

SUMMARIES JANUARY 2006

Opening Column

IVAR PÖLLU. *Grandpa's Chance*

On the occasion of the current Year of Estonian Theatre the author compares the one hundred years old professional Estonian theatre with a grandfather, who uses the opportunity to establish his worldview, however playfully or momentarily. 'To talk about oneself more than would normally be considered proper. Without being afraid whether anybody would listen. Without being afraid that it is insignificant.'

Replies

TRISTAN MURAIL

The Frenchman Tristan Murail is one of the most significant and influential composers. His name is associated with the breakthrough trend in music, called 'spectral music' or 'spectralism'. The trend emerged forcefully in the 1980s. The Frenchmen Murail and Gérard Grisey had worked out a new approach to music opposing the modernist establishment that had become rather academic and intolerant. Spectralists primarily rely on the profound analysis of sound – Murail's works seem to grow out of what goes on inside the sound or what the sound consists of. At present Murail teaches composition at Columbia University in New York. Interview with Tristan Murail was conducted by the Estonian composer Märt-Matis Lill during the music festival NYVD' 2005 in Tallinn where Murail was the main guest.

Persona Grata

MIRTEL POHLA

Theatre designer Ene-Liis Semper portrays the young actor Mirtel Pohla who presented a breakthrough role in the production 'Julia' last year at the Estonian Drama Theatre (directed by Tiit Ojasoo and Ene-Liis Semper), and continues her collaboration with the creative tandem also in theatre NO 99.

THEATRE

VAINO VAHING. *Innovation via Hara-kiri*

Theatre NO 99 started off with the performance based on Yukio Mishima's text, 'It sometimes feels as if life it about to end and love did not come'. The article compares Tiit Ojasoo and Ene-Liis Semper's production with Viktor Pelevin's 'Chapayev and Pustota' directed by Mart Koldits, and sees the motif of hara-kiri in both works as the main image of today's theatre innovation.

AARE PILV. *Noted and References about Theatre of Ojasoo – Semper*

Pilv reviews Tiit Ojasoo and Ene-Liis Semper's manner of theatre-making and its innovative features that he defines as 'pure contents' and 'presence of absence'.

RUBEN MOI. 'I am not trying to say anything at all! That's my whole thing': Nothingness and play in the double sessions of Martin McDonagh's *The Pillow Man*.

Expert of English and Irish literature, the Norwegian Ruben Moi analyses Martin McDonagh's play 'The Pillow Man' pointing at its critical and meta-theatrical relation to modern aesthetics, Freud's psychoanalysis and the idea of art's political contracts.

OTT KARULIN. *Best of Chekhov. Best before:...*

Relying on his recent festival experiences in Finland and Lithuania, and on the new interpretations of Anton Chekhov's plays in Estonia, the author generalises three approaches to Chekhov's dramaturgy: classical, social and playful.

EERO EPNER. *Why Is the Tall Man so Pensive?*

In November, the Tallinn Art Hall, Tallinn City gallery and Kanut Guild Hall hosted NU Performance Festival. The article characterises the performances, takes a look at the history of performances and examines the festival's aim to bring theatre and performance closer together.

KATRIN ELLA. *From Dance Theatre to Conceptual Art.* In 16–31 August the next 'August Dance festival' took place in Kanut Guild Hall and Theatre NO99. The article examines the performances and outlines some trends in modern dance, focusing on three: the so-called pure dance, performance art and conceptual art.

MARGARET TALI. *Festival of Good Energy.* Another analysis of the 'August Dance Festival' and of the blending of genres and styles in today's dance.

MUSIC

MERIKE VAITMAA. *Festival 'NYYD'05'*

Merike Vaitmaa, a prominent Estonian music critic, presents an overview of the music festival 'NYYD'05', where the main composers were the Frenchman Tristan Murail and Brett Dean from Canada. The reviewer applauds the performances of the ensemble CothenburgColombo; the Spaniard Fátima Miranda representing one-man music-theatre; the flautist Monika Mattiesen and ensemble Küberstudio; and the Estonian Philharmonic Chamber Choir. Especially powerful was the final concert of the festival, Michel van der Aa's chamber choir 'One'. Vaitmaa also offers a brief overview of the creative background of the main composers, Murail and Dean.

