

SUMMARIES APRIL 2007

Opening Column

JAAK ALLIK. Our Magazine

The April issue celebrated the 25th anniversary of Theatre. Music. Cinema. The first editor in chief Jaak Allik compares today's magazine with its early days, concluding that its main aims have remained the same.

Replies

KATRIN LAUR

Katrin Laur (1955) graduated from the Moscow State Cinematography Institute as feature and documentary film director in 1982. The same year she completed her diploma work, the short film „Three Hours to the Train” or „Three Hours Before the Train Departure”, where quite famous actors of the time, Anna Kamenkova and Juozas Kisielius, played. Having before that married her Columbian course mate, she emigrated to the German Federal Republic. In Germany she made programmes and documentaries for Bavarian TV and in 1987–1994 worked as journalist and senior editor at Radio Free Europe. In 2006 she made a family film in Estonia „Ruudi” (studio Allfilm), which has so far won five awards at international festivals. In March this year she completed an hour and a half long documentary „Debora Vaarandi's Time” (studio OÜ Content Provider) about the prominent Estonian poet and the Soviet Estonian era. In the interview Laur talks about her film „Ruudi”, about her studies in Estonia and Moscow and the reasons of remaining in Germany, life abroad, work with Radio Free Europe and her then colleagues, Toomas Hendrik Ilves and Riho Mesilane. She also explains her future plans. Questions asked by Sulev Teinema.

Persona grata

IRIS OJA

Soprano Iris Oja, born on 19 April 1977, is a soloist of the Estonian Philharmonic Chamber Choir, but her abundant energy enables her to participate in various other projects: Nargen Opera production *Estonian Ballads*, performances of Händel and Bach, singing in the ensemble Resonabilis with its unique members, at the days of Estonian music, and elsewhere. Her teachers include Taru Valjakka and Ivo Kuusk. At the end of last year, together with pianist Roger Vignolese, Iris recorded her first solo CD in London for the American music company Harmonia Mundi. She sang songs of Rakhmaninov and Shostakovitch. The CD should come out in early 2008.

THEATRE

PAAVO PÕLDMÄE. Buffoons and Truth

Adolf Shapiro produced at the Tallinn City Theatre Luigi Piradello's play „Right You Are, If You Think You Are”, surprising those viewers who are used to expect deep psychological theatre from him Paavo Põldmäe takes a look at the earlier Pirandello productions in Estonia and appreciates the *commedia dell'arte*-style general solution that manages to emphasise the play's philosophical content.

OTT KARULIN. Koldits, Tailor of the Absurd – not only „Tailor” and „Jumpers”

The reviewer examines the latest works of the young director Mart Koldits, Sławomir Mrożek's „Tailor” in Tallinn City Theatre and Tom Stoppard's „Jumpers” in Vanemuine. Comparing these with some of his earlier productions (Mrożek's „The Party”, Kafka's „Metamorphoses” and Pelevin's „Tchapayev and Pustota”), the author sees the director's main interest in the absurd and argues about the vitality of the absurd in today's theatre.

ARNE MERILAI. Song of Solomon of the Sleepless

„Under”, compiled by Katrin Saukas and directed by Merle Karusoo and Raimo Pass, continues the series of historical cultural productions by the company R.A.A.A.M., this time about the literary life in the first Republic of Estonia and about Marie Under in particular, played by Katrin Saukas herself. Acknowledging the excellent acting, the literary historian and Under-specialist Arne Merilai regards the production as conceptually not very eloquent, offering no new possibilities of interpretation in Estonian literary history.

ALVAR LOOG. Power and Impossibility of Criticism

The article, subtitled: „Against aesthetic totalitarianism and aesthetic conformism in (theatre's) public reception”, is a manifesto-style generalisation in defence of the status of a critic, stressing point by point the already clichéd main drawbacks and expectations of a critic's work and showing the falsity of these stereotypes.

ANTS JÄRV. Thicket of Facts in the Reverberations to the Theatre Year

Some factual errors in last year's theatre reception.

Annual awards of Estonian theatre 2006**MUSIC****HEILI EINASTO. Creating *Migrant Body* in Pärnu, 10 – 24 January 2007**

According to the Estonian organiser Teet Kask, the international dance project *Migrant Body* started about 18 months ago. The aim is to enable dancers and choreographers of different countries to work in a strange environment, to produce a new synergy and an unusual work of dance. The undertaking involved five countries (Estonia, Italy, Rumania, Holland, England), the organiser chose two dancers and one choreographer from each. The association of dancers was different in every country, as was the choreographer. The result (production) of the fortnight's work was not shown to the public, but it was possible to see the so-called open rehearsal. The project also involved „chroniclers“, i.e. one writer and one photographer-video master. All works later travel to Canada to the Bassano festival, where two projects are selected that will be elaborated and then demonstrated in all five countries. The following overview examines the work process in Pärnu and the emerging ideas. „Team Estonia“, as the choreographer Julia Griffin from Manchester called it, included besides her also Jenny Rees from Liverpool, Andreea Capitanescu from Bucharest, Italian Mariangela Tinelli from Holland who grew up in Germany, Marianna Andriago from Italy and Einar Lints from Estonia; photographer-video artist Mark Raidpere, our producer Teet Kask and Heili Einasto.

KRISTIINA ARE. Thoughts of the 18th Baroque Music Festival.

