

## SUMMARIES JANUARY 2008

### Opening Column

#### **MADIS KOLK. The Critics' Summary**

Summary of this year's theatre questionnaire of critics, focusing on recently enlivened original drama and its increasingly keen interest in Estonian history and culture.

### Replies

#### **ARVO NUUT**

Longer interview with Arvo Nuut (b 1941), head of studio Nukufilm (Puppet Film). Nuut began working at the Tallinnfilm puppet studio in 1961. In the production of two puppet films, he was assistant cameraman, later he worked as cameraman for sixty puppet films by various directors. Since 1990 he is director and producer of Nukufilm that emerged when Tallinnfilm collapsed. Nuut talks about events connected with celebrating the anniversary of Estonian puppet film that was fifty on 25 November last year. He also talks about his work at the early years of the puppet film, his youth, studies, military service, and the future plans of the studio. Questions asked by Sulev Teinema.

#### **Persona grata**

#### **MIKK ÜLEOJA**

Mikk Üleoja was born on 2 January 1970 in Tallinn, in the family of prominent choir conductors and teachers Ene and Ants Üleoja. He started as the main choir conductor of the Pärnu chamber choir Mattone in 1994–96, since 1998 he is the choirmaster of the Estonian Philharmonic Chamber Choir and conducted in 2003–05 the boys' choir of St Michael. Since 2003 he is the main conductor of the Tallinn Charles Church concert choir. Mikk grew up among tales of choir singing and music textbooks. He does not deny the impact of his parents in his chosen career, but thinks that this has happened more in his subconscious. The conversation was recorded by the Classic Radion journalist Kersti Inno.

### THEATRE

#### **GERDA KORDEMETS. Crocodiles in Walnut Cupboard**

Late last summer, Taago Tubin staged Madis Kõiv's play *Castrozza or the Illusionist* in Võru Theatre Studio. As Madis Kõiv's texts are signs of code and meaning, often confusing and awesomely complicated at first reading, only few directors dare to produce them. The most prominent interpreter of Kõiv is Priit Pedajas, but the author is quite taken with Taago Tubin's skills as well. Pedajas focuses on the human level of Kõiv's drama; memory, remembering and the topic of roots and rootlessness, whereas Tubin amplifies Kõiv's mystical and playful side.

### **IVAR PÕLLU. Gene Wars in Thicket**

One of the most publicised theatre projects last summer was Tõnu Lensment's *War of the Roses* at Leigo lake, based on Andres Keil's reworking of William Shakespeare's various plays. Despite powerfully crafted expectations, the reception was prevailingly negative. The author examines the possible mutual impact of promotion and feedback and also lists the positive aspects of the production that were unnoticed by harsh criticism.

### **ÜLO TONTS. Theatre Student and Innovator Mati Unt in Vanemuine (1966–1972)**

Continuation of the overview started in the previous issue about Mati Unt's work in Tartu during the theatre innovation days in the late 1960s.

### **Theatre Questionnaire 2006/2007**

According to the 30 critics who filled in the questionnaire, the best production in the season 2006/2007 was Tiit Ojasoo's *GEP or Gorjatšije estonskije parni* in theatre NO88, the second was Kristian Smeds's *Seagull* in Von Krahl Theatre and third Mart Koldits's *Proffet* under the aegis of Albu rural municipality government.

## **MUSIC**

### **NELE SUISALU. Allowing Independence in Oksana Titova's *Hamlet* and Marina Kesler's *Werewolf***

**Hamlet:** choreographer and director: Oksana Titova, music and performer: Taavi Kerikmäe, artist: Elo Soode; video: Andres Tenusaar, assistant choreographer: Päär Pärenson.

**Werewolf:** choreographer and director: Marina Kesler; music: Lepo Sumera, Raimo Kangro, Arvo Pärt and Lydia Auster; assistant choreographer: Ervin Green, artist: Sirly Oder. The evening of contemporary ballet in National Opera Estonia, premiere April 2007. As the evening consisted of two performances by the same people, it was possible to compare them. How does the choreographer relate to the narrative? What are the relations between music, stage sets, costumes and choreography?

