Straussi "Öö Veneetsias" (2000, Vanemuine, 2004, Hannoveri RT), Prokofjevi "Tuhkatriinu" (2000, Vanemuine), Tšaikovski "Jevgeni Onegin" (2000, Vanemuine), Puccini "La bohème" (2001, Vanemuine; 2002, Hannoveri RT), Kálmáni "Bajadeer" (2001, Vanemuine), Verdi "Maskiball" (2002, Vanemuine, Hannoveri RT), Rossini "Sevilla habemeajaja" (2003, Vanemuine) ja Bellini "La Sonnambula" (kontsertettekanne 2003, Vanemuine), Verdi "Trubaduur" (2003), R. Straussi "Elektra" (2002), Verdi "Aida" (2005), Mascagni "Talupoja au" ja Leoncavallo "Pajatsid" (2005), Cilea "Adriana Lecouvreur" (2006), Puccini "Madama Butterfly" (2003), "Tosca" (2005) ja "Turandot" (2005), Mozarti "La finta giardiniera" (2003) (Kõik Hannoveri RT). Schleswig-Holsteini Landestheateris: Bergi "Wozzeck" (2007), Offenbachi "Hoffmanni lood" (2008), Mozarti "Don Giovanni" (2008), Wagneri "Tannhäuser" (2008) ja Charpentier' "Louise" (2009). Hooajal 2009/2010 esietenduvad samas kätte all Busoni "Doktor Faust", Dvořáki "Russalka" ja Donizetti "Armujook". Alates 2008. aasta augustist on Mihkel Kütson taas Vanemuise teatri muusikajuht ja peadirigent.

Mihkel Kütson graduated from the Tallinn Music High School in 1989 specializing in music theory under René Eespere and continued his studies the same year at the Estonian Academy of Music specializing in choir conducting in the class of senior lecturer Ants Soots. In 1992 he proceeded as a DAAD (Deutsche Akademische Austauschdienst) scholar to The High School of Music and Theatre of Hamburg that he graduated in 2001 specializing in orchestra conducting under prof Klauspeter Seibel. He has participated in the workshops of Kurt Sanderling, Kurt Masur, Claus Peter Flor, Fabio Luisi, Peter Gülke, Bernhard Kontarsky and others in the frames of the German Music Council programme Dirigenforum. He has gained prizewinning places from contests in Wrocław, Tallinn and Weimar and in 2006 he merited the German conductor's award (Deutsche Dirigentenpreis, Jury lead by Sir Roger Norrington) that was awarded for the very first time, and that lead him to conduct the Deutsche Sinfonie-Orchester Berlin at the grand hall of the Berlin Philharmonic. Mihkel Kütson has mostly been active as theatre conductor (repertoire includes more than 50 operas), in 1996–1998 he worked as conductor of the Hamburg Junge Forum Musiktheater, in 1999–2004 as music director and head conductor at the Vanemuine Theatre. In 2002–2006 he was the first bandmaster at

the Hanover Staatstheater, during the season 2006/07 guest conductor at the Deutsche Oper am Rhein in Düsseldorf. Since the 2007/2008 season, Kütson is the head conductor of the Schleswig-Holstein Landestheater (Generalmusikdirektor). He has conducted as guest conductor at the Estonian National Opera, also the Estonian National Symphony Orchestra and the Tallinn Chamber Orchestra, Irish National Symphony Orchestra and numerous symphony orchestras in Germany (including in Berlin, Hamburg, Stuttgart, Nurnberg, Wiesbaden, Bonn) and in festivals in Ireland (Edinburgh International Festival) and Italy (Notti Malatestiane, Rimini). Music director: Nielsen's "Masquerade" (1999, Vanemuine), Mozart's "Cosi fan tutte" (2000, Vanemuine; 2006, Hanover State Theatre (ST)), Strauss' "A Night in Venice" (2000, Vanemuine, 2004, Hanover ST), Prokofiev's "Cinderella" (2000, Vanemuine), Tchaikovsky's "Eugene Onegin" (2000, Vanemuine), Puccini's "La Bohème" (2001, Vanemuine; 2002, Hanover ST), Kálmán's "Die Bajadere" (2001, Vanemuine), Verdi's "A Masked Ball" (2002, Vanemuine, Hanover ST), Rossini's "The Barber of Seville" (2003, Vanemuine) and Bellini's "La Sonnambula" (concert presentation in 2003, Vanemuine), Verdi's "Troubadour" (2003), R. Strauss' "Electra" (2002), Verdi's "Aida" (2005), Mascagni's "Rustic Chivalry" and Leoncavallo's "Pagliacci" (2005), Cilea's "Adriana Lecouvreur" (2006), Puccini's "Madama Butterfly" (2003), "Tosca" (2005) and "Turandot" (2005), Mozart's "La finta giardiniera" (2003) (All in Hanover ST). At the Schleswig-Holstein Landestheater: Berg's "Wozzeck" (2007), Offenbach's "The Tales of Hoffmann" (2008), Mozart's "Don Giovanni" (2008), Wagner's "Tannhäuser" (2008) and Charpentier' "Louise" (2009). During the 2009/2010 season he will conduct the premiering productions Buson's "Doctor Faust", Dvořák's "Russalka" and Donizetti's "Elixir of Love". Since August 2008, Mihkel Kütson is again music director and head conductor at the Vanemuine Theatre.

Lauri Sirp on lõpetanud Eesti Muusikaakadeemia 1993. aastal koorijuhtimise erialal prof Kuno Arengu klassis ja 2002. aastal orkestridirigeerimise erialal Jüri Alperteni klassis. Ta on osalenud Esa-Pekka Saloneni, Jorma Panula ja Peter Gülke meistrikursustel. Alates 1993. aasta augustist töötab Lauri Sirp Vanemuise teatris. Ta on dirigeerinud peaaegu kõiki Vanemuise repertuaaris olevaid lavastusi, juhatanud mitmeid sümfooniakontserte ja Britteni ooperi "Lucretia teotamine" kontsertettekannet. Lauri Sirp on assisteerinud maestro Carlo Felice Cillariot tema Tartu kontsertide ja ooperite ettevalmistamisel. Vanemuises väljatoodud lavastused: Menotti "Telefon", Massenet "Don Quijote" ja "Manon", Verdi "Falstaff" ja "Rigoletto", Humperdincki "Hansuke ja Greteke", Händeli "Xerxes", Tšaikovski "Pähklipureja", Raveli "Hispaania tund" ja "Boléro", Lortzingi "Salakütt", ballett Chopini muusikale "Chopiniana", Minkuse "Quiteria pulm", Mendelssohn-Bartholdy "Suveöö unenägu", Händeli "Acis ja Galatea", Adami "Giselle", Offenbachi "Hoffmanni lood", Abrahami "Savoy ball", Ehala "Nukitsamees". Ta on dirigeerinud järgmisi lavastusi: Leoncavallo "Pajatsid", Verdi "Traviata" ja "Maskiball", Puccini "Boheem" ja "Madama Butterfly", Rossini "Itaallanna Alžiiris" ja "Sevilla habemeajaja", Mozarti "Haaremirööv" ja "Cosi fan tutte", Tšaikovski "Jevgeni Onegin", Prokofjevi "Romeo ja Julia" ja "Tuhkatriinu", Bernsteini "West Side Story", Griegi "Peer Gynt", Tšaikovski "Onegin" ja "Uinuv kaunitar". Lauri Sirp on teinud koostööd ERSO, Tallinna Kammerorkestri, Pärnu Linnaorkestri ja Mikkel Linnaorkestriga. Lauri Sirp pälvis Eesti Teatriliidu muusikalavastuste aastapremia 2006. aasta loominguga eest.

Lauri Sirp graduated from the Estonian Academy of Music in 1993 in the field of choir conducting in the class of Kuno Areng and in 2002 in the field of orchestral conducting in the class

of Jüri Alperteni. He has participated in the master classes of Esa-Pekka Salonen, Jorma Panula and Peter Gülke. Since August 1993 he has worked in the Vanemuine. He has conducted almost all of the productions in the repertoire of the Vanemuine, also many symphony concerts and the concert performance of Britten's opera "The Rape of Lucretia". Lauri Sirp has assisted Maestro Carlo Felice Cillario in preparing his concerts and operas in Tartu. The performances staged in the Vanemuine: Menotti's "The Telephone", Massenet's "Don Quixote" and "Manon", Verdi's "Falstaff" and "Rigoletto", Humperdinck's "Hansel and Gretel", Handel's "Xerxes" and "Acis and Galatea", Tchaikovsky's "The Nutcracker", Ravel's "The Spanish Hour" and "Boléro", Lortzing's "The Poacher", ballet for Chopin's music "Chopiniana", Minkus's "Quiteria's Wedding" and Mendelssohn-Bartholdy's "A Midsummer Night's Dream", Adam's "Giselle", Offenbach's "The Tales of Hoffmann", Abraham's "Ball at the Savoy". He has conducted the following performances: Leoncavallo's "The Clowns", Verdi's "La Traviata", "A Masked Ball" and "The Troubadour", Puccini's "La Bohème" and "Madame Butterfly", Rossini's "The Italian Girl in Algiers" and "The Barber of Seville", Mozart's "The Abduction from the Seraglio" and "Cosi fan tutte", Tchaikovsky's "Jevgeni Onegin", "Onegin" and "The Sleeping Beauty", Prokofiev's "Romeo and Juliet" and "Cinderella", and Bernstein's "West Side Story", Grieg's "Peer Gynt". Lauri Sirp has worked with the Estonian National Symphony Orchestra, Tallinn Chamber Orchestra, Pärnu City Orchestra and Mikkel City Orchestra. Lauri Sirp merited the Estonian Theatre Union musical productions' annual award for his work during 2006.

