

SUMMARIES FEBRUARY 2007

Opening Column

JAANUS SOOVÄLI. Art? What for?

In the introduction to his first longer article, „Birth of Tragedy from the Spirit of Music“, Nietzsche calls art the deepest metaphysical phenomenon, without which life was not worth living. The first two fragments of the text are now available in Estonian in the current magazine; the translator Jaanus Sooväli wonders whether such a view might be valid also in today's world.

Replies

ANDRZEJ WIRTH Replies

The Berlin-based cosmopolitan of Polish extraction, theatre lecturer, director and performance-artist talks to Laur Kaunissaare.

Persona grata

RISTO JOOST

Risto Joost is a countertenor, conductor and head of an ensemble whose work is increasingly important in Estonian music life. At 26, he is already an eagerly expected performer in renowned vocal ensembles of the world. Risto Joost is portrayed by composer Ülo Krigul.

THEATRE

KÜLLI PAULUS. Shades of Silence

Tiit Ojasoo staged „The Deerhunter“ in theatre NO90 based on Michael Cimino's film. Külli Paulus examines the ways of depicting violence on stage and the extent of its attraction, finding that in theatre violence is not cool and glamorous as it often appears in films. Therefore the significance of „The Deerhunter“ about the Vietnam war does not so much lie in its criticism of the Iraq war, but of the flourishing violence in the entertainment industry.

ARNE MERILAI. Man. Woman. Indifference. Love

Ingomar Vihmar directed Mati Unt's „Barren Coast“ at Vanemuine, and Veiko Õunpuu made a film of the same book. Arne Merilai finds that Vihmar's production was a whole with uninterrupted emotional tension, where the realistic pictures alternated with vigorous choreographic or vocal relativity, hence lifting the interpretation and presentation on a higher level of abstraction than Õunpuu's film.

ETERI KEKELIDZE. What Turns Classics into Classics?

The review examines the best works at St Petersburg theatre festival The Baltic Home in autumn 2006. The festival clearly demonstrated what methods the directors of classical works use today. As contemporary drama offers few topics as powerful as the classics, the directors keep looking for new plays, but at the same time staging the classical, however mostly in altered form adapted for the present world. It would thus be more honest to write a new play on the basis of an old classic.

FRIEDRICH NIETZSCHE. Tragedy Born from the Spirit of Music

The commented translation of the two first fragments of Nietzsche's treatise.

MUSIC

HEILI EINASTO. Dance – Branch of Theatre or a Field of Art

Is dance an independent field of art? At our postmodernist era the question seems superfluous. Dance as a human activity is something much wider than the topic presumes. According to how the question was posed, dance can only be treated as an aesthetic category. The author examines the notion of „dance“ as an aesthetic category in its historical development until the present day.

Guitar Music – in the New ABC-book and on CDs. Interview with Heiki Mätlik

The end of last year saw the publication of the „ABC of Guitar“ – textbook for the youngest fans of guitar music. The author, the leading Estonian guitarist Heiki Mätlik, tells about the principle of compiling the book, the state of teaching guitar in Estonia and his own recent concert activities. The interview was conducted by Kristo Käo, chairman of the Estonian Guitar Society.

TOOMAS VELMET. Estonia Theatre Symphony Orchestra on Concert Stage

100 years ago, on 23 February (OS) 1907, the Estonia symphony orchestra gave its first public concert in Tallinn. Although its main „job“ is to participate in theatre – at opera, ballet and operetta performances, the orchestra has still played a significant role in cultivating Estonia's symphonic music. At different eras its role has been different, depending on the political and economic conditions of the state and on the interests of its conductors in symphony music. The Estonia orchestra has been conducted by many quite different people, such as Otto Hermann, Raimund Kull, Juhan Aavik, Artur Kapp, Olav Roots, Verner Nerep, Priit Nigula, Vallo Järvi, Neeme Järvi, Eri Klas, Peeter Lilje, Paul Mägi, Vello Pähn, Jüri Alperden etc. The current main conductor is Arvo Volmer.

Book about the Building and Restoring of Organs

Rene Levoll. *Principles of building and restoring organs*. Estorel, 2006, p 133.

The book examines issues concerning the protection and restoration of culturally valuable organs. Most of the 150 organs in Estonia are in churches; nothing much was done with them during the soviet era. This at first glance unhappy state of affairs has paradoxically turned out to be great luck from the point of view of survival of our cultural heritage. In the countries where the organs were constantly renovated, the old authentic instruments have practically disappeared. Estonia, however, has become a kind of organ museum, and the existence of such unique collection has been pointed out by various organists performing in Estonia.

