

## SUMMARIES FEBRUARY 2009

### Opening column

#### **ANNIKA KOPPEL. National Filmography and the Anniversary of Estonian Film**

In 2012 the Estonian film celebrates its 100<sup>th</sup> anniversary. With this in mind, a programme was initiated already in 2005, titled *Estonian Film 100/ Year of Estonian Film*. The project manager Annika Koppel writes about what has been done and what is underway, and what films are being restored. A significant landmark is the agreement signed in January 2009 about creating the electronic database for Estonian national filmography.

### Replies

#### **BRIAN YUZNA**

Brian Yuzna (b. 1951) can be regarded as one of the key figures in today's horror-film. He has also extended the genre boundaries of science-fiction and body-horror. His films focus on the body and the carnal in the direct sense of the word. Yuzna was a guest at last year's Haapsalu horror film festival which showed a retrospective of his films. Last December Yuzna was a jury member at the international competition programme EurAsia at the Tallinn Black Nights' Film Festival. In the interview Yuzna talks about the essence of horror, describes the trends of horror-films made in various parts of the world and his own work as director and producer of horror-films. The interview tackles Yuzna's earlier as well as most recent work. He also reveals his own favourites among the horror-film classics. Yuzna is a true international filmmaker, currently living in Indonesia, although his studio is located in Barcelona; he has also lived in various countries and acquired his education in the USA. The interview was conducted by the radio journalist Tõnu Karjatse.

### Persona grata

#### **LIIS JÜRGENS**

The young composer and harpist with original thoughts and her own language in music is portrayed by Maria Mölder.

## THEATRE

#### **IREENE VIKTOR. 3 x Griškovets or Opening Through Fragments**

No less than three plays by the remarkable contemporary Russian dramatist Jevgeni Griškovets were staged in Estonia last year. In the Tartu cultural centre Athena, Priit Ruttas staged and performed the mono play *At The Same Time*; Lembit Peterson at Theatrum directed *The City*, and Ott Aardam together with Mart Aas brought to the stage at the Tartu New Theatre the play titled *Notes of a Russian Traveller*. The author compares the three productions and tries to find out why Griškovets has become so topical just now.

#### **LAUR KAUNISSAARE. To Go or Not to Go?**

The author analyses the production of Jevgeni Griškovets's *The City* at Theatrum. He stresses the extra plus side based on the fact that as the director Lembit Peterson mostly works with complicated classical texts, the contemporary drama with its

preference of spoken language acquires perhaps more significance than might be expected from the original text.

### **IVIKA SILLAR. Performing the Victim**

The author examines Oleg and Vladimir Presnjakov's play *Playing Victim*. It was directed by Mart Koldits at the Tallinn City Theatre and focuses on the protagonist Valja's motifs, arguing about the possible Hamlet-like interpretation.

### **LEENU NIGU. Is There Life After Fame?**

The association of Italian artists Kinkaler premiered *The Hungry March Show/Yes Sir!* at the Tallinn Kanuti Guild Hall. Through the faded fame of the former rock star it examines the topic of loneliness and neglect, reminding the audience that it was still possible to feel compassion about the forgotten idols.

### **ETERI KEKELIDZE. The Magnifying Glass *Baltic House***

Overview of the 18<sup>th</sup> international theatre festival *Baltic House* in St Petersburg

## **DANCE**

### **HEILI EINASTO. Natalia Kasparova's Kannon Dance Company and Ville Walo and Kalle Hakkarainen's New Circus in Tallinn in Autumn 2008**

Natalia Kasparova's Kannon Dance Company and the Finns Ville Walo and Kalle Hakkarainen with their visual circus visited Tallinn in October, offering life-interpreting kinetic tales. These formed contrasting pairs of association: light – darkness, men – women, ritual – the mundane, community – focus on an individual, being together – solitude. Using purely the means of dance, Marika Heidemir's *Minutes* by the Kannon dance group focused on a similar world. Walo's and Hakkarainen's *Conversations* both tackled the anxieties of the urbanised postmodern society; a contrast to them was Kasparova's *Komitasi Songs* which was inspired by a more traditional way of life; Natalia Kasparova's fascination with jazz dance was evident in the production *Crossroads*.

## **MUSIC**

### **EVI ARUJÄRV. The Formula of Opera. Mari Vihmandi's *Formula of Love***

*Formula of Love* (libretto: Maimu Berg and Mari Vihmand) is based on Esther Vilar's novel *Nina Gluckstein's Mathematics* (*Die Mathematik der Nina Gluckstein*, 1985). The book tells about the tragic love story between a wealthy Jewish woman and a famous tango singer Chucho Santelmo in Argentine in the mid-1950s. Besides the love story there is also another tale, where the man character, an elderly writer Roberta Gómez Dawson recalls her own unhappy search for love. Vihmandi's two-act production *Formula of Love* was written for a large orchestra; it has a plot and characters. According to the canon of romantic opera the tragic end of the story witnesses the meeting of love and death.

### **ESTER VÕSU, KRISTEL PAPPEL. Love as a Formula**

### **Mari Vihmand's Opera *Formula of Love* in Estonia Theatre**

Director: Liis Kolle, head of music and conductor: Arvo Volmer, dance and movement: Ana Mondini (Brazil), artist: Ann Lumiste; light artist: Airi Eras. The is the first full-length opera of the composer of a younger generation. Vihmand was commissioned to write *Formula of Love* by the National Opera Theatre Estonia, taking into consideration the available performers. Liis Kolle's production analyses the man-woman relations using various means at the disposal of theatre.