From 1 to 11 February 2007 the Baroque Music festival once again conquered the major Estonian concert venues in Tallinn, Tartu, Viljandi, Jõhvi and Pärnu. The artistic leader of the festival was Andres Mustonen, administrative tasks were seen to by the producer Tuuli Metsoja and editor Lelet Maripuu from the Estonian Concert. The performers included: Estonian National Symphony Orchestra conducted by Andres Mustonen, Estonian Philharmonic Chamber Choir, soloists Kädy Plaas, Helen Lokuta, Mati Turi and Priit Volmer, Aile Asszonyi; cellist Alexander Hülshoff (Germany), violinist Erez Oferi (Israel/Berlin), English vocal ensemble The Clerk's Group, Moscow ensemble Clarico, Munodžat Jultševa together with her mentor Šavkat Mirzajev's ensemble; Greek Byzantine choir Ioasaf Dionysiatis, Hortus Musicus; Andreas Frölich etc.

On Uzbek Music with its Prominent Cultural People. Interview with Šavkat Mirzajev and Munodžat Jultševa.

The world famous Uzbek singer Munodžat Jultševa performed at the 18th baroque music festival in Tallinn. Jaan-Eik Tulve, an Estonian expert of vocal music, talked to Jultševa and with Šavkat Mirzajev, her teacher who was also in Tallinn for the festival. They talk about the peculiarities of the history of Uzbek music and becoming a singer in that culture.

Possibilities of a Creative Life in Estonia Vol 2.

Round table of composers on the topic „*Quo vadis, Estonian music?*”, participants included Timo Steiner, Ülo Krigul, Märt-Matis Lill, Erkki-Sven Tüür, Veljo Tormis and Olav Ehala. Conversation led by Kristel Kossar.

GERHARD LOCK. From Sinus Sounds to Cosmic Music. Reflections on Karlheinz Stockhausen on the Occasion of Premiering His „Mantra” in Estonia at the Festival „Piano 2006”.

Gerhard Lock gives an overview of Stockhausen’s work, the composer’s aspirations and discoveries and shares with the reader his positive impressions about the premiere of *Mantra*, where the Estonian pianist Kadri-Ann Sumera and the German pianist Sabine Simon gave a memorable performance.

MERIKE VAITMAA. Headwind Hall

Review of the film „Headwind Hall” about conductor Tõnu Kaljuste. Director: Piit Valkna. Idea: Artur Talvik. Script: Artur Talvik, Andri Luup and Priit Valkna. Camera: Margus Malm, Rein Kotov and Tauno Sirel. Montage: Tambet Tasuja. Musical design: Priit Valkna. Producer: Artur Talvik. Betacam SP, 55 min, colour. © RUUT, 2006. Premiere 25 January 2007 in the Russian Theatre in Tallinn.

The hour-long film shows Tõnu Kaljuste’s activities and meetings mostly in connection with organising the Naissaar theatre and concert hall, plus fragments from his concerts and rehearsals. The authors claimed that this was not a portrait film, but ‘portrait’ in its usual meaning, i.e. visual or verbal depiction of someone’s appearance and character, is clearly elaborated in the film. Besides Kaljuste, there are portraits of other people as well, which are sketchier but nevertheless eloquent.

CINEMA

RAUNO THOMAS MOSS ...God Don’t Run the Bingo

A longer analysis of director Martin Scorsese’s (1942) work, focusing on his last film „The Departed” (2006) that won four Oscars this year, including best director and best film of the year. The writer who is doing his MA in semiotics, analyses the film’s structure, characters and their relations. The reviewer says that Scorsese is a practician and accepting some teaching, ideology, view of life or faith is the same as the practical results of that acceptance. „The Departed” is an essay in film form about the „teaching” of self-destructive departure. About false convictions, mistakes, failed intrigues and simply lies. Belief in schemes and ideas that have served us a long time do not necessarily lead to a successful outcome.

VALENTIN KUIK. Man and Woman in Estonian Student Film

Last May the Estonian Television showed seven hours running, i.e. all night long, the new student and amateur films. Kuik, a writer, screenwriter and film director, watched 37 films and pointed out tendencies in the works of Estonian students that indicate what kind of changes can be expected in the Estonian film. In Soviet times most films were made by men, whereas here 25 out of 42 screenwriters and directors were women. The young film-makers seem most interested in issues between the sexes. Man in the new Estonian film is quite tolerable, he does not drink or take drugs, does not swear too much, and smokes only in a few films. Most authors hardly pay any attention to his profession. Bad stress tolerance makes Estonian men aggressive and unpredictable. An older Estonian man is afraid of his wife and is in almost all films under her thumb. Estonian women are shy and mysterious and sufficiently desirable. An Estonian woman is on the whole more interesting than an Estonian man. Talking about relationships, only gay couples end up happy. An Estonian mother in student films is a schizophrenic and father is a sadist. It appears that neither live in a safe world. This is the reason why there is no understanding and harmony between them. The writer points out that the young film-makers are not interested in social problems, they do not want to know anything about drugs, unemployment, alcoholism, aids, issues of race or nationality. They do not seem to have heard of the problems of our daily lives, such as mortgage or car lease.

ANDRES MAIMIK. Long Live Young Cinema!

The current jubilee magazine – 25 years since the first issue was published – offers a free DVD with 10 student films. Maimik, film director, critic, essayist and opinion leader of the young, examines each film on the DVD. He finds something positive in every one of them, but also shows certain drawbacks and stereotypes. His own favourite is Taavi Talve and Indrek Köster's documentary „Murder During Striptease” (2006).