

Giovanni Albini doktorikontsert

„1982”

23. aprill 2021 kell 19.00

EMTA Suur saal, Tallinn



Euroopa Liit  
Euroopa  
Regionaalarengu Fond



Eesti  
tuleviku heaks

### **Kava**

Giovanni Albini mono-ooper „1982” (2020)

Tekst: Giuseppe Varaldo

Hääl (bass): Tambet Kikas

Klaver: Kristi Kapten

Lavastaja: Liis Kolle

Audiovisuaaltehnika koordinaator: Nikita Šiškov

### **Tutvustus**

„Matemaatiline küsimus on metafoor,  
ent millele see metafoor vastab?”

Simone Weil

Neljanda aasta loometöök on komponeerinud teose häälele ja klaverile, kasutades sealjuures ekraani ning lavategevust ja libretot kaasavat näitlemist.

Libreto on koostatud pikkuselt teisest Itaalia palindroomist (tekst, mis annab nii õiget- kui ka tagurpidi lugedes sama välja). Selle autoriks on tuntud mõistatuste koostaja Giuseppe Varaldo (s. 1950), kes on oma teksti kasutamiseks selles muusikalises projektis andnud ka heakskiidu. Pidades kinni piirangutega kirjutamise rangetest reeglitest, avaldub tekstis hiilgav teadvusvoolu tehnika, mille keskmeks on Itaalia ning 1982. aasta jalgpalli maailmameistrivõistlused, kus Itaalia saavutas võidu Saksamaa üle. Klaver ja ekraan paiknevad ruumis laval. Ooperi alguses ärkab meespeaosaline üles ning lõpus läheb uuesti magama. Tekst on tabamatu ja segadust tekitav, hõlmates kõikvõimalikke tõlgendusi ja

tähendusi. Meespeosaline laulab (vahepeal koguni duetti iseendaga, s.t tema enda tagant ettepoole mängitud salvestisega) ning tegeleb igapäevatoimetustega, takerdudes justkui ajasilmusesse. See tundub mulle esindavat meie igapäevast rutiini ja elu (ning ka minu loomeuurimust heliloojana, kuna 1982 on minu sünniaasta): korrastatud kaosest ja harjumustest tulenevat võitlust tähenduse ning identiteedi nimel. Partituur tugineb varieeruvale muusikalisele materjalile, sisaldades mitmeid heterogeenseid muusikalisi viiteid ja selgeid tsitaate ning läbides paljusid erinevaid matemaatikapõhiseid piiranguid, mis kajastavad palindroomi struktuuri rangust ja kontrasti selle tabamatu tähendusega.

Minu doktoritöö uurimusküsimus on õigupoolest järgnemine: kuidas saab matemaatika abil kujundada traditsioonilise muusika elementidele keskenduvald muusikalisi struktuure, pannes need samas teistmoodi perspektiivi? Teose „1982“ kallal töötades tundsin, et matemaatilist tüüpi korrastatud elemendid omavad tugevat potentsiaali, et leida mooduseid konventsionaalsete muusikaliste elementide ja ümberkujundatud muusikaliste tsitaatide käsitlemiseks, sümboliseerida tegevustiku kaudset tähendust, st piirangutesse sattumist, ning tugevdada sidet varieeritud muusikalise materjali, teksti ja draama vahel. Regulaatiivsed printsiibid, mis korrastavad nii kasutatavat teksti kui ka mitmekülgselt muusikalist materjali, annavad taolisele kaleidoskoopilisele tulemusele siduva korrastatuse, peavad kinni tegevustikust ning tugevdavad selle sümboolset sõnumit. Need printsiibid aitavad traditsioonilise muusikalise materjali kasutamisel leida avastamata teid ja lahendusi, säilitades samal ajal osa selle väljendusrikkast sisust, ajaloost ja ilu mälestustest.

(Giovanni Albini)

Helilooja **Giovanni Albini** (Itaalia, 1982) on Eesti Muusika- ja Teatriakadeemia doktorant. Ta on Alessandria Konservatooriumi muusikateooria professor ning Pavia Konservatoriumi lektor ja Istituto di Studi Superiori dell'Insubria Gerolamo Cardano akadeemik. Ta on lõpetanud kraadiõppe erinevaid tasemeid nii kompositsioonis, klassikalises kitarris kui ka matemaatikas. Tema uuringud keskenduvad muusikateoste matemaatilise ülesehitusest lähtuvatele esteetilistele teooriatele, matemaatilise muusikateooriale ja selle rakendamisele kompositsioonis. Tema eriliseks huviobjektiks on interaktiivne meedia, muusikaline tehisintellekt ja mittelineaarsed kompositsioonisüsteemid. Ta on pidanud nendel teemadel loenguid paljudes ülikoolides ja konservatooriumides, nagu Yale'i ülikool, Curtis Institute of Music, Universidad Nacional Autónoma de México's, Open University, Leedu Heliloojate Liit, Politecnico di Milano's jne. Ta on kirjutanud muusikat klassikalistes žnrites, samuti helindanud erinevate videokunstide installatsioone ja näitusi. Brilliant Classics on avaldanud ja levitanud Albini kolme autori-CD-d, mis sisaldavad tema kõige olulisemat kammer-, orkestri- ja vaimulikku muusikat („String Quartets“, „Musica Ciclica“ ja „Musica Sacra“). Albini on tänapäeva Itaalia kaasaegse muusika festivali ja meistikursuseid korraldava highSCORE New Music Center ja festival highSCORE kunstiline juht.

