

## SUMMARIES OCTOBER 2006

### Opening Column

#### HEILI EINASTO. *Choreographing Large-Scale Musical Works*

Heili Einasto applauds the dance performances seen at the Birgitta Festival 2006, presenting two world-famous large-scale works – Verdi's Requiem and Orff's „Carmina burana“ cleverly and tastefully adapted to the language of dance.

### Replies

#### ANDRES MAIMIK

A long interview conducted by the young cameraman Elen Lotman with Andres Maimik (b 1970), one of the most talented and prominent Estonian film-makers of the younger generation. Maimik studied at the Tartu Art School, Estonian Institute of the Humanities and film and video at Tallinn Pedagogical University, without finishing any of them. Since 1994 he has been involved in producing thirty short films, experimental films, documentaries and television productions. He has worked with Jaak Kilmi, Raimo Jõerand, Arbo Tammiksaar, Marko Raat, Marianne Kõrver, Rain Tolk, Ken Saan and others. He has become an authority among the younger Estonian film generation, whose films and opinions are eagerly awaited. Two of his films, „A Living Force“ (2003, with Jaak Kilmi) and „Choose Order“ (2004, co-operation with the group Esto TV), were declared best domestic films of the year by the Estonian Film Critics Association. His documentary „Art of Selling“, made together with Jaak Kilmi, will be screened shortly. In the interview Maimik tells about his becoming a film-maker largely thanks to his studies at the Institute of Humanities and the Pedagogical University and the influence of his friends. He focuses on the making of his first full-length feature „Jan Uuspõld Goes to Tartu“; his co-producer was Maimik's colleague in the company „Kuukulgur Film“, Rain Tolk. The shooting of the film has finished, and the premiere will be next spring.

### Persona Grata

#### URMAS VADI

The common feature in Urmas Vadi's recent works is connecting the biography of some historical character with mystifications and conspiracy theories. For example the script about Valdo Pant, musical libretto about Georg Ots or a play about Elvis Presley recently staged at VAT Theatre. Veiko Märka talks with the young dramaturge about his work, its methods and relation with the „here and now“ reality.

### THEATRE

#### MADLI PESTI. *Visions of Future in Volksbühne*

The article examines four directors who have attracted all-European attention with their work done under the aegis of the Berlin Volksbühne. They are Andrii Žoldak, Frank Castorf, Christoph Schlingensiefel and René Pollesch. As their message is mainly political and socially critical, the author looks at the mechanisms how the message is conveyed on stage and concludes that due to their chiefly intellect-based essence that does not allow emotional involvement, their world-improving effect is quite insubstantial.

### **JAAK ALLIK. Summer Theatre as Brand and Trend**

The author starts with Stanislavski's claim that „if a person returning from theatre will not wake his neighbour in order to tell him, until dawn, about everything the production evoked in his mind and in his heart, that theatre is worth nothing“. He then notes that none of last summer's productions incited such a reaction. He nevertheless mentions that „Estonian summer theatre is developing into a pyramid based on a good foundation, where intellectual aspirations clearly dominate over a wish to empty the viewers' purses. This pyramid will hopefully and frequently produce superb results that will make you want to wake up your friends at night.“

### **VALLE-STEN MAISTE. Conservatism Based on Brian Friel's Illusions**

This year saw two productions at the Estonian Drama Theatre of Brian Friel's plays: the co-operation of Kersti Kreismann and Martin Veinmann, "Afterplay" in spring", and "The Living Quarters" directed by Priit Pedajas in summer. Besides the mentioned plays, Valle-Sten Maiste also tackles the tradition of interpreting Friel on Estonian stage, arguing with various well-rooted opinions, e.g. Friel's interpretation influenced by Chekhov, or adapting his plays to fit acute local problems.

## **MUSIC**

### **You, Inimitable Ego!**

Svenska Litteratursällskapet i Finland and the Stockholm publishing house Atlantis co-operated in publishing the diaries of Jean Sibelius (Jean Sibelius. Dagbok 1909–1944) in 2005. The books was edited and provided with commentary by an Åbo Akademi professor, Fabian Dahlström. Anu Saluäär, editor of the Loomingu Raamatukogu and translator, gives an overview of the book.

