

## SUMMARIES NOVEMBER 2007

### Opening Column

#### **TIINA LOKK. New Decade of the Black Nights Film Festival**

Head of the Festival talks about the development of the festival in the course of ten years, and what is new at the 11<sup>th</sup>. Another festival has been added to the already existing sub-festivals: the Nokia mobile phone festival. The Black Nights show 200 full-length features from sixty countries, this time focusing on Belgian and Korean films.

### Replies

#### **PEETER SIMM**

Longer interview with Peeter Simm, director of features and documentaries (b 1953), who has made nine features, a number of short features and documentaries, plus occasionally staged plays in theatre. He talks about his new film *Georg* (2007), depicting the life of the popular Estonian singer Georg Ots, about the reception by Estonian and Finnish viewers and by critics. He says the script was completed already ten years ago, but the film could not go ahead due to lack of money. Simm tells about his childhood in a small mining town, his younger years and studies in Estonia and at Moscow film institute. The director then explains how some of his films came about, talks about the actors and his future plans.

### Persona grata

#### **PRIIT VOLMER**

Priit Volmer, bass, is completing his MA course at the Estonian Academy of Music and Theatre at professor Jaakko Ryhänen. He has been a soloist at the National Opera Estonia since 2004 and excelled in several roles both at home and abroad – Leporello, Alidoro (Rossini's *La Cenerentola*), Eichmann (Tüür's *Wallenberg*), Germont, priest (Eesperé's *Gourmands*) etc., in spring 2008 he will perform King Marke in Wagner's *Tristan and Isolde*. Volmer has also worked with the Nargen Opera troupe (Haydn's *Il mondo della luna*, Beethoven's *Fidelio* etc.); he has performed in operetta as well.

### THEATRE

#### **ETERI KEKELIDZE. Happy in the Sky with Diamonds**

Overview of the 7th international Chekhov Theatre festival in Moscow from 30 May to 29 July.

#### **PEETER TOROP. Seagull-flow**

Derived from the term 'superflow', used in the meaning of the unified telemedia level, where in turn various TV channels 'flow' with the logic of the build-up of their programmes. The author uses the term 'seagull-flow' the entire chain of associations that Estonian viewers have when watching Anton Chekhov's *The Seagull*. The article

focuses on the two latest *The Seagull* productions: in Von Krahl Theatre and in Pärnu Endla.

**ENN SIIMER. Caged Seagulls**

The author examines Andres Noormets's production *The Seagull* in Pärnu Endla theatre, comparing it with Ingo Normet's production in NO89,5 and with Kristian Smeds's work in Von Krahl Theatre.

**MARIA LEE. From Extras to Actors**

A close look at the gallery of roles of Argo Aadel and Indrek Ojari in Jaanus Rohumaa's production *Stones in Your Pockets* (Marie Jones) in Tallinn City Theatre.

**OTT KARULIN. Erring against *Commedia dell'arte***

Last summer Elmo Nüganen staged in Tallinn City Theatre Carlo Gozzi's play *Raven*. The author analyses the director's understanding of *commedia dell'arte* and compares the production with Nüganen's successful interpretation of Gozzi's *Love for Three Oranges* sixteen years ago. *Raven* comes out far worse.

**EIKE VÄRK. The Charm of Eternal Youth. Salme Reek 100**

Overview of the life and work of actress Salme Reek (1907–1996) whose one hundredth anniversary was celebrated on 10 November.

**MUSIC**

**EVELIN LAGLE. Thomas Lehmen's *Lehmen lernt*. August Dance Festival 2007 in Tallinn**

One of the major Estonian modern dance festivals, August Dance Festival 2007 (artistic director Priit Raud) took place in Tallinn on 18-31 August, introducing various top performers. In addition to Estonian choreographers there were performers from Holland, Germany, France, England, Belgium, Sweden, Spain, Austria and Finland. Traditional German conceptual dance was presented by Thomas Lehmen with his mono-production *Lehmen lernt*. Lehmen described situations and skills that people learn in life: walking, reading, writing, riding a bicycle, running, fishing, dancing, learning languages, relating to others, self-restraint, saving money, solving problems etc. (See also TMK 2007, 8/9)

**Development of modern dance in Russia. Interview with Larissa Barykina**

A week of courses took place at the Tallinn University in 4-10 April, titled Interdisciplinary analysis of dance and dance criticism. The courses tackled the essence of dance in general, tried to fix that field and find a place for it beside other areas of art. Among others, lectures were presented by the musicologist and music theatre critic Larissa Barykina from Russia, who has been researching the choreography of modern dance, and Valerie Preston-Dunlop from Great Britain (see also the magazine's December issue). The topic of Barykina's paper was modern dance in Russia, social context and dance as a means of communication. The interview focuses on the development of modern dance and its situation today in Russia.