Mārtiņš Vilksārsis on üks Lāti tuntumaid, andekamaid ja loovamaid lavakujundajaid. Ta alustas oma professionaalset karjääri 2001. aastal Riia Uues Teatris. Nüüdseks on ta loonud üle 70 lavakujunduse tähtsamates Lāti teatrites, samuti Moskvast ja teistes Venemaa linnades. Mārtiņš Vilksārsis on töötanud lavastajatega nagu Roman Kozak (Venemaa), Rolandas Atkochunas (Leedu), Mara Kimele, Olgerts Kroders ja Mihail Gruzdo. Ta on pälvinud oma kujunduste eest korduvalt Lāti teatri aastapremiaid. Tema tööde hulka kuuluvad Shakespeare'i "Romeo ja Julia", "Kuningas Lear" ja "Hamlet", Camus' "Caligula", Dostojevski "Idioot", Tšehhovi "Onu Vanja", Gombroviczi "Iwona, Burgundia printsess" jpt. Vilksārsis on kujundanud balletilavastusi Lāti Rahvusoperis: Minkuse "Don Quijote" (2004) ja Tšaikovski "Anna Karenina" (2007). Tema kujundus Tšaikovski "Anna Kareninale" valiti 2010. aastal ka Jaapani Uue Rahvusteatri lavastusele Tokyos. Maaikunstnikuna on Vilksārsis esinenud mitmete personaalnäitustega. Aastal 2003 osales ta näitusel Prague Quadrennial. Vilksārsis on olnud Riia Vene Teatri peakunstnik. Aastast 2007 on ta Dailes Teatri peakunstnik, mis on Lāti suurim teater.

Martins Vilksārsis is one of the most famous, talented and creative Latvian designers. He started his professional career in 2001 in the New Riga Theatre. Since then he has created more than 70 set designs in all of the leading Latvian theatres, as well as in Moscow and other cities in Russia. Martins Vilksārsis has co-operated with such directors as Roman Kozak (Russia), Rolandas Atkochunas (Lithuania), Mara Kimele, Olgerts Kroders, Mihail Gruzdo. Martins Vilksārsis has repeatedly received the Latvian theatre's prizes as the best set designer of the year: in the season of 2003/2004 for Shakespeare's "Romeo and Juliet. The Myth" and Rainis' "The raven"; in the season of 2005/2006 for Camus' "Caligula" and Dostoyevsky's "The Idiot"; in the season of 2006/2007 for Shakespeare's "King Lear", H. Vuoliyoki's "The Stone Nest" and Chekov's "Uncle Vanya. CV"; in the season of 2007/2008 for Gombrovicz's "Ivonna, the Princess of Burgundy" and Shakespeare's "Hamlet". He has created the set designs also for ballet perform-

ances in the Latvian National Opera: for Minkus' "Don Quixote" (2004) and Tchaikovsky's "Anna Karenina" staged by the choreographer Boris Eifman (2007). The set design of "Anna Karenina" was chosen for the performance staged in the New National Theatre in Tokyo, Japan (2010). Martins Vilkaris is also a painter and has held several one-man exhibitions, he participated also in Prague Quadrennial (2003). Vilkaris has been the Chief Designer in the Riga Russian Theatre (2003). Presently (since 2007) Martins Vilkaris is the Chief Designer of the Dailes Theatre – the largest theatre in Latvia.

Anna Heinrichsone õppis 1981-1989 J. Rozentala nim Kunstikolledžis. 1996 lõpetas Läti Kunstiakadeemia magistriraadiga stsenograafia erialal. On osalenud näitustel alates 1991. aastast. 1997-2008 on toimunud tema viis personaalnäitust Riias ja Liepajas. On töötanud Läti Rahvusteleviisoonis peakunstnikuna (1997-1999) ning samas kunstilise direktorina (2000-2003). Praegu on ta tegev vabakutselise kunstnikuna. Anna Heinrichsone on teinud lava- ja kostüümikujundusi üle 40 lavastusele: Gogoli "Naisevõtt" (Dailes teater), Shakespeare'i "Hamlet" ja "Kuningas Lear" (Valmiera teater), Jasmine Reza "The God of Carnage" (Ria Uus Teater), Gavrani "Kõik meestest" (Liepaja teater). 1999. aastal sai ta parima TV audio-visuaal disaini preemia ning 2000. aastal pälvis Läti parima kostüümikunstniku preemia Gogoli "Naisevõtu" eest.

Anna Heinrichsone studied at the J. Rozentala Art College in 1981-1989. In 1996 she graduated from the Latvian Academy of Art with the Master's degree in scenography. She has participated in exhibitions since 1991. During 1997-2008 five personal exhibitions have been organized in Riga and Liepaja. She has worked as head designer (1997-1999) and artistic director (2000-2003) at the Latvian National Television. Currently she is a freelance artist. Anna Heinrichsone has created stage and costume designs for more than 40 productions: Gogol's "Marriage" (Dailes Teater), Shakespeare's "Hamlet" and "King Lear" (Valmiera Theatre), Jasmine Reza's "The God of Carnage" (Riga New Theatre), Gavrani's "All About Men" (Liepaja Theatre). In 1999 she received the best TV audio-visual design award and in 2000 she merited the best costume designer award in Latvia for Gogol's "Marriage".

Inga Raudinga on lõpetanud Läti Kultuuriakadeemia koreograafiaosakonna. 2000. aastast on ta tegutsenud tantsija ja koreograafina Olga Zitlühina Tantsukompaniis. Inga Raudinga on tantsinud erinevates projektilavastustes ning olnud paljude tantsulavastuse autor. Ta on juhtinud mitut tantsustuudiot. Inga Raudinga on loonud koreograafia ja tantsud ka paljudele draamalavastusele erinevates Läti teatrites: Gorini "Till Eulenspiegel" (2009, Dailes teater), Shakespeare'i "Kuningas Lear" (2006, Läti Rahvusteater), Shimmelpfennigi "Push Up" (2009), Riia Vene teatris, M. Camoletti "Pidžaama kuuele" (Liepaja teater, 2009), Läti Vabariigi 90. aastapäeva kontsert Läti Rahvusteateris (2009) jpt. 2007. aastal sai ta Läti teatri aastapreemia koreograafia eest lavastustele "Jumprava" ja "The Favoured".

Inga Raudinga has graduated Latvian Academy of Culture, Department of Choreography. Since 2000 she has been a dancer and choreographer of Olga Zitlühina Dance Company. As a dancer Inga Raudinga has participated in several dance projects: "Messiah", "Improvisation", "Men Wanted", "Part Two", "Dialogue of Monologues", "Capriccio", "Slash", "Playground",

"Crypt Stories", etc. She is the author for many dance performances: "Carmina Burana", "The Bicycle", "Ice Box", "It's Easy To Say, But Why Not", "Farewell to Arms", "We'll Sing You An Empty Song, For An Empty One Sounds Good" etc. She has also been the head of several dance studios. Inga Raudinga has created choreography and dances for a number of theatre performances in different theatres in Latvia: Srbljanovic's "Grasshoppers" (2008), Zalite's musical drama "Icarus of Priekule" (2009), Gorin's "Till Eulenspiegel" (2009), Bulgakov's "Code of Versailles" (The Cabal of Hypocrites) (2010) in the Dailes Theatre, Shakespeare's "King Lear" (2006) and 90th Anniversary concert (2009) in the National Theatre, Shimmelpfennig's "Push Up" (2009), Labut's "Order of Things" (2010) in the Riga Russian Theatre, Camoletti's "Pyjamas for Six" (2009) in the Liepaja Theatre etc. Inga Raudinga has also received the Latvian theatre's prize as the best choreographer of the year for the "Jumprava" and N.Belskis' rock-opera "The Favoured" (2007).

Taimo Toomast lõpetas 1989. aastal Tallinna Riikliku Konservatooriumi Teo Maiste lauluklassis. On täiendanud end Savonlinna (1987) ja Kangasniemi (1988) suvekursustel, Viini Riigiooperi stuudios (1990–1991), Viini Konservatooriumis (Margarethe Bence'i klass ja David Lutz Lied'i klass, 1990–1992) ning hiljem Saksamaal Athe Parsi ja Georg Fortune juures. Ta on esinenud solistina Viini Riigiooperis ja Viini Kammeroperis, olnud Saksamaal Coburgi Landestheateri ja Dessau Anhaltisches Theateri solist (kokku 12 aastat). On esinenud külalis-solistina paljudes teistes Saksamaa teatrites (Gera, Bauzen, Osnabrück, Passau). 2004-2008 elas ja töötas Hispaanias. On teinud koostööd Alicante Sümfooniaorkestriga ning osalenud kontsertturneel USAs. Alates 2009 on Taimo Toomast lauluosakonna õppejõud Eesti Muusika- ja Teatriakadeemias.

Taimo Toomast graduated from the Tallinn Conservatoire in 1989 in the singing class of Teo Maiste. He has complemented his studies in the summer courses of Savonlinna (1987) and Kangasniemi (1988), at the Vienna State Opera studio (1990–1991), the Vienna Conservatoire (class of Margarethe Bence and Lied-class of David Lutz, 1990–1992) and later in Germany by Athe Pars and Georg Fortune. He has performed as soloist at the Vienna State Opera and the Vienna Chamber Opera, he has been soloist at the Coburg Landestheater and Dessau Anhaltisches Theater in Germany (altogether for 12 years). He has performed as guest soloist in many other German theatres (Gera, Bauzen, Osnabrück, Passau). In 2004-2008 he lived and worked in Spain. He has worked together with the Alicante Symphony Orchestra and participated in a concert tour in the USA. Since 2009 Taimo Toomast is lecturer of the singing department at the Estonian Academy of Music and Theatre.