VIRGE JOAMETS. *Vanemuine in Search of 'The Magic Flute'*

Dedicated to the jubilee year of W. A. Mozart, the Vanemuine Theatre in Tartu produced his opera 'The Magic Flute' on 1 October 2005. The director was Arila Siegert from Germany, conductor Hendrik Vestmann, designer Dieter Schaal, costumes by Marie-Luise Strandt from Germany, lighting by Andres Sarv; Queen of the Night was the US singer Wendy Waller. Before this, a pre-romanticism opera was staged at Vanemuine in 2000 – Mozart's 'Cosí van tutte' (dir. Stefan Ehrheim from Germany); the addition in 2006 was Händel's 'Acis and Galatea' (with Latvian National Opera).

KERRI KOTTA. Mozart Meets Jazz. Music of the Puppet Theatre's 'The Magic Flute'

A new version of Mozart's opera 'The Magic Flute' premiered in October at the Estonian Puppet theatre, where orchestra was replaced by a band and the music has a strong jazz flavour. The reviewer finds that the resulting sound is enjoyable in various ways, and easily understandable for the audience with different habit of listening.

HEILI EINASTO. Danish Storytellers August Buornonville and Hans Christian Andersen and Their Common Love – Naples.

The Danish choreographer August Buornonville and writer Hans Christian Andersen – two men, both born last year 200 years ago, were good friends, united by their love for theatre and Italy. Their more intense communication began with the ballet 'Naples', premiered in 1842. On the occasion of Buornonville's jubilee the ballet was staged at the Finnish National Ballet last October. Choreographer was Dinna Bjorn together with Frank Andersen.

CINEMA

ÜLEV AALOE. Continually Topical Ingmar Bergman

2005 saw the publication of the translated book 'Three Diaries' by Maria von Rosen and Ingmar Bergman. The article includes the introductions of both authors and extracts from Bergman's diaries. Additionally, one of the translators, Ülev Aaloe, comments extensively on the diaries.

DONALD TOMBERG. Man, Idea and Everyday Life I

On the occasion of Nikita Mikhalkov's 60th birthday, cinema Sõprus in Tallinn presented a retrospective of eight of his films. The article examines six, in the first part 'At Home Among Strangers' (1974), 'Burnt by the Sun' (1994) and 'Five Evenings' (1979). The second part of the article is published in the May issue.

KATRIN RAJASAARE. Domestically International Film Festival. 6th Sleepwalkers' student film festival

Before the main programme of the 9th Tallinn Black Nights Film Festival cinema Sõprus showed students' films from 27 November to 2 December. This time 58 works participated in the competition. One of the chief organisers of the festival examines the most significant films, focusing on Estonian films.

JAAK KILMI. 'Georg' in Linnahall (City Hall)

At the end of last year, the City Hall presented a hugely successful musical 'Georg'; director Andrus Vaarik and the lead played by Marko Matvere. The musical tells the story of the popular Estonian singer Georg Ots with a certain shift. In the article the film director Kilmi primarily explains his own attitude to musical as a genre and then analyses the libretto and production of 'Georg'. He enjoyed the libretto by Urmas Vadi, splendid scenes on stage and the acting of Matvere, but as a viewer he often stumbled on the too rough seams between arias and drama.

INDREK ROHTMETS. Story of War and Peace

Review of Ivar Heinmaa's (b. 1965) documentary 'Wounds of Afghanistan' (Studio Amrion, 2005) about the trip to today's Afghanistan taken by two war veterans, sculptor Aivar Simson and Leino Juhkam. They recall the past war experience, settle the score with Afghanistan and finally find peace in Estonia, admitting that they no longer feel any hate for the Afghans. The reviewer thinks highly of the debut in true-life film of Heinmaa, an excellent cameraman and war correspondent.

VELLO LATTIK. The Abandoned Brothers Voitka

Comment in connection with Arne Ruben's review of the staged documentary 'Warriors of Independence' (studios Kinofinlandia/Allfilm, 2004, director Pekka Lehto), tackling the life and adventures of the legendary brothers Ülo and Aivar Voitka.

OLEV REMSU. Film Drama Technique XII

The final part of twelve of the chapter titled 'Lugu' (Story) in the book by the writer, scriptwriter and film lecturer Remsu.