**ALLAN VURMA. The world musicologists discussing singing in Tallinn  
International conference CIM07 on interdisciplinary musicology**

Conference on interdisciplinary musicology took place between 15 and 19 August 2007 at the Estonian Academy of Music and Theatre in Tallinn. The whole undertaking was meant to unite the ideas of people in different fields of life. The conference was focused on everything related to singing. The participants included psychologists, phoneticians, sociologists, ethnomusicologists, music sociologists, cultural historians, neuro-scientists, music historians, acousticians, computer musicians, development psychologists, etc. The organisation committee was headed by professor academician Jaan Ross, who also presented several papers.

**Thinking of Luciano Pavarotti... 12 October 1935 – 6 September 2007**

The article is dedicated to the famous Italian singer, the late Luciano Pavarotti, which includes reminiscences of Mati Palm, opera soloist and professor at the Estonian Academy of Music and Theatre, from his study time at La Scala school in Milan.

**A Worthy Festival Needs State Funding and Dedicated Organisers**

A discussion group invited by Kristel Kossar, editor at Kuku Radio, about music festivals in Estonia – what are the features of a good festival, how easy or difficult is it to organise a festival in Estonia, etc. The topic is tackled by Marko Lõhmus, head of music at the Ministry of Culture, composer Timo Steiner, artistic director of the festival Estonian Music Days, and Ants Johanson, one of the organisers of the world music festival World'n'Wide and also of the Viljandi Folk Music festival.

**Performing School Director. Interview with Composer and School Director Timo Steiner.**

Composer Liis Jürgens interviews Timo Steiner who manages two jobs – running the Tallinn Music School and being a composer. Steiner expresses his views on musical education and Estonian music in general.

**KERRI KOTTA. Anton Rubinstein's *Demon*: Existentialist Attempt to Interpret a Romantic Opera**

The author shares his impressions of the production of Anton Rubinstein's opera *Demon* shown in August at the Birgitta festival. It was performed by the Moscow Novaya Opera. Kotta appreciates that today more and more works are being re-discovered that for some reason do not quite belong in the so-called golden fund of classics.

**CINEMA**

**JAAK ALLIK. Live Pictures of the Life of Georg Ots (?)**

Theatre director and politician reviews Peeter Simm's feature *Georg* (2007), firstly explaining how he remembers and how he imagines the singer Georg Ots. He then talks about Mati Põldre's ten-year-old script, which relied on the confessions of Ots's wife Asta. Allik analyses the film in great detail and compares it with the musical

where the main character was played by the same actor, Marko Matvere. The reviewer finds several questionable facts in the film. He pays more attention to the actors. In his opinion, Matvere focused too much on trying to imitate the appearance of the real man. Allik liked best the acting of the female character Asta played by Anastasya Makejeva. Allik mentions in conclusion that if the viewers love the film, all criticism is pointless. Time will tell.

#### **RAUNO THOMAS MOSS. Darkness**

Review by a young MA student of semiotics of Peeter Simm's film *Georg*, focusing on the relations between Georg and his wife Asta, the depiction of the war period and the acting. He points out the film's numerous references and hints that might make it difficult for younger viewers to understand the plot as they lack personal experience of the era. In Moss's opinion, music plays too small a role in the film about a singer.

#### **KARIN SÕMER. World's Best Unknown Films**

Karin Sõmer, student of animation, introduces the programme of a sub-festival of the Black Nights in 2007, *Animated Dreams*.

#### **KREET PALJAS. He Who Laughs Last Laughs Best**

Review by an animation film festival organiser residing in Hungary about Ülo Pikkov's (b 1976) animated film *Taste of Life* (studio *Eesti Joonisfilm*, 2006). She finds that the seemingly simple film is carefully thought through, telling a witty and intriguing tale in enjoyable language of images.

#### **MOONIKA SIIMETS. Pranks, Frolics, Youthful Torments and Experiments**

Brief introduction to the programme of the student and short films, *Sleepwalkers*, sub-festival of the Black Nights, in 2007.

#### **KAROL ANSIP. Insight into Estonian Documentary Film V**

Last part of a longer overview of Estonian documentary films from 1912 to the present day, published in five consecutive issues. The last part examines the radical changes in Estonian documentary in the 1990s, and talks about new trends and younger documentary film-makers.