CINEMA

MARIANNE KÕRVER. Fresh Impressions for Every Taste

Overview of the 10th Tallinn Black Nights Film Festival. The sub-festivals started on 23 November, the main programme lasted from 1 to 10 December 2006. The international competition programme consisted of twenty films; more exotic countries included Thai and the Philippines, plus the closer big film-making countries such as Denmark, Russia and Finland. For the first time, an Estonian film was competing for the main award - Elmo Nüganen's „Mindless“ (2006). The competing films were mostly quite recent, some had had their premiere a few months before the festival. Only five films were borrowed from the A-category festivals, e.g. Cannes, Venice and Berlin. This time we saw more experimenting with various techniques than previously - in a few cases the film was mixed with animation. The compiler of the programme, Jaan Ruus, confirms that this was intentional, as they tried to add debut and experimental films to expand the borders of film art. The festival *grand prix* went to the Spaniard Daniel Sanches Arévalo's „DarkBlueAlmostBlack“, the best director was Nuri Bilge Ceylan from Turkey for his „Climates“, the best actress was Sandra Hüller in the German film by Hans-Christian Schmid „Requiem“, and the best actor was Samuli Edelmann in the Finn Aku Louhimies's film „Man Exposed“. The jury of the International Federation of Film Clubs (FICC) awarded its main prize to the Norwegian Eric Richter Strand for his film „Sons“, and the Estonian Film Critics' Association gave its award to the film „Taxidermia“ by the Hungarian György Pálfi.

HENDRIK RELVE. Infected with the Excitement of Explorers

A review of Riho Västriku (1965) and Liina Trishkina's (1976) documentary film „In the Footsteps of Middendorff“ (2006). More than a century and a half ago the famous Baltic German explorer Alexander von Middendorff travelled around the Taimyr peninsula in eastern Siberia. Västriku wished to feel the same as Middendorff all these years ago and organised four trips to the peninsula in 2003 - 2005. From the material gathered there, Trishkina put together a 78-minute documentary. The traveller and nature photographer Relve analyses the film and describes his own impressions in the same area in August 1989.

URMAS TARTES. Yearning for a Song

Review of nature photographer and professor at the Estonian University of Life Sciences of Ago Ruus's (1949) nature film „Songs of Coastal Meadows“ (OÜ Vesilind, 2005). The film tells about the restoration process of wooded meadows in Matsalu Nature reserve, about protecting the rare natterjack toad (*Bufo calamita*) and about rare birds and plants in Matsalu. The reviewer says that as a study film it fulfilled its purpose. The message and picture of a toad emerging on the surface of water instils hope for a better future.

JAAN J. LEPPIK. Chaque chose est une prison

Review of René Vilbre's (1970) film „Another“ (2005), completed in collaboration of five countries, produced in Estonia by Estonian Television and studio Estinifilm. The reviewer disagrees with the term dance film often attributed to the film. It is rather a film about movement where all body parts matter; at the same time this is a

philosophical reflection in symbolist key. The plot unravels in prison, but it is questionable who in fact is the prisoner – the man in the cell or the prison guard. A significant topic is human body as the prison of soul. The main parts are played and danced by Mait Malmsten, Helena Jonsdottir from Iceland and Ruslan Stepanov. The film has been circulated at various festivals, received awards and bought by big TV channels.

DONALD TOMBERG. Notes on Theatre and the Carrot

Review of Pärtel Tall's (1977) puppet film in Plasticine technique, „The Carrot of the Theatre“ (Nukufilm, 2006). The reviewer finds that the short film is friendly and witty as a whole. There are many excellent parts, a sufficiently rapid tempo and rhythm; tension is provided by clever playing with relativity and perspective – for example the Plasticine rabbit is suddenly seen wandering around in a painted carrot field.

KAUPO KRUUSIAUK. „ Broken Flowers“ – Searching for Self or Joy of Meeting Again?

Review of Jim Jarmusch's (1953) last feature film „Broken Flowers“ (2005). The article analyses the composition, structure, design and montage.

Why Was „The Outlawed “ Banned?

The January issue published a longer article by the historian and MP Küлло Arjakas about Vladimir Karasyov's (Vladimir-Georg Karassev-Orgusaar) feature „The Outlawed“ (1971, on TV in 1989). Here we have an overview of the participants themselves in the past. Summary by Arjakas.

SILVIA KIIK. Founder of Estonian TV Theatre and Film

On 19 February Virve Aruoja celebrated her 85th birthday. Since the founding of the Estonian Television in 1955 she produced numerous plays, documentaries and features there until 1977, and also at the Tallinnfilm Studio. Her colleague Silvia Kiik tells about her and her work.