Alla Popova lõpetas 2002. aastal Eesti Muusikaakadeemia prof Taru Valjakka ja prof Tamara Novitsenko klassis ning 2003. aastal kaitses ta sealsamas magistriraadi. Aastatel 2000–2002 oli ta Vanemuise külalissolist ja alates 2002. aastast töötab Vanemuises koosseisulise ooperisolistina. 1997. aastal pälvis Alla Popova esimese koha Tiit Kuusiku nimelisel lauluvõistlusel. 2002. aasta suvel osales ta maestro Lino Puglisi meistrkursustel Itaalias Alleroni linnas ja 2007 kevadel Ingrid Kremlingi meistrkursustel. Alla Popova rolle: Fatime (Weberi "Abu Hassan"), Tatjana (Tšaikovski "Jevgeni Onegin"), Mimi (Puccini "Boheem"), Butterfly (Puccini "Madame Butterfly"), Amelia (Verdi "Maskiball"),

Violetta (Verdi "La Traviata"), Lisa (Bellini "La Sonnambula"), Pamina (Mozarti "Võluflööt"), krahvinna Mariza (Kálmáni "Krahvinna Mariza"), Rosalinde (Straussi "Nahkhiir"), Antonia (Offenbachi "Hoffmanni lood"), Gilda (Verdi "Rigoletto"), Inez (Verdi "Trubaduur"), Manon (Massenet "Manon") jt. Alla Popova on osalenud suurvormide ettekannetel: Orffi "Carmina Burana" ja Honeggeri "Jeanne d'Arc tuleriidal" (Neitsi) (2005, Vanemuine; 2007, Birgitta Festival) ning andnud mitmeid soolokontserte.

Alla Popova graduated from the Estonian Academy of Music in 2002 in the class of Professors Taru Valjakka and Tamara Novitsenko and completed her master's degree studies there in 2003. From 2000-2002 she was a guest soloist in the Vanemuine and since 2002 has been an opera soloist here. In 1997 Popova was awarded first prize in the Tiit Kuusik Song Contest. In summer 2002 she participated in the master classes of maestro Lino Puglisi in Alleron, Italy and in spring 2007 in the master classes of Ingrid Kremling. Popova's roles have included Fatime (Weber's "Abu Hassan"), Tatjana (Tchaikovsky's "Eugene Onegin"), Mimi (Puccini's "La Bohème"), Butterfly (Puccini's "Madame Butterfly"), Amelia (Verdi's "A Masked Ball"), Violetta (Verdi's "La Traviata"), Lisa (Bellini's "La Sonnambula"), Pamina (Mozart's "The Magic Flute"), Antonia (Offenbach's "The Tales of Hoffmann"), Gilda (Verdi's "Rigoletto"), Inez (Verdi's "The Troubadour"), Rosalinde (Strauss' "The Bat") and Countess Mariza (Kalman's "Countess Mariza"). She has also participated in the performances of other major works, Orff's "Carmina Burana" and Honegger's "Joan of Arc at the Stake" (the Virgin) (2005, Vanemuine; 2007, Birgitta Festival) and given several solo concerts.

Karmen Puis lõpetas 1993. aastal Tartu H. Elleri nim Muusikakooli Aino Kõivu lauluklassis ning 1997. aastal Eesti Muusikaakadeemia Tiit Levaldi lauluklassis. 2005 omandas Eesti Muusikaakadeemias Jaakko Ryhäse juures magistrakraadi (cum laude). Õpingute ajal EMA-s töötas ta Eesti Raadio kooris koorilaulja ja solistina. Täiendanud on ta end A. Kapustjanski ning L. Puglisi juures, osalenud prof H. Hölli meistrkursusel. Karmen Puis on laulnud soolopartiisid paljudes suurvormides: Mozarti "Reekviem" ja "Kroonimississa", Beethoveni Missa C-duur, Schuberti Missa Es-duur, Vivaldi "Gloria", Bachi "Markuse passioon", Mendelssohni "Paulus", Mahleri 4. sümfoonia, Pergolesi "Stabat Mater"; samuti Bianca osa Britteni ooperi "Lucretia teotamine" kontsertettekandes. Alates 1997. aastast töötab Karmen Puis Vanemuise teatris ooperi- ja operetisolistina. Tema rolle: Emilia (Verdi "Othello"), Amastris (Händeli "Xerxes"), Concepcion (Raveli "Hispaania tund"), Pernille (Nielseni "Maskeraad"), Alisa (Donizetti "Lucia di Lammermoor"), Dorabella (Mozarti "Cosi fan tutte"), Olga (Tšaikovski "Jevgeni Onegin"), Hansuke (Humperdincki "Hansuke ja Greteke"), Manya (Kálmáni "Krahvinna Mariza"), Suzuki (Puccini "Madame Butterfly"), Flora ja Inez (Verdi "La Traviata" ja "Trubaduur"), Hodel (Bocki "Viuldaja katusel"), Teine Daam (Mozarti "Võluflööt"), Galatea (Händeli "Acis ja Galatea"), Rosalinde (Straussi "Nahkhiir"), Mercédès (Bizet "Carmen"), Clarina (Rossini "Abieluvelksel"), Solveig, Anitra (Griegi "Peer Gynt"), Giulietta (Offenbachi "Hoffmanni lood"). Rahvusooperis Estonia: Kõrtsinaine (Mussorgski "Boriss Godunov"). Karmen Puis pälvis 2010 Georg Otsa nimelise preemia.

Karmen Puis graduated from Aino Kõiv's singing class in H. Eller Tartu Music School in 1993 and in 1997 graduated from the singing class of Tiit Levald in the Estonian Academy of Music. In 2005 she completed her master's degree (cum laude) as a student of Jaakko Ryhänen

in the Estonian Academy of Music. During her studies there she worked as a choir singer and soloist in the Estonian Radio Choir. She has also studied with A. Kapustjanski and L. Puglisi and taken part in the master classes of Professor H. Höll. Puis has sung solo parts in many performances of major works: Mozart's "Requiem" and "Coronation Mass", Beethoven's "Mass C-major", Schubert's "Mass E-major", Vivaldi's "Gloria", Bach's "St Mark's Passion", Mendelssohn's "St Paul", Mahler's 4th Symphony, Pergolesi's "Stabat Mater", and the part of Bianca in the concert version of Britten's opera "The Rape of Lucretia". Since 1997 she has been working as an opera and operetta soloist in the Vanemuine. Her roles have included Emilia (Verdi's "Othello"), Amastris (Handel's "Xerxes"), Concepcion (Ravel's "The Spanish Hour"), Pernille (Nielsen's "The Masquerade"), Alisa (Donizetti's "Lucia di Lammermoor"), Dorabella (Mozart's "Cosi fan tutte"), Olga (Tchaikovsky's "Eugene Onegin"), Hansel (Humperdinck's "Hansel and Gretel"), Manya (Kálmán's "Countess Mariza"), Suzuki (Puccini's "Madame Butterfly"), Flora (Verdi's "La Traviata"), The Second Lady (Mozart's "The Magic Flute"), Galatea (Handel's "Acis and Galatea"), Hodel (Bock's "Fiddler on the Roof"), Rosalinde (Strauss's "The Bat"), Mercédès (Bizet's "Carmen"), Clarina (Rossini's "The Bill of Marriage"), Solveig, Anitra (Grieg's "Peer Gynt"), Giulietta (Offenbach's "The Tales of Hoffmann"). In the Estonian National Opera she has played the Inn-keeper's wife (Mussorgsky's "Boris Godunov"). In 2010 Karmen Puis merited the Georg Ots award.

Atlan Karp alustas lauluõpinguid 1997. aastal G. Otsa nim Tallinna Muusikakoolis ning jätkas Eesti Muusikaakadeemias ja Sibeliuse Akadeemias Jorma Hynnise ja Pekka Kähköse juures. 2008 lõpetas Sibeliuse Akadeemias magistrantuuri. 2003 täiendas ta end Peterburi Maria teatris. Alates 2007 on ta Vanemuise teatri ooperisolist. On osalenud G. Janowitzi, T. Krause, L. Gergijeva, D. Hvorostovsky, J. Obrastsova, A. Amaretto ja H. Hagegärdi meistrkursustel. Aastal 2000 võitis esimese koha Tiit Kuusiku nimelisel lauluõpetlusele. Tema rolle Vanemuises: Lescaut (Massenet "Manon"), Krahv di Luna (Verdi "Trubaduur"), Rigoletto, Krahv Monterone (Verdi "Rigoletto"), Scarpia (Puccini "Tosca"), Lindorf/Coppelius/Dr Miraakel/Dappertutto (Offenbachi "Hoffmanni lood"), Tobias Mill (Rossini "Abieluvelksel"), Jutustaja ja Teine sõjamees (Mozarti "Võluflööt"). Rollid mujal: Leandro (Prokofjevi "Armastus kolme apelsini vastu", RO Estonia), Kurwenal (Wagneri "Tristan und Isolde", RO Estonia), Isa (Lyytikäise "Helsinkiin", Helsingi Aleksandri teater), Mees (Lyytikäinen/Almila/Lintinen "Hetk", Kanneltalo), Võrgutaja (Pohjola "Kapp", Kanneltalo), Vodnik (Dvoraki "Russalka", Helsingi Aleksandri teater), Don Alfonso (Mozarti "Cosi fan tutte", Savonlinna Muusikaakadeemia), Onegin (Tšaikovski "Jevgeni Onegin", Sibeliuse Akadeemia), Roderick (Debussy "La Chute de la Maison d'Usher", Spinto Moving Opera House/Kiasma -teater), Notar (Puccini "Gianni Schicchi" Vantaa ooperis), Masetto (Mozarti "Don Giovanni", Sibeliuse Akadeemia), Timukas (Monteverdi "Poppea kroonimine", Kaapelitehdas, Helsingi), Andres (Marguste "Andrese neli monoloogit", Eesti Muusika Päevad). Atlan Karp on osalenud eesti uuema muusika esiettekannetel: Märt-Matis Lille "Ryokani lugu" ja "Kurb rõõm".