### **HEILI EINASTO. Maurice Béjart (1 January 1927–22 November 2007) – Revolutionary and Ballet Innovator.**

Béjart was and is one of the most controversial choreographers of the 20<sup>th</sup> century. He boldly took dance outside the narrow confines of the ballet theatre, in the direct and indirect sense. His grand-scale productions on public squares and sports grounds attracted masses of people, who had so far been totally indifferent to classical dance; verbal text, singing and everyday movements were part of his productions already before the conquests of postmodernism. In the course of his career spanning over fifty years, Maurice Béjart established new standards for ballet. He was interested in philosophy and literature and introduced them into dance. He first attracted attention in 1959 with Stravinski's ballet *Le sacre du printemps*, which struck with its powerful male dancing, unconcealed eroticism and large-scale mass scenes. A year later he established a troupe Ballet du XXe Siècle. Béjart's two hundred and fifty ballets vary from intimate duets to huge mass productions.

### **ANU PAULUS. Tenth NYVD-festival – More Traditional than Before**

Overview of the tenth contemporary music festival NYVD, which seemed more traditional and restrained than the previous festivals. The main composers were Mark-Anthony Turnage and Salvatore Sciarrino. György Liget, classic of contemporary music, who passed away two years ago, was remembered at the festival as well.

### **MÄRT-MATIS LILL. From the Margins of Music.**

Composer Märt-Matis Lill takes a look at the Italian composer Salvatore Sciarrino, one of the main composers at the tenth NYVD-festival. Sciarrino is a composer with a singular language of sound and ideas. Unfortunately he was unable to attend the festival himself, but the influence of his music was tremendous.

### **MARIS VALK-FALK. Musicologist Jaan Ross and Consonance**

Academician Jaan Ross is an internationally acknowledged scholar, doctor of psychology, professor at Tartu University and Estonian Academy of Music and Theatre. He is also member of European Society of Cognitive Musicology (ESCOM), editorial board member of its journal *Musicae Scientiae*. In 2007 he received the annual award of the Estonian Music Council for „significant books of music and his contribution in taking Estonian musicology to international arena”. In 2006 the St-Petersburg Europe University published his monograph *Euphony Prerequisites of Consonance in Music (Blagozvuštije. Objektivnoje predposõlki konsonantnosti v muzõke.)* The monograph is dedicated to the memory of Lyudmila Tchistovitch, the leading scientist of Leningrad’s psychophysiology school. The editor is the head of the St Petersburg speech-psychophysiology laboratory of the Pavlov Institute of Physiology. Elena Ogorodnikova who also wrote the introduction. The monograph is a book about consonance theories, their gradual development and empirical research of the consonance of sound as people perceive it. Although the book about psychoacoustics is primarily meant for musicologists, it offer new knowledge to all the interested readers. The author displays his excellent awareness of the contradictions in the theoretical foundations of the perception of consonance and dissonance and the attempts to surpass them by perception tests, described in the book as well.

### **MAARIKA TOOMEL. Homage to Magnificent Life in Music**

An impressive album was published on the occasion of Neeme Järvi’s 70th birthday, with excellent writings and nice design. The book offers a detailed overview of the conductor’s work. *Neeme Järvi. Kunstniku elu. The Maestro’s Touch* is both in Estonian and English.

### **TOOMAS VELMET. Mozart/ENSO/Vavilov**

In autumn 2007, the collaboration of the Estonian Broadcasting Corporation and ENSO produced a new CD *Mozart/ENSO/Vavilov*, recording Wolfgang Amadeus Mozart’s Clarinet Concerto in A major (K 622) and Serenade in B flat minor (*Gran Partita*) K. 361. Performed by Toomas Vavilov (clarinet) and Estonian National Symphony Orchestra conducted by Toomas Vavilov. Sound engineer Maido Maadik.