### **LEENU NIGU. Awakenings of the Beauty. Pyotr Chaikovsky's Ballet *The Sleeping Beauty* in Vanemuine Theatre**

The director and choreographer of *The Sleeping Beauty* in Vanemuine, the Swede Pär Isberg, tells a well-know story but a bit differently. The structure is more or less the same, but the old elements are set in a new context, both in telling the story and in choreography. The time is the early 20<sup>th</sup> century, the second act has been brought even closer, the location being a beach resort, quite similar in many ways to Estonian resorts (stage sets by Bo-Ruben Hedwall). In one of the Estonian resorts Chaikovsky allegedly spent some time too. The stage offers a view of a high-class beach milieu, which resembles a fairytale. Due to considerable distance and classical dance technique, the pre-world wars beautiful era indeed seems like a sweet fantasy. This is 'yesterday's world' as described by Stefan Zweig where the aristocratic life of leisure was not yet a forgotten relict, and modern technology was taking its first uncertain steps; the 20<sup>th</sup> century cataclysms are still to come, although the new era was already banging on the door.

### **GERHARD LOCK. A scent of a jubilee, wide spectrum and play of colours Looking back at the autumn festival of the Estonian Academy of Music and Theatre, 21-24 October 2008**

The Academy's first autumn festival took place in 1999 due to the opening of the new building. Since 2002 the festival is international.

The keyword for the 10<sup>th</sup> festival in 2008 could be 'prism', and not so much a kaleidoscope or a play of different worlds or colours (like in earlier years). After all, a prism directs light securely, it is known what to offer, and everyone concerned has his feet firmly on the ground. The spectre of contemporary music performed at the festival was extensive; there was music by Estonian as well as by internationally known composers. The diverse programme included multimedia and melodrama, a student concert and an evening of chamber music, electronic music and an evening with the main composer of the festival, Wim Henderickx (Belgium) and a concert by the electronic musician and composer Benjamin Broening (USA). Besides the work of the Academy's students, music by Arvo Pärt, Erkki-Sven Tüür, Helena Tulve and Märta-Matis Lill was performed as well, by Duo confusion (Germany), Ensemble U: (Estonia), Belgian brass band I Solisti del Vento etc.

### **ANU SÕÕRO. We Cannot Manage without Latvia. Music life in the 19<sup>th</sup> century: structures and processes. 41st conference of Baltic musicology in the Estonian Academy of Music and Theatre in Tallinn, 10 – 12 October 2008**

The Baltic musicologists have been organising joint conferences since the end of the 1960s. They have taken place in Estonia, Latvia and Lithuania. This time the topic

covered a wider area the Baltic countries and the participants additionally came from Finland, Germany, Sweden, England and Scotland. Most papers fitted the general title *Music Life of the Baltic Sea Area*, and the time was the 19<sup>th</sup> century. Papers were presented by: Albert Gier, Friedhelm Brusniak, Helmut Loos, Andreas Waczkat, Martin Knust, Lilli Mittner, Michael Heinemann (Germany), Kristel Pappel and Toomas Siitan, (Estonia), Owe Ander and Ann-Marie Nilsson (Sweden), Danute Petrauskaitė (Lithuania), Elaine Kelly and Annika Lindskog (Great Britain), Zane Gailite (Latvia), Helena Tyrväinen and Matti Vainio (Finland) etc.

## CINEMA

### **OLEV REMSU. 'The Whole' Tammet**

The longer article examines film director Raul Tammet's (b. 1949, two university degrees) short films, film for television and documentaries. Tammet has made three short science-fiction films that attracted quite a lot of attention: *A Letter to Giulia* (1978), *Solo* (1979) and *The Wedding Picture* (1980); in addition several documentaries and a full-length TV feature *Side-Wind* (1983). He then abandoned filmmaking and has had various jobs since then, e.g. directed open-air productions in Haapsalu and elsewhere. Remsu analyses Tammet's films and talks about the reasons why he gave up working in film.

### **ÜLO PIKKOV. Kitchen Dimensions**

Review of Priit Tender's (b. 1971) animated film *Kitchen Dimensions* (Studio Eesti Joonisfilm, 2008), with the music by Märt-Matis Lill. The film was premiered on 28 November 2008 at the opening of the Tallinn Black Nights' Film Festival in the Russian Theatre. The music was live, performed by NYVD Ensemble and conducted by Toomas Vavilov. The article analyses the film's composition, where the main role belongs to music. Pikkov, the animation professor at the Academy of Arts and director of animated films himself, calls his colleague's film an animated musical – music clearly dominates and the whole visual material is an illustration to music.

### **KAALU KIRME. Perception of History**

Comment to Jaak Allik's review of Kristjan Paul Esperk-Virve's documentary film about his grandfather, actor Ants Eskola, published in the previous issue of the magazine.

### **HAGI ŠEIN, REET SOKMANN. The database of Estonian films is a joint effort**

On 20 January 2009, an agreement of joint intentions was signed in the History Museum in the Tallinn Great Guild building about creating the Estonian filmography (electronic film database). The manager of the non-profit organisation Estonian Film Database and the project manager explain.

### **Agreement of Joint Intentions**

The text of the agreement for compiling the Estonian national film database.