Atlan Karp started his studies in 1997 in the Georg Ots Tallinn Music School and continued in the Estonian Academy of Music and the Sibelius Academy under Jorma Hynninen and Pekka Kähkönen. In 2008 he completed his master's degree in the Sibelius Academy. In 2003 he studied in the Maria Theatre in St. Petersburg. Since 2007 he has been working as an opera soloist in the Vanemuine. He has participated in the master courses by G. Janowitz, T. Krause,

L. Gergijeva, D. Hvorostovsky, J. Obrastsova, A. Amaretto and H. Hagegård. In 2000 he won first prize in the Tiit Kuusik Song Contest. His roles in Vanemuine include: Lindorf/Coppelius/Dr Miracle/Dappertutto (Offenbach's "The Tales of Hoffmann"), Tobia Mill (Rossini's "The Bill of Marriage"), Narrator and The Second Warrior (Mozart's "The Magic Flute"), Rigolletto, Monterone (Verdi's "Rigoletto"), di Luna (Verdi's "The Troubadour"), Scarpia (Puccini's "Tosca").

His roles: Leandro (Prokofjev's "The Love for Three Oranges", NO Estonia), Kurwenal (Wagner's "Tristan und Isolde", NO Estonia), Father (Lyytikäinen's "To Helsinki", Helsinki Aleksander's Theatre), The Man (Lyytikäinen/Almila/Lintinen's "Little While", Kanneltalo), Seducer (Pohjola's "Cupboard", Kanneltalo), Water Goblin (Dvorak's "Russalka", Helsinki Aleksander's Theatre), Don Alfonso (Mozart's "Cosi fan tutte", Savonlinna Music Academy), Onegin (Tchaikovsky's "Eugene Onegin", Sibelius Academy), Roderick (Debussy's "La Chute de la Maison d'Usher", Spinto Moving Opera House/Kiasma Theatre), Notary (Puccini's "Gianni Schicchi", Vantaa Opera), Masetto (Mozart's "Don Giovanni", Sibelius Academy), Hangman (Monteverdi's "The Coronation of Poppea", Kaapelitehdas, Helsinki), Andres (Marguste's "Andres's Four Monologues", Estonian Music Days). Atlan Karp has participated in the premieres of Estonian modern music: Märt-Matis Lill's "Ryokan's Story" and "Sad Joy".

Pirjo Püvi omandas 2003. aastal kõrghariduse Tartu Ülikoolis inglise keele ja kirjanduse erialal ning 2007. aastal bakalaureuse kraadi Eesti Muusika- ja Teatriakadeemias ooperilaulu erialal. 2009. aasta kevadel lõpetas ta EMTA magistrantuuri dotsent Nadja Kuremi lauluklassis. Pirjo Püvi on osalenud solistina paljude suurvormide ettekannetel: Haydni "Loomine", Schuberti Missa G-duur, Charpentier' "Te Deum", Pergolesi "Stabat mater", Saint-Saënsi "Jõuluoratorium", Mozarti "Vesperae solennes de confessore", Bachi "Jõuluoratorium" ja "Johannese passioon", Kriguli jõuluoratorium "Jõulujõud ehk miljonärid 20 aastat hiljem" (esietekanne), Händeli "Gloria in excelsis Deo", jne. Ta on teinud koostööd tuntud dirigentidega nagu Nikolai Aleksejev (Venemaa), Normunds Vaicis (Läti), Ari Angervo (Soome), Anu Tali, Toomas Siitan, Lauri Sirp, Ants Soots, Risto Joost, Erki Pehk. Pirjo Püvi ooperirollide hulka kuuluvad Papagena (Mozarti "Võluflööt", EMTA diplomilavastus), Damon (Händeli "Acis ja Galatea", teater Vanemuine), Ninetta (Mozarti "La finta semplice", EMTA diplomilavastus), Adele (Isouard'i "Loteriiloo", EMTA lavastus), sopran (Rasmusseni "Hullu mehe aias"), La Charmeuse (Massenet "Thaïs", Pärnu Rahvusvahelise Ooperimuusika Festival "PromFest"). 2009. aasta märtsis andis Pirjo Püvi koostöös pianist Piia Paemurruga Eesti Kontserdi korraldatud sarja "Vocalissimo" raames oma esimese soolokontserdi, kus esitas Debussy, Saint-Saënsi, Fauré, Griegi, Merikanto, Lüdigi ja Lemba loomingut. 2009. aasta mais debüteeris Pirjo Püvi Rahvusoperis Estonia Oscarina G. Verdi ooperis "Maskibal".

Pirjo Püvi obtained higher education in 2003 at the University of Tartu, specializing in English language and literature, and in 2007, Bachelor's Degree from the Estonian Academy of Music and Theatre, specializing in opera singing. In spring 2009, she graduated from Master's studies at the Estonian Academy of Music and Theatre in the class of senior lecturer Nadja Kurem. Pirjo Püvi has taken part in the presentation of many operas magnum as soloist: Haydn's "The Creation", Schubert's Mass in G major, Charpentier's "Te Deum", Pergolesi's "Stabat mater", Saint-Saëns' "Christmas Oratorio", Mozart's "Vesperae solennes de confessore", Bach's "Christmas Oratorio" and "St Matthew Passion", Krigul's Christmas oratorio "Jõulujõud ehk mil-

jonärid 20 aastat hiljem" (The Power of Christmas or Millionaires 20 Years Later, premiere), Händel's "Gloria in excelsis Deo", etc. She has worked together with well-known conductors such as Nikolay Alekseyev (Russia), Normunds Vaicis (Latvia), Ari Angervo (Finland), Anu Tali, Toomas Siitan, Lauri Sirp, Ants Soots, Risto Joost, Erki Pehk. Pirjo Püvi opera roles include Papagena (Mozart's "The Magic Flute", diploma production at the Estonian Academy of Music and Theatre), Damon (Händel's "Acis and Galatea", Theatre Vanemuine), Ninetta (Mozart's "La finta semplice", diploma production at the Estonian Academy of Music and Theatre), Adele (Isouard's "Le billet de loterie", production at the Estonian Academy of Music and Theatre), soprano (Rasmussen's "The Madman's Garden"), La Charmeuse (Massenet's "Thaïs", Pärnu International Opera Music Festival "PromFest"). In March 2009, Pirjo Püvi gave her first solo concert together with pianist Piia Paemurru in the frames of the series "Vocalissimo" organized by the Estonian Concert where she performed music by Debussy, Saint-Saëns, Fauré, Grieg, Merikanto, Lüdigi and Lemba. In May 2009, Pirjo Püvi made her debut as Oscar in the G. Verdi's opera "A Masked Ball" at the Estonian National Opera.

Maria Kallaste lõpetas 2006 Heino Elleri nimelise Tartu Muusikakooli (õp Viviane Kallaste) ja jätkab käesoleval hetkel õpinguid Eesti Muusika- ja Teatriakadeemias prof Jaakko Ryhäneni lauluklassis. Ta on täiendanud ennast prof E. Märtson-Wilsoni, M. Hrafnadóttiri, R. Damsi, B. Piersoni, W. Moore'i, A. Hirvoneni, I. Auroora ja T. Toomasti meistrikursustel. Maria Kallaste on laulnud metsosoprani ja aldisolisti partiisid mitmete suurvormide ettekannetel (C. Saint-Saënsi "Jõuluoratorium", M. Duruflé "Reekviem", O. Respighi "Lauda per la Natività del Signore", F. Schuberti Missa nr. 6 Es-duur, U. Sisaski Missa nr. 5 "Chateau Rocher", K. Matsoni "Vaikuse laul"). On esinenud Eesti Teatri- ja Muusikamuseumis koos pianist M. Štšuraga. Tema seni ainus ooperiroll on Abtiss G. Puccini ooperis "Suor Angelica" (Eesti Muusika- ja Teatriakadeemia Ooperistuudio). Maria Kallaste oli 2008. aastal Rahvusvahelise Richard Wagneri Ühingu stipendiaat.