### **HEILI EINASTO. Stories Written with Body and Voice III. Finnish National Opera performances in spring 2006: opera**

The last part of Heili Einasto's article (see also TMK 2006 no 7 and no 8-9) focuses on Mozart's operas „The Abduction from the Harem“, „The Magic Flute“, „The Marriage of Figaro“, and on Rossini's opera „The Barber of Seville“. The author

concludes: „Both ballet and opera concentrate on the world of feelings, expressed by various means. Ballet tries to make the invisible visible, afford emotions and impulses a visible and palpable form, tie the physical side of passion with emotional. In opera, music is vital, but it is the singer whose individual nuanced voice gives it a human dimension. By means of voice and sounds, opera shows us what remains behind the external body (and the shape of it), it makes a person’s inner voice audible.”

**EEVA POTTER. Estonia People on Estonian Television II**

First part in TMK 2006, no 8-9.

The second part of the article deals with the jubilee programmes about people in the Estonia theatre (Tiit Kuusik, Margarita Voites etc), their recordings in longer series, and major guest performances.

**KERRI KOTTA. Shostakovich’s opera „Lady Macbeth of Mtsensk” – with the Emphasis on the Production**

Birgitta Festival 2006 once again brought to Estonia the Moscow opera theatre Helikon. The opera by Shostakovich „Lady Macbeth of Mtsensk” directed by the head of theatre Dmitri Bertman is a splendid example of the possibilities of a musical theatre in the 21<sup>st</sup> century – the outstanding work among Russian opera classics was original, intriguing, effective and highly professionally performed.

**SAALE KAREDA. Visible Sounds II. Cymatics – Following the Secrets of Sounds?**

The Swiss doctor and scientist Hans Jenny (1904–1972) examined Chladni’s sound figures (see TMK 2006, no 8/9) with contemporary means. Using various materials and totally new methods, and expanding his research to the environment of liquid substances, Jenny managed to make visible a large number of new phenomena in affecting matter by means of single sounds, intervals and also musical pieces. Jenny’s research relies on the truth that rhythmical, periodical processes and structures constitute the supporting pillars of everything that exists in nature. He called his area of research, focusing on examining the structure and dynamics of waves and vibrations, cymatics.

**CINEMA**

**RAUNO THOMAS MOSS. Bernardo Bertolucci’s Message of Hope**

Longer analysis of Bernardo Bertolucci’s (b 1940) feature „The Dreamers” (2003). The film is examined against the background of the student unrest in Paris in 1968, and the impact of these events on the life and thinking of today’s France. Parallels are also drawn with Bertolucci’s earlier films. The author, an MA student in semiotics, concludes, „ if people lose faith in inner truth and in the

liberating myth of the „doomsday “ about winning the „kingdom of heaven“, and change things for the better, the result would be intrigues, hypocrisy, inhuman politics and the total politicising of culture, physical and mental violence, which leads to malice, disappointment and accumulation of amorality“.

### **REIN MARAN. Life is the Biggest Miracle**

On 13 September this year the grand old man of Estonian nature films, Rein Maran, celebrated his 75<sup>th</sup> birthday. Since 1971 he has made about fifty nature films, being a scriptwriter, director and the main cameraman, in addition he has been the cameraman at several significant feature films. In the interview to the nature film-maker Riho Västriik he tells about the role of nature films in shaping man's world outlook, possibilities to make nature films in Estonia and the shortcomings in financing these films by the Estonia state.

### **HEILIKA VÕSU. Mati Kütt's Mati of Dreams**

Mati Kütt (b 1947) is one of the greatest experimenters in Estonian animation who uses a different technique in each of his films. Võsu, the compiler of the sub-festival Animated Dreams within the framework of the Tallinn Black Nights Film festival, analyses Kütt's latest animated film „Institute of Dreams“ (studio „Nukufilm“, 2006). She concludes that the film presents a deception of images in the style of Magritte – on the one hand Kütt has bravely mixed realistic photographic backgrounds, pixelled people, 3D characters and animated objects; on the other, he has played with the dimensional dissonances of the characters' proportions and things. At the end of the film the reviewer had a feeling of floating in an unworldly dream vacuum.

### **JAMES THURLOW. „Syriana“ – Political Drama about Oil Trade**

Review of Stephen Gaghan's (b 1965) feature film „Syriana“ ( 2005). The writer, a lecturer on film, compares it with two earlier political films: Sergei Eisenstein's „The Battleship Potemkin“ (1925) and Steven Soderbergh's „Traffic“ ( 2000). He finds that „Syriana“ is more successful in realising Einstein's ideas of great art than „Traffic“: a real basis adds effectiveness to a political film, inconclusiveness requires active participation from the viewers.