

SUMMARIES FEBRUARY 2006

Opening Column

ANDRES NOORMETS. Imprvstsn

The author introduces the main topic in the current issue's theatre section – contact improvisation, trying first to define the notion of improvisation and then reveal the aims of contact improvisation.

Replies

Brothers QUAY

The legendary animated film directors, twins Stephen and Timothy Quay (b. 1947) were guests at the 9th Tallinn Black Nights Film Festival in December 2005. Their full-length feature film, 'The Piano Tuner of Earthquakes' (2005), was shown in the competition programme. In the interview conducted in Tallinn the brothers talk about their studies, the beginning of the film-making, symbols and aims in their animation films, and the influence of Central and Eastern-European art, literature and music on their oeuvre, but also about the contacts with Estonian animation films and their creators.

THEATRE

DIETER HEITKAMP. Contact Improvisation

Dieter Heitkamp is dean of the drama department of the Music and Theatre University in Frankfurt am Mein, and also head of modern and classical dance. During the last thirty years he has learned, taught and performed contact improvisation. The current article is a shortened version of his paper introducing the basic principles of contact improvisation, 'Assisted Levitation or the Dissolution of Gravity', presented in September 1998 at the Cologne symposium 'Thinking Movement'.

Contact Improvisation – gift, art or lifestyle. Interview with Nancy Stark Smith

In July, the ECITE (European Contact Improvisation Teachers' Exchange), held their jubilee conference in Viljandi, celebrating twenty years of work. The participants also included Nancy Stark Smith, one of the founders and promoters of this type of dance, and founder and editor of the magazine 'Contact Quarterly'. Erni Kask talks with her about life, dance in general and specifically about contact improvisation.

MARIA GOLTSMAN. The Ephemeral and Mnemonic of Dance Performance

As a dance performance only happens 'here and now' and is not recorded in space, it cannot be fixed as a work of art in the usual sense. The author examines some mnemonic methods inherent in the structure of dance, which influence the viewer's consciousness as for recording the impression. These are: repetition of elements, fixing the phases of movement and universal graphic schemes.

MARGIT SÄDE. Dancing Sadness on Celestial Stage

An essayist review of Teet Kask's dance performance created in the Laban Centre in London, 'Sad Pleasure', also performed in October 2005 in the Tallinn City Theatre Taevalava (Celestial Stage) and on other Estonian stages.

LAUR KAUNISSAARE. How to See Images also in Life?

Overview of the recent productions of the Latvian theatre innovator Alvis Hermanis at the Riga New Theatre.

ETERI KEKELIDZE. Stars of 'The Baltic Home'

Summary of the fifteenth theatre festival of the Baltic Sea countries 'The Baltic Home' in St Petersburg. Its theme this time was 'Wandering Stars' – the programme included works of the best directors of the area that were not produced at their home theatres, but as guests under some other roof.

MUSIC

ANDRUS KALLASTU. Heritage of Iannis Xenakis.

Besides his original and inimitable music, one of the great music modernists of the 20th century, the Greek Iannis Xenakis (1922–2001), has left the next generation also plenty of ideas concerning music technology to be further elaborated. The dual profile of Xenakis, a shipbuilding engineer, as a composer and architect, quite often led him to solutions that would not have occurred to 'pure' music with classical conservatory education. Connections with architecture directed Xenakis to seeking the union of the visual and the auditory. During the first creative period he focused on associations between architecture and music (Philips Pavilion at the Brussels World Fair and 'Metastasis' for symphony orchestra), in the 1970s he completed what would be known today as multimedia compositions integrating music, light, space, colours and movement.

EVI ARUJÄRV. Arvo Pärt in the Mirror. Books 'Arvo Pärt in the Mirror' and 'On Pärt'

A splendid overview of two books published in 2005 for Arvo Pärt's 70th birthday. 'On Pärt' contains four essays by the English conductor Paul Hillier (in English and Estonian) and a valuable photographic material of Tõnu Tormis. The bulkier of the two is the collection of interviews, articles and essays compiled by the Italian musicologist Enzo Restagno, 'Arvo Pärt in the Mirror', offering diverse approaches to the personality and work of the composer.

MART SIIMER. Sentimental Subject of a Creative Life Journey. Books 'Eino Tamberg. 'A Sentimental Journey' and 'Eino Tamberg. Life as a Subject of Creation'

On the occasion of Eino Tamberg's 75th birthday, two Estonian-language books about the composer appeared. They partly cover the same area, and partly offer fascinating food for thought thanks to their difference. The colourful personality of Tamberg is revealed already in the many quotations in the article.

JOHANNES JÜRISSEON. Arrival of Mart Saar in Estonian Music.

In December 2005 the Estonian world of music paid its last respects to the music historian Johannes Jürisson (5 June 1922 – 30 December 2005). Jürisson was one of the leading music history lecturers at the former Tallinn Conservatory and the later Estonian Academy of Music (currently Estonian Academy of Music and Theatre). His main topic was the history of Estonian culture, but his heart belonged to the Kapp family of composers and composer Mart Saar. Many of his students have claimed that his knowledge about Estonian cultural history, and his wonderful sense of humour were most vividly expressed in trips to cultural places around the birth places of his favourite composers. 'The Arrival of Mart Saar in Estonian Music' was Johannes Jürisson's paper read at the conference in 1982 in Tallinn dedicated to the 100th anniversary of Mart Saar.

CINEMA

JAAK ALLIK. Tallinn Open?

Overview of the competition programme of the 9th Tallinn Black Nights Film Festival, with a glance at 2004 programme. Theatre director and critic, politician and member of parliament Allik belonged in the international jury of the film competition last year. He has briefly described the most significant awarded films and primarily those he personally liked best. The article sharply argues with Tiina Lokk, head of the festival, about the future of the undertaking. Allik poses various questions: to what extent is it possible to show films with the current budget; how extensive should the competition programme be; maybe several sub-festivals should take place at different times, e.g. in spring; why other juries besides the main one; shouldn't the choice of films be better. At the same time he is convinced that the Tallinn festival has all the preconditions of becoming one of the major film festivals of the area, i.e. the Baltic and Nordic countries.

RAIMO JÕERAND. Estonian Film 2005. Without Concessions I

In 2005, the Estonian viewer could see seven full-length domestic, four so-called cinema films and three television films; the latter were also shown in cinemas, with one exception. In the first part of the article, Jõerand who has been reviewing scripts at the Estonian Film Foundation for 18 months as an independent expert, examines here two films: Peeter Urbla's (b. 1945) 'Shop of Dreams' (studio Exitfilm) and Jaak Kilmi's (b. 1973) 'Encounter with the Unknown' (Estonian Television). The writer finds that in the second part of Urbla's film the story halts and thus tension evaporates. This does not happen in Kilmi's film. The loss of tension unfortunately brings about the loss of interest on the part of the viewers. The second part of the article appears in March.

ASKO KÜNNAP. Father Unt, Sons Bearhearts and Sacred Sincerity

Review of Riho Unt's (b. 1956) 21-minute puppet film 'Brothers Bearhearts' (Nukufilm, 2005), which starts with the topic of the well-known painting of Ivan Shishkin 'Morning in the Pine Forest' depicting mother bear with her three cubs, and moves on to the Parisian impressionists, to Vincent van Gogh, Henri de Toulouse-Lautrec and Auguste Rodin, and finally to Kazimir Malevich. The artist-poet Künnap

appreciates the simple, charmingly down-to-earth and honest story, praising the co-scriptwriter Andrus Kivirähk, cameraman Urmas Jõemees, artists and puppeteers, but first of all the film's main author Riho Unt.