Maria Kallaste graduated from the Heino Eller Tartu Music School in 2006 (teacher Viviane Kallaste) and currently continues her studies at the Academy of Music and Theatre in the singing class on prof. Jaakko Ryhänen. She has also taken part in the workshops of prof. E. Märtson-Wilson, M. Hrafnadóttir, R. Dams, B. Pierson, W. Moore, A. Hirvonen, I. Auroora and T. Toomast. Maria Kallaste has sung mezzo-soprano and alto soloist parts in the presentation of several operas magnum ("Christmas Oratorio" by C. Saint-Saëns, "Requiem" by M. Duruflé, "Lauda per la Natività del Signore" by O. Respighi, Mass No. 6 in E-flat by F. Schubert, Mass No. 5 "Chateau Rocher" by U. Sisask, "The Song of Silence" by K. Matson). She has performed at the Estonian Museum of Theatre and Music together with pianist M. Štšura. Her only opera role so far is that of Abbess in G. Puccini's opera "Suor Angelica" (Opera Studio of the Estonian Academy of Music and Theatre). In 2008, Maria Kallaste was the scholar of the International Richard Wagner Union.

Teele Jõks on vabakutseline laulja, kes esineb soololaulu- ja vanamuusikakavadega, osaleb solistina oratooriumide ettekannetel ja ooperilavastustes ning kaasaegse muusika projektides. Ta on lõpetanud Amsterdami Konservatooriumi ja Londoni Guildhalli School of Music and Drama magistrantuuri ning osalenud paljudes vanamuusi-

kat, kammerlaulu ja ooperirepertuaari käsitlevates meistriklassides Eestis ja välismaal. Teele Jõks on Rahvusoper Estonia külalissolist, tema rollide hulka Estonias kuuluvad Angelina ja Tisbe (Rossini "Tuhkatriinu") ja Flora (Verdi "La traviata"), samuti osatäitmised Tüüri ooperis "Wallenberg", Kaumanni lasteooperis "Mina – Napoleon!" ja Tambergi lühiooperis "Inimeseks tahaks saada" ning balletis "Elutants". Ta on esinenud ka Läti Rahvusoperis (Bradamante Händeli ooperis "Alcina") ja osalenud mitmes projektlavastustes (Ingel Rubinsteini ooperis "Deemon", Pärnu rahvusvaheline ooperimuusika festival PromFest, 2005). Teele Jõks teeb koostööd nimekate Eesti pianistide, barokk- ja kammermuusikutega, orkestrite ja dirigentidega. Ta on esinenud mitmes Euroopa riigis ja arvukatel muusikafestivalidel Eestis, sh David Oistrahhi festivali ooperigalal Pärnus 2009. aastal. Ta on Eesti Muusika- ja Teatriakadeemia õppejõud ning töötab pedagoogina ka G. Otsa nimelises Tallinna Muusikakoolis.

Teele Jõks is a freelance singer who performs with solo songs and old music programmes, takes part as soloist in the presentation of oratorios and opera productions as well as contemporary music projects. She has graduated from the Amsterdam Conservatoire and the London Guildhall School of Music and Drama Master's studies, and participated in several workshops in Estonia and abroad treating old music, chamber singing and opera repertoires. Teele Jõks is guest soloist at the Estonian National Opera, her roles at Estonia include Angelina and Tisbe (Rossini's "Cinderella") and Flora (Verdi's "La Traviata"), as well as parts in Tüür's opera "Wallenberg", Kaumann's children's opera "Me – Napoleon!" and Tamberg's short opera "Inimeseks tahaks saada" (I Wish I Was Human), and in the ballet "The Dance of Life". She has also performed at the Latvian National Opera (Bradamante in Händel's opera "Alcina") and taken part in several project productions (Ingel Rubinstein's opera "Demon", Pärnu International Opera Music Festival PromFest, 2005). Teele Jõks works together with well-known Estonian pianists, baroque and chamber musicians, orchestras and conductors. She has performed in many European countries and in numerous music festivals in Estonia, including the David Oistrakh Festival Opera Gala in Pärnu in 2009. She is professor at the Estonian Academy of Music and Theatre and is employed as pedagogue also at the G. Ots Tallinn Music School.

Taisto Noor lõpetas Tallinna Konservatooriumi 1977. aastal Linda Sauli klassis, samast aastast on ta Vanemuise teatri ooperisolist. Taisto Noore rolle: Leporello, Figaro, Osmin, don Alfonso ja Sarastro (Mozarti "Don Giovanni", "Figaro pulm", "Haaremirööv", "Cosi fan tutte" ja "Võlulööd"), Bartolo ja Mustafa (Rossini "Sevilla habemeajaja" ja "Itaallanna Alžiiris"), Sparafucile ja Horn (Verdi "Rigoletto" ja "Maskiball"), Raimondo (Donizetti "Lucia di Lammermoor"), Don Pasquale ja Dulcamara (Donizetti "Don Pasquale" ja "Armujook"), Mephistopheles (Gounod "Faust"), Peetrus (Orffi "Kuu"), nimiosa Bartóki "Hertsog Sinihabeme lossis", Don Inigo Gomez (Raveli "Hispaania tund"), Polyphemus (Händeli "Acis ja Galatea"), Higgins (Loewe'i "Minu veetlev leedi"), Porgy (Gershwin "Porgy ja Bess"), Cervantes/Don Quijote (Leigh' "Mees La Manchast"), Karl Stefan Liebenberg (Kálmáni "Krahvinna Mariza"), Kaifas (Webberi "Jesus Christ Superstar"), Frank (Straussi "Nahkhiir"). Taisto Noor on esinenud soolokontsertidega ning laulnud soolopartiisid suurvormides. Taisto Noor on Vanemuises lavastanud Puccini "Õde Angelica" ja "Gianni Schicchi", Donizetti "Don Pasquale" ja "Lucia di Lammermoori", Verdi "Traviata", "Falstaffi" ja "Rigoletto" ja Menotti "Telefoni". 1981. aastal pälvis Taisto Noor Eesti Teatriühingu aastapreemia, 1985. aastal Georg Otsa preemia ja 1991. aastal Eesti Teatriliiu aastapreemia. Teda on autasustatud Valgetähe 5. klassi teenetemärgiga.

Taisto Noor graduated from the Tallinn Conservatorium in the class of Linda Saul in 1977 and has been an opera soloist in the Vanemuine since then. His roles include Leporello, Figaro, Osmin, don Alfonso and Sarastro (Mozart's "Don Giovanni", "The Marriage of Figaro", "The Abduction from the Seraglio", "Cosi fan tutte" and "The Magic Flute"), Bartolo and Mustafa (Rossini's "The Barber of Seville" and "The Italian Girl in Algiers"), Sparafucile and Horn (Verdi's "Rigoletto" and "A Masked Ball"), Raimondo (Donizetti's "Lucia di Lammermoor"), Don Pasquale and Dulcamara (Donizetti's "Don Pasquale" and "The Elixir of Love"), Mephistopheles (Gounod's "Faust"), Peter (Orffi's "The Moon"), Duke Bluebeard (Bartók's "Duke Bluebeard's Castle"), Don Inigo Gomez (Ravel's "The Spanish Hour"), Higgins (Loewe's "My Fair Lady"), Porgy (Gershwin's "Porgy and Bess"), Cervantes/Don Quijote (Leigh's "Man of La Mancha"), Karl Stefan Liebenberg (Kalman's "Countess Mariza") and Kaifas (Webber's "Jesus Christ Superstar"). Noor has also performed in solo concerts and sung solo parts in performances of major works. In the Vanemuine, Noor has produced Puccini's "Sister Angelica" and "Gianni Schicchi", Donizetti's "Don Pasquale" and "Lucia di Lammermoor", Verdi's "La Traviata", "Falstaff" and "Rigoletto", Rossini's "Bill of Marriage" and Menotti's "The Telephone". He received the annual award of the Estonian Theatre Society in 1981, the Georg Ots Award in 1985 and the annual award of the Estonian Theatre Union in 1991. He has been awarded the 5th Class Order of the White Star.

Märt Jakobson lõpetas 1998. aastal Eesti Muusikaakadeemia Mati Palmi ja Raimond Alango lauluklassis. Töötab alates 1997. aastast Vanemuise teatri ooperisolistina. 1999 - 2000 täiendas end Eesti Rahvuskultuuri Fondi stipendiaadina Peterburi Maria teatris. Rollid Vanemuises: Basilio (Rossini "Sevilla habemeajaja"), Raimondo (Donizetti "Lucia di Lammermoor"), Lodovico, Montano, Doktor, Krahv Ribbing (Verdi "Othello", "Maskiball", "Traviata"), Colline, Alcindor, Carceriere, Bonza (Puccini "Boheem", "Tosca", "Madame Butterfly"), Öövaht (Nielsen "Maskeraad"), Rotnõi (Tšaikovski "Jevgeni Onegin"), Mäger (Lusensi "Dr. Dolittle ehk lindude ooper"), Henry Murger (Kalmani "Montmartre'i kannike"), Karl Stephan Liebenberg (Kálmáni "Krahvinna Mariza"), Alessio (Bellini "La Sonnambula"), Sarastro (Mozarti "Võlulööd"), Polyphemus (Händeli "Acis ja Galatea"), Amadeus (Straussi "Nahkhiir"), Norton (Rossini "Abieluveksel"), Schlemil/Crespel/Luther (Offenbachi "Hoffmanni lood"), Sparafucile, Ferrando (Verdi "Rigoletto", "Trubaduur"). Rollid Rahvusoperis Estonia: Kadett (Tambergi "Cyrano de Bergerac"), Antonio (Mozarti "Figaro pulm"), Pristav (Mussorgski "Boriss Godunov"). Peterburi Maria teater: Antonio (Mozarti "Figaro pulm"). Pärnu Ooper: Monterone (Verdi "Rigoletto"). On esinenud kontsertidel Eestis, Soomes, Poolas ja Venemaal. Osalenud mängufilmis "Kõrini!" (režissöör P. Simm).