Clarinet Concerto is one of the last works of Mozart, completed between opera *The Magic Flute* (July 1791) and *Requiem* (December 1791) (September–October) in his last year of life. The Serenade for wind instruments in B flat major was completed earlier, probably in 1781 or 1782 in Vienna; premiere in Vienna in 1784.

In its airiness and simplicity, the performance of Mozart's Clarinet Concerto by Toomas Vavilov (soloist and conductor) approaches Kalle Randalu's (piano) interpretation of Mozart.

### **JAANUS TORRIM. *In memoriam* ROLF**

CD Rolf Uusväli. J. S. Bach. Organ mass, issued by his family and the Estonian Radio. The recording was made in 1968, recording engineer Jaan Sarv, sound-recordist Kersti Johannson, location Estonia concert hall. In 2007 Maido Maadik restored the recording.

Rolf Uusväli (1930–2005), the grand old man of Estonian organ music, studied organ and music theory privately with professor Hugo Lepnurm. His interests also included organ building, he designed new organs and restored old ones. In 1959–1973 he was music editor at the Estonian Radio and looked after organs for the Estonian State Philharmonic; from 1973 consultant of Lithuanian Restoration Trust's organ workshop, in 1985–1990 Lepnurm worked as organ tuner in Estonian Restoration Board in Rakvere. He has made over forty records, including most of the series Estonian Organs, and made numerous radio recordings. Uusväli was the first performer of Messiaen and Poulenc in the Soviet Union. His heyday as an organist was the second half of the 20<sup>th</sup> century, and the current CD is among the best examples.

## **CINEMA**

### **AARNE RUBEN. War and Conflicts of the Ethnos in Anthony Minghella's Films**

The longer article analyses three feature films by the English film-maker Anthony Minghella (b 1954): *The English Patient* (1996), *Cold Mountain* (2003) and *Breaking and Entering* (2006).

### **JARMO VALKOLA. Visions of Modernist Estonian Film: New Starting Points for Future II**

In the second part of his article, the Finnish film historian Valkola (b 1952) examines three new Estonian films: Jüri Sillart's *Golden Beach* (2006), Peeter Simm's *Fed Up!* (2006) and Veiko Õunpuu's *Empty* (2006). In the first case, the writer emphasises the film's melodramatic mood and perception, in the second the genre-pure road-movie manner and excellent acting, and in the third the good synthesis of the absurd and tragic-comical reality.

### **JUTA KIVIMÄE. A Journey on a Chequered Tablecloth**

Review of Peeter Urbla's (b 1945) documentary *A Journey on a Chequered Tablecloth* (studio Exitfilm, 2004) about Rein Tammik, an Estonian painter living in France

### **MARTIN OJA. MA Work in Puppet Theology**

Review of Hardi Volmer's (b 1957) puppet film *Closing Session* (studio Nukufilm, 2007). Oja appreciates Volmer's skill to tackle serious contemporary issues by means of puppets.

**DONALD TOMBERG. Seventh Time to Sleepwalk**

Overview of the 7th Sleepwalkers, sub-programme of the Black Nights' Film Festival, which took place between 15 and 18 November 2007. The programme showed 42 short films from 19 countries.

**JAAN J. LEPPIK. Three Films, Three Religions**

The article examines three films on the topic of religion, shown at the 11th Tallinn Black Nights Film Festival within the Eurasia competition: Özer Kiziltan's film *Takva – a Man's Fear of God* (Turkey, 2006), David Volach's *My Father My Lord* (Israel, 2007) and Shivajee Chandrabhushan's film *Frozen* (India, 2007).

**MATI ELISTE. Atlantis in the Waves of Soviet Era**

The studio Estonian Advertising Film was founded on 1 December 1967. On the occasion of their 40th anniversary Mati Eliste, a long-time employee of the studio, gives a short overview of their work and role in the Soviet Union at the time.