Märt Jakobson graduated from the Estonian Academy of Music in the singing class of Mati Palm and Raimond Alango in 1998. Since 1997 he has been working as an opera soloist in the Vanemuine. In 1999 and 2000 he studied as a fellow of the Estonian National Culture Foundation in the Maria Theatre in St. Petersburg. His roles in the Estonian National Opera have been Cadet (Tamberg's Cyrano de Bergerac), Antonio (Mozart's The Marriage of Figaro) and Pristav (Mussorgski's Boriss Godunov). In the St. Petersburg Maria Theatre he has played Antonio (Mozart's The Marriage of Figaro), and in Pärnu Opera Monterone (Verdi's Rigoletto). His Vanemuine roles have included Basilio (Rossini's The Barber of Seville), Raimondo (Donizetti's Lucia di Lammermoor), Lodovico, Montano, Doctor and Count Ribbing

(Verdi's Othello, A Masked Ball and La Traviata), Colline, Alcindor, Prison Guard and Bonza (Puccini's La Bohème, Tosca and Madame Butterfly), Watchman (Nielsen's Masquerade), Rotnõi (Tchaikovsky's Eugene Onegin), Badger (Lusens' Dr Dolittle and the Birds' Opera), Henry Murger (Kalman's The Violets from Montmartre), Karl Stephan Liebenberg (Kálmán's Countess Mariza), Alessio (Bellini's La Sonnambula), Sarastro (Mozart's The Magic Flute), Polyphemus (Handel's Acis and Galatea) and Norton (Rossini's The Bill of Marriage), Scemil/Crespel/Luther (Offenbach's The Tales of Hoffmann), Sparafucile (Verdi's Rigoletto). He has performed in concerts in Estonia, Finland, Poland and Russia. He has also appeared in the film "Sick of Everything" (directed by P. Simm).

Mati Kõrts lõpetas 1987. aastal Tallinna Konservatooriumi Viktor ja Rostislav Gurjevi õpilasena, täiendas end Riias Janis Sprogise juures ja 1990 Shen Xiangi meistrikursustel Savonlinnas ning mitmetel aastatel Roomas maestro Lino Puglisi juures. Alates 1981. aastast laulis ta Estonia teatri ooperikooris ja 1986 sai temast sama teatri solist. Alates 1998 on vabakutseline solist. Mati Kõrts on end täiendanud Andre Orlowitzi, Virgilijus Noreika ja Lino Puglisi juures, lisaks Firenze ja Kopenhaagenis. Mati Kõrts on esinenud kammer- ja oratooriumilauljana: Mozarti "Reekviem" ja "Kroonimississa", Honeggeri "Jeanne d'Arc tuleriidal". Rolle Rahvusoperis Estonia: Almaviva (Rossini "Sevilla habemeajaja"), Albert (Britteni "Albert Herring"), Don Ottavio ja Basilio (Mozarti "Don Giovanni" ja "Figaro pulm"), Vürst (Dargomõžski "Näkinoid"), Fenton (Nicolai "Windsori lõbusad naised"), Christian (Tambergi "Cyrano de Bergerac"), Krahv Homonay, Krahv Balduin Zedlau ja Eisenstein (Straussi "Mustlasparun", "Viini veri" ja "Nahkhiir"). Rolle Teatris Vanemuine: Alfredo ja Cassio (Verdi "Traviata" ja "Othello"), Edgardo di Ravenswood (Donizetti "Lucia di Lammermoor"), Xerxes (Händeli "Xerxes"), Ferrando ja Tamino (Mozarti "Cosi fan tutte" ja "Võluflööt"), Faust (Gounod' "Faust"), Leander (Nielsen "Maskeraad"), Parun Kronthal (Lortzingi "Salakütt"), Urbino hertsog Guido ja Alfred (Straussi "Öö Veneetsias" ja "Nahkhiir") ning Raoul Delacroix ja Radjami (Kálmáni "Montmartre'i kannike" ja "Bajadeer"), Don Jose (Bizet' "Carmen"), Spalanzani (Offenbachi "Hoffmanni lood"). On laulnud ka Verdi "Simon Boccanegra" kontsertettekandel Gabriele Adornit.

Mati Kõrts is a 1987 graduate of Tallinn Conservatorium as a student of Viktor and Rostislav Gurjev, studied with Janis Sprogis in Riga and participated in 1990 in Shen Xiang's master classes in Savonlinna. From 1981 he sang in the choir of the Estonia Theatre and in 1986 became a soloist there. In addition, Mati Kõrts has studied with Andre Orlowitz, Virgilius Noreika and Lino Puglisi, as well as in Florence and Copenhagen. He has also performed as a chamber and oratorio singer in Mozart's Requiem and Coronation Mass and Honegger's "Joan of Arc at the Stake". His roles in the Estonian National Opera have included Almaviva (Rossini's "The Barber of Seville"), Albert (Britten's "Albert Herring"), Don Ottavio and Basilio (Mozart's "Don Giovanni" and "The Marriage of Figaro"), Prince (Dargomyzhsky's "Mermaid"), Fenton (Nicolai's "The Merry Wives of Windsor"), Christian (Tamberg's "Cyrano de Bergerac") and Prince Homonay, Prince Balduin Zedlau and Eisenstein (Strauss's "The Gypsy Baron", "Vienna Blood" and "The Bat"). His roles in the Vanemuine include Alfredo and Cassio (Verdi's "La Traviata" and "Othello"), Edgardo di Ravenswood (Donizetti's "Lucia di Lammermoor"), Xerxes (Handel's "Xerxes"), Ferrando and Tamino (Mozart's "Cosi fan tutte" and "The Magic Flute"), Faust (Gounod's "Faust"), Leander (Nielsen's "Masquerade"), Baron

Kronthal (Lortzing's "The Poacher"), Urbino Duke Guido (Strauss's "A Night in Venice") and Raoul Delacroix and Radjami (Kálmán's "The Violets from Montmartre" and "The Bayadere"), Don José (Bizet's "Carmen"), Spalanzani (Offenbach's "The Tales of Hoffmann"). He has also performed the role of Gabriele Adorni in the concert version of Verdi's "Simon Boccanegra".

Merle Jalakas lõpetas 1996 Eesti Muusikaakadeemia dots Ljudmilla Issakova lauluklassi. 1995. aastast töötab Vanemuise teatris ooperi- ja operetisolistina. Täiendanud end A. Kapustjanski, L. Puglisi, T. Valjakka juures. Osalenud prof E. Märtson-Wilsoni, M. Pelo ja prof I. Kremlingi meistrikursustel. Merle Jalakase rolle: Lucia ja Gianetta (Donizetti "Lucia di Lammermoor" ja "Armujook"), Atalanta (Händeli "Xerxes"), Musetta (Puccini "Boheem"), Oscar ja Nannetta (Verdi "Maskiball" ja "Falstaff"), Leonore (Nielsen "Maskeraad"), Gretchen (Lortzingi "Salakütt"), Greteke (Humperdincki "Hansuke ja Greteke"), Polünesia (Lusensi "Doktor Dolittle ja lindude ooper"), Violetta ja Marietta (Kálmáni "Montmartre'i kannike" ja "Bajadeer"), Ciboletta (Straussi "Öö Veneetsias"), Riquette (Abrahami "Viktoria ja tema hussaar"), Simone (Schwartzi "Pagariproua"), Jane (Frimli-Stotharti "Rose-Marie"), Marie (Antoni "Saturnini mäng"), Rosina (Rossini "Sevilla habemeajaja"), Lisa (Kálmáni "Krahvinna Mariza"), Naine valges (Mozarti, Haydni ja Pärdi muusikale loodud tantsulavastuses "Wolfgang Amade Mozart"), Haldjas (Mendelssohn-Bartholdy balletis "Suveöö unenägu"), Papagena (Mozarti "Võluflööt"), Adele (Straussi "Nahkhiir"), Fanny (Rossini "Abieluveksel") jt. On laulnud soolopartiisid mitmetes suurvormides: Mozarti "Grosse Messe c-moll" ja "Spatzenmesse C-duur", Britteni "Lucretia teotamine", Vivaldi "Gloria", Mozarti "Ave verum corpus", Bachi "Kohvikantaat" ja Pergolesi "Stabat Mater".

Merle Jalakas graduated from the singing class of docent Ljudmilla Issakova at the Estonian Academy of Music in 1996. Since 1995 she has been an opera and operetta soloist in the Vanemuine. She has also studied under A. Kapustjanski, L. Buglisi and T. Valjakka. In addition, Jalakas has taken part in the master classes of Professor E. Märtson-Wilson, M. Pelo and Professor I. Kremling. Her roles have included: Lucia and Gianetta (Donizetti's "Lucia di Lammermoor" and "The Elixir of Love"), Atalanta (Handel's "Xerxes"), Musetta (Puccini's "La Bohème"), Oscar and Nannetta (Verdi's "A Masked Ball" and "Falstaff"), Leonore (Nielsen's "Masquerade"), Papagena (Mozart's "The Magic Flute"), Gretchen (Lortzing's The Poacher), Gretel (Humperdinck's "Hansel and Gretel"), Polynesia (Lusens' "Dr Doolittle and the Birds' Opera"), Violetta and Marietta (Kalman's "The Violets from Montmartre" and "The Bayadere"), Ciboletta and Adele (Strauss's "A Night in Venice" and "The Bat"), Riquette (Abraham's "Victoria and her Hussar"), Simone (Schwartz's "The Baker's Wife"), Jane (Frimli-Stothart's "Rose-Marie"), Marie (Anton's "Saturnin's Game"), Rosina and Fanny (Rossini's "The Barber of Seville" and "The Bill of Marriage"), Lisa (Kálmán's "Countess Mariza"), Woman in White (in the dance production "Wolfgang Amade Mozart" based on the music of Mozart, Haydn and Pärt), and Fairy (Mendelssohn-Bartholdy's ballet "A Midsummer Night's Dream"). She has also performed solo parts in many major works: Mozart's "Grosse Messe C Minor", "Spatzenmesse C major" and "Ave verum corpus", Britten's "The Rape of Lucretia", Vivaldi's "Gloria", Bach's "The Coffee Cantata" and Pergolesi's "Stabat Mater".

Siiri Koodres õppis H. Elleri nim Tartu Muusikakoolis klassikalist laulu Jelena Suiki klassis. 2004. aastal lõpetas Eesti Muusikaakadeemia dots Tiiu Levaldi klassis. On osalenud Eva Märtsoni meistrikursustel. Aastast 1998 töötab Vanemuise ooperikooris. Siiri Koodrese rolle Vanemuises: Ema (Puccini "Madame Butterfly"), Angelina (Fortini "Ooh, Pinocchio"), Electra (Styne'i "Gypsy"), Teresita (Bernsteini "West Side Story"), Demeeter (Webberi "Cats"), Näitlejatar Ida (Straussi "Nahkhiir"), Juta (Kapi "Talvemuinasjutt"), Lumekuninganna, Vanaema, Printsess (Ehala "Lumekuninganna"), Marta (Kanderi/Ebbi "Ämbliknaise suudlus"). On osalenud järgmistes muusikalides: Webberi "Evita" ja "Jesus Christ Superstar", Elton Johni & Tim Rice'i "Aida" ja Bocki "Viuldaaja katusel", Andersson & Ulvaeuse "Chess", Styne'i "Sugar".

Siiri Koodres studied classical singing at the H. Eller Tartu Music School in the class of Jelena Suik. In 2004 she graduated from the Estonian Academy of Music and Theatre in the class of senior lecturer Tiiu Levald. She has taken part in Eva Märtsion master courses. Since 1998 she works at the Vanemuine opera choir. Siiri Koodres' roles at the Vanemuine: Mother (Puccini's "Madame Butterfly"), Angelina (Fortini's "Oh, Pinocchio"), Electra (Styne's "Gypsy"), Teresita (Bernstein's "West Side Story"), Demeter (Webber's "Cats"), Actress Ida (Strauss' "The Bat"), Juta (Kapp's "Talvemuinasjutt", Winter Fairy Tale), Snow Queen, Grandmother, Princess (Ehala's "Snow Queen"), Marta (Kander's/Ebb's "Kiss of the Spider Woman"). She has performed in the following musicals: Webber's "Evita" and "Jesus Christ Superstar", Elton John & Tim Rice's "Aida", Bock's "Fiddler on the Roof", Andersson & Ulvaeus' "Chess" and Styne's "Sugar".

Valentina Kremen lõpetas 1982. aastal Heino Elleri nimelise Tartu Muusikakooli Aino Kõivu klassis. Alates 1981 oli Vanemuise koorisolist, 2004. aastast töötab ta teatri ooperisolistina. Valentina Kremen on osalenud T. Valjakka, E. Märtsoni, A. Kapustjanski ja L. Puglisi meistrikursustel. Valentina Kremeni rolle: Dulcinea ja Rosette (Massenet' "Don Quijote" ja "Manon"), Ulrica ja Mrs. Ford (Verdi "Maskiball" ja "Falstaff"), Larina (Tšaikovski "Jevgeni Onegin"), Constance (Raveli "Hispaania tund"), Marthe (Gounoud "Faust"), Itaallanna (Menotti "Consul"), Ema (Humperdincki "Hansuke ja Greteke"), Tereza (Bellini "La Sonnambula"), Flora (Verdi "La Traviata"), Suzuki (Puccini "Madame Butterfly"), Manya (Kálmáni "Krahvinna Mariza"), Kolmas Daam (Mozarti "Võluflööti"), Antonia ema (Offenbachi "Hoffmanni lood"), Maddalena (Verdi "Rigoletto"), Azucena (Verdi "Trubaduuri"). Valentina Kremen on osalenud suurvormide ettekannetel - Honeggeri "Jeanne d' Arc tuleriidal" - ning andnud arvukalt soolokontserte.

Valentina Kremen graduated from the class of Aino Kõiv in the Heino Eller Tartu Music School in 1982. From 1981 she was a choir soloist in the Vanemuine, and since 2004 has been an opera soloist here. She has participated in the master classes of T. Valjakka, E. Märtsion, A. Kapustjanski and L. Puglisi. Kremen's roles include Dulcinea and Rosette (Massenet's "Don Quijote" and "Manon"), Ulrica and Mrs Ford (Verdi's "A Masked Ball" and "Falstaff"), Larina (Tchaikovsky's "Eugene Onegin"), Constance (Ravel's "The Spanish Hour"), Marthe (Gounoud's "Faust"), Italian woman (Menotti's "Consul"), Mother (Humperdinck's "Hansel and Gretel"), Manya (Kálmán's "Countess Mariza"), Tereza (Bellini's "La Sonnambula"), Flora (Verdi's "La Traviata"), Suzuki (Puccini's "Madame Butterfly"), the Third Lady (Mozart's "The Magic Flute"), Antonia's mother (Offenbach's "The Tales of Hoffmann"), Maddalena (Verdi's "Rigoletto"), Azucena (Verdi's "The Troubadour") and She has also taken part in performances of major works and given many solo concerts.

Jaan Willem Sibul lõpetas 1988. aastal Tallinna Riikliku Konservatooriumi Teo Maiste klassis. Vanemuise solist aastast 1992. Tema rolle muusikalavastustes: Enrico ja Belcore (Donizetti "Lucia di Lammermoor") ja "Armujook"), Falstaff (Verdi "Falstaff"), Gianni Scicchi, Schounard ja Yamadory /Keiserlik komissar (Puccini "Gianni Scicchi", "Boheem" ja "Madame Butterfly"), Valentin (Gounod "Faust"), Elviro (Händeli "Xerxes"), Ben (Menotti "Telefon"), Silvio (Leoncavallo "Pajatsid"), Ramiro (Raveli "Hispaania tund"), Henrik (Nielseni "Maskeraad"), Isa (Humperdincki "Hansuke ja Greteke"), Bachulus (Lortzingi "Salakütt"), dr Doolittle (Lusens "Dr. Doolittle ja lindude ooper"), Peegliüütel (Leigh "Mees La Manchast"), Motel ja lihunik Lazar Wolf (Bocki "Viuldaaja katusel"), Florimond Herve ja Louis Philipp (Kálmáni "Montmartre'i kannike" ja "Bajadeer"), Danilo (Lehári "Löbus lesk"), krahv Hegedüs (Abrahami "Viktoria ja tema husaar"), Pappacoda (Straussi "Öö Veneetsias"), Onu Joco ja Herbie (Styne'i "Gypsy"), Saturnin (Antoni "Saturnini mäng"), Bartolo (Rossini "Sevilla habemeajaja"), Vürst Moritz Dragomir (Kálmáni "Krahvinna Mariza"), Asparagus/Growthtiger /Bustopher Jones (Webberi "Cats"), Spats (Styne'i "Sugar"), Kokk (Massenet' "Manon") jt. Jaan Willem Sibul on osalenud ka paljudes sõnalavastustes, samuti balletilavastustes "Suveöö unenägu" Mendelssohn-Bartholdy muusikale.

Jaan Willem Sibul graduated from the class of Teo Maiste in the Tallinn Conservatorium in 1988. He has been a soloist in the Vanemuine since 1992.

His roles in musical productions include: Enrico and Belcore (Donizetti's "Lucia di Lammermoor" and "The Elixir of Love"), Falstaff (Verdi's "Falstaff"), Gianni Scicchi, Schounard and Yamadory/The Imperial Commissioner (Puccini's "Gianni Scicchi", "La Bohème" and "Madame Butterfly"), Valentin (Gounod's "Faust"), Elviro (Händel's "Xerxes"), Ben (Menotti's "Telephone"), Silvio (Leoncavallo's "Clowns"), Ramiro (Ravel's "The Spanish Hour"), Henrik (Nielsen's "Masquerade"), Father (Humperdinck's "Hansel and Gretel"), Bachulus (Lortzing's "The Poacher"), Dr. Doolittle (Lusens' "Dr. Doolittle and the Birds Opera"), Knight of the Mirrors (Leigh's "Man of La Mancha"), Motel and Lazar Wolf the butcher (Bock's "Fiddler on the Roof"), Florimond Herve and Louis Philipp (Kalman's "The Violets from Montmartre" and "The Bayadere"), Danilo (Lehár's "The Merry Widow"), Count Hegedüs (Abraham's "Victoria and Her Hussar"), Pappacoda (Strauss' "A Night in Venice"), Uncle Joco and Herbie (Styne's "Gypsy"), Saturnin (Anton's "Saturnin's Game"), Bartolo (Rossini's "The Barber of Seville"), Prince Moritz Dragomir (Kalman's "Countess Mariza"), Asparagus/Growthtiger/Bustopher Jones (Webber's "Cats"), Spats (Styne's "Sugar"), Cook (Massenet's "Manon") etc. Jaan Willem Sibul has also performed in drama productions and in ballet-production "A Midsummer Nights Dream" (F. Mendelssohn-Bartholdy, producer Hugo Fanari).

Tõnu Kattai on Vanemuise teatris töötanud alates 1971 koorilauljana ja alates 1979 on ta ooperisolist. Tema rolle Vanemuises: Stanislaus (Zelleri "Linnukaupleja"), Yamadori/Goro, Parpignol ja Spoletta (Puccini "Madame Butterfly", "Boheem" ja "Tosca"), Borsa, Gaston/Joseph, Bardolfo, Kohtunik ja Roderigo (Verdi "Rigoletto", "Traviata", "Falstaff", "Maskiball" ja "Othello"), Hans ja Nõid (Humperdincki "Hansuke ja Greteke"), Juan (Massenet' "Don Quijote"), Vana Faust (Gounod "Faust"), Fiorello (Rossini "Sevilla habemeajaja"), Triquet (Tšaikovski "Jevgeni Onegin"), Mirko Zeta (Lehari "Löbus lesk"), Pipo de Frascatti, Louis Philippe/Dewa Singh ja Peniček (Kalmani "Montmartre'i kannike", "Bajadeer" ja "Krahvinna Mariza"), Eisenstein ja Bartolomeo Delaqua (Straussi "Nahkhiir" ja "Öö Veneetsias"), Janczy (Abrahami

“Viktoria ja tema husaar”, Emile (Friml-Stotharti “Rose Marie”), Sancho Panza (Leigh’ “Mees La Manchast”), Joe (Styne’i “Sugar ehk Džässis ainult tüdrukud”), Krupke (Bernsteini “West Side Story”) jpt. Tõnu Kattai on teinud kaasa mitmetes draamalavastustes ja osalenud filmides: “Savoy ball”, “Püha Susanna ehk meistrite kool”, “Narva kosk”, “Kahe kodu ballaad”, “Teatriluulud”, “Keskea rõõmud” jt.

Tõnu Kattai started as a choir singer in the Vanemuine in 1971 and from 1979 has been an opera singer here. His roles in the Vanemuine have included: Stanislaus (Zeller’s “The Bird Seller”), Yamadori/Goro, Parpignol and Spoletta (Puccini’s “Madame Butterfly”, “La Bohème” and “Tosca”), Borsa, Gaston/Joseph, Bardolfo, Judge and Roderigo (Verdi’s “Rigoletto”, “La Traviata”, “Falstaff”, “A Masked Ball” and “Othello”), Hansel and Witch (Humperdinck’s “Hansel and Gretel”), Juan (Massenet’s “Don Quijote”), Old Faust (Gounod’s “Faust”), Fiorello (Rossini’s “The Barber of Seville”), Triquet (Tchaikovsky’s “Eugene Onegin”), Mirko Zeta (Lehar’s “The Merry Widow”), Pipó de Frascatti, Louis Philippe/Dewa Singh and Peniček (Kálmán’s “The Violets from Montmartre”, “The Bayadere” and “Countess Mariza”), Eisenstein and Bartolomeo Delaqua (Strauss’ “The Bat” and “A Night in Venice”), Janczy (Abraham’s “Victoria and her Hussar”), Emile (Friml-Stothart’s “Rose Marie”), Sancho Panza (Leigh’s “Man of La Mancha”), Joe (Styne’s “Some Like It Hot”) and Krupke (Bernstein’s “West Side Story”).

He has taken part in many drama productions and appeared in films and productions by Eesti Telefilm. These include: “Savoy Ball”, “Santa Susanna or the School of Masters” (Püha Susanna ehk Meistrite kool), “Narva Waterfall” (Narva Kosk), “The Ballad of Two Homes” (Kahe kodu ballaad), “Theatre Delusions” (Teatriluulud) and “The Joys of Being Middle-Aged” (Keskea rõõmud).

Ooperikoor / Opera Chorus

Milvi Luik, Luule Veziko, Laili Jõgiaas, Marika Villemson, Eve Kivisaar, Katrin Kapinus, Aime Roosileht, Inge Õunapuu, Rainer Aarsalu, Ivar Saks, Mehis Tiits, Tarmo Teekivi, Endel Kroon, Risto Orav, Margus Toode, Uku-Markus Simmermann

Vanemuise Sümfooniaorkester / Vanemuine Symphony Orchestra

Muusikajuht ja peadirigent / Musical Director and Head Conductor **Mihkel Kütson**
Kontsertmeister / Concertmaster **Kristel Eeroja-Põldoja**

I viiul / I violin Kristiina Birk, Kadri Sepalaan, Andri Annus, Laura Miilius, Katrin Pai, Katrin Ojam, Anne Vellomäe, Denis Strelkov, Helena Valpeteris

II viiul / II violin Maria Zarubina, Anna Samsonova, Sirlu Laanesaar, Žanna Toptši, Triinu Raudver, Marju Villak, Maria Kesvatera, Maie Kalas



Atlan Karp

Viola / Viola Kadri Rehema, Svetlana Nukka, Hanno-Mait Maadra, Niina Mets, Tiina Enniko, Merike Ots

Tšello / Violoncello Lauri Sõõro, Heiki Palm, Heli Ilumets, Olga Raudonen, Marina Peleševa, Maie Kostabi

Kontrabass / Contrabass Linda Viller, Aivar Eimra, Jaanus Roosileht

Harf / Harp Kai Visnapuu

Flööt / Flute Karina Vološina, Lande Kits, Heili Mägi, Margus Kits

Oboe / Oboe Anna Šulitšenko, Riivo Kallasmaa, Maimu Kaarde

Klarnet / Clarinet Margus Vahemets, Tõnu Kalm, Heimo Hodanjonok

Fagott / Bassoon Kulvo Tamra, Johanna Tuvi, Elle Fuchs

Metsasarv / Horn Jan Pentšuk, Urmas Himma, Kaido Otsing, Kreete Perandi, Marie Jaksman, Silver Mesi

Trompet / Trumpet Karl Vakker, Marti Suvi, Viljar Lang, Kalev Helmoja

Tromboon / Trombone Kait Tiitso, Rain Kotov, Tõnu Pärtin, Aivo Koddanipork

Tuuba / Tuba Tanel Tamm

Löökriistad / Percussions Ilja Šarapov, Valdeko Vija, Margus Tammemägi, Küllike Tikk

Klaver / Piano Jaanika Rand-Sirp, Irina Oja

Kostüümikunstnik Anna Heinrichsone



Kunstnik Mārtiņš Vilkārsis



Koreograaf Inga Raudinga

Mārt Jakobson, Valentina Kremen





Karmen Puis



Merle Jalakas

Maria Kallaste



Teatrijuht / General Manager **Paavo Nõgene** • Muusikajuht / Musical Director **Mihkel Kütson** • Draamajuht / Drama Director **Sven Karja** • Balletijuht / Ballet Director **Mare Tommingas** • Trupijuht / Troupe Leader **Eda Hinno** • Lavastusala juhataja / Technical Director **Lui Lääts** • Pealavameister / Stage Manager **Rait Randoja** • Lavameistrid / Stage Technicians **Kaupo Jalas, Taivo Põder** • Dekoratsiooniala juhataja / Head of the Stage Set Department **Aarne Hansalu** • Dekoratsioonide teostus / Stage sets by **Ain Austa, Innari Toome, Andres Lindok, Terje Kiho, Leenamari Pirn, Sirje Kolpakova, Marika Raudam, Aleksandr Karzubov, Indrek Ots, Eino Reinapu, Mart Raja, Arvo Lipping** • Kostüümiala juhataja / Wardrobe Manager **Ivika Jõesaar** • Kostüümiala juhataja asetäitja / Wardrobe Manager Assistant **Piret Univer** • Meeste kostüümid / Cutter of men`s costumes **Ruth Rehme-Rähni** • Naiste kostüümid / Cutter of women`s costumes **Küll Kukk** • Kostüümide teostus / Costumes made by **Luule Luht, Anneli Vassar, Daisy Tiikoja, Elli Nõps, Mairit Joonas, Valentina Kalvik, Olga Vilgats, Kaire Arujõe, Irina Medvedeva, Inkeri Orasmaa, Ivi Vels, Riina Lõhmus, Henn Laidvee, Malle Värno, Mati Laas, Juta Reben** • Kostüümilao juhataja / Head of Costumes Warehouse **Maris Plado** • Riieiturid / Dressers **Kai Vahter, Maris Plado** • Jumestusala juhataja / Head of Make-Up Department **Anne-Ly Soo** • Grimm / Make-up by **Olga Belokon, Maarja Linsi** • Soengud / Hair Stylists **Rutt Laikask, Anne-Ly Soo, Kairi Laur** • Rekvisiidiala juhataja / Head of Stage Prop Department **Liina Martoja** • Rekvisiitor / Property Master **Ivika Saaroja, Kaie Uustal, Ave Liivamägi** • Valgustusala juhataja / Head of Lighting Department **Andres Sarv** • Valgustajad / Lighting by **Martin Meelandi, Imbi Mälk, Taivo Põder** • Heli- ja videoala juhataja / Head of Audio-Visual Department **Toivo Tenno** • Heližissöörid / Sound Directors **Vladimir Holm, Toivo Tenno** • Videoinsener-operaator / Audio-Visual Manager **Kalju Nugin** • Kava kujundanud / Programme designed by **Kristina Kütt** • Kava koostanud / Programme prepared by **Marika Petti** • Fotod / Photos by **Aldo Luud** • Tõlked / Translations: **Kelli Vilu-Püß, Luisa Tõlkebüroo Tartus** / Translations by **Luisa Translation Bureau, Tartu**

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