**Liis Kolle** lõpetas koorijuhtimise erialal Tallinna Muusikakeskkooli ning 1999. aastal Tartu Ülikooli magistrakraadiga teatriteaduse erialal. Õppis lisaks Helsingi ülikoolis teatri- ja kirjandusteadust ning Viljandi Kultuurikolledžis teatrikunsti ja kirikumuusikat. 2005 sai Berliinis Hanns Eisleri nimelisest Kõrgemast Muusikakoolist (Hochschule für Musik „Hanns Eisler“) muusikateatri lavastaja diplomi. Aastail 2002–2004 oli ta Deutsche Bank’i stipendiaat programmis „Akademie Musiktheater heute“ ning on täiendanud end Peter Konwitschny ja Volker Schlöndorffi meistrikursustel.

Debüteeris ooperilavastajana 2002 Vanemuises. Varem oli lavastaja assistent Joachim Herzi („Xerxes“, 1997 Vanemuises), Neeme Kuninga („Don Giovanni“, 1999 Estonias), Stefan Herheimi („Tannhäuser“, 2001) ja Didier von Orlovski („Cosi fan tutte“, 2002, mõlemad Austrias Landestheater Linz’is) kõrval. Liis Kolle töötas EMTA ooperistuudio lavastajana 2007–2011 ja taas alates 2015. aastast.

### **Lavastusi**

Lortzingi *Salakütt* (2002 Vanemuises, ka tõlkijaid), kabaree-etendus *Armastuse paraad* (ka idee autor ja laulutekstide tõlkija, 2003 Eesti Goethe Instituudis), *Väike võluflööt* (Mozarti järgi, 2003 Saksamaal Altenburg-Gera teatris, Rossini *Sevilla habemeajaja* (2003 Vanemuises), Rossini *Sinjoor Bruschino ehk Poeg juhuse tahtel* (2004 Rahvusooperis Estonia, ka tõlkija), Rossini *Abieluvaksel* (2004, diplomitöö Hanns Eisleri nimelises Kõrgemas Muusikakoolis), Haydni *Üksik saar* (2006 Nargen Operas), Beethoveni *Fidelio* (2007 Nargen Operas), Yestoni *Fantoom* (2007 Smithbridge Productions Tallinna Linnahallis), Kaumanni *Lopi ja Lapi* (2008 Türi kevadfestivalil, esiettekanne), Mattieseni *DMeeter/Veeroosi Tuleloitsija* (2010 Eesti Muusika- ja Teatriakadeemia Kanuti Gildi SAALis, esiettekanne), Vihmandi *Armastuse valem* (2008 Rahvusooperis Estonia, esiettekanne), lühiooperite õhtu *Naine?!* (2010 Pärnu Ooperis), Raveli *Laps ja nõidus* (2010 Eesti Muusika- ja Teatriakadeemia Kanuti Gildi SAALis, Eesti esiettekanne), Händeli *Rinaldo* (2011 Eesti Muusika- ja Teatriakadeemia Mustpeade majas, Eesti esiettekanne), Varrese *Käidi ja külvati varjude seemneid, sest valgus hakkas võrsuma* (2016 Yxus Ensemble Eesti muusika päevadel, esiettekanne)

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**Kristi Kapten** on silmapaistev eesti pianist, kes annab regulaarselt kontserte nii solisti kui ka kammermuusikuna. Kontserdireisid on teda viinud paljudesse maadesse, sh Suurbritannia, Hiina, USA, Rootsi, Itaalia, Iirimaa. Ta on esinenud festivalidel nagu Edinburghi Rahvusvaheline Festival, Rooma Concerti del Tempio, Palermo Classica, St Magnus, Glasgow West End ja Interpretide Liidu Virmaliste festival. Ta on soleerinud erinevate orkestrite ees Eestis, Rootsis ja Suurbritannias. 2011. aastal saavutas Kristi Kapten Tallinna Rahvusvahelisel Pianistide konkursil I koha. Kammermuusikuna annab Kristi regulaarselt kontserte koos paljude tunnustatud instrumentalistide ja lauljatega. Koos briti viiuldaja Rachel Spenceri ja tšellist Duncan Strachaniga moodustatud Kapten Trio valiti aastateks 2017–2019 Šotimaa muusikaorganisatsiooni Chamber Music Scotland resident-ansambliks. Kristi Kapten on õppinud Eesti Muusika- ja Teatriakadeemia bakalaureuseõppes ja doktorantuuris prof Peep Lassmanni käe all ning Šoti Kuningliku konservatooriumi magistrantuuris prof Fali Pavri juures. Samuti on ta end täiendanud meistrikursustel Stefan Arnoldi juures Saksamaal ja Itaalias. 2017. aastal kaitses ta oma doktoritöö, mis keskendub pianisti tööprotsessile György Ligeti klaverietüüdide omandamisel. Kristi Kapten töötab Eesti Muusika- ja Teatriakadeemias vokaalkammermuusika ja saateklassi õppejõuna ja on pälvinud loovuurimuse stipendiumi.

**Tambet Kikas** on Eesti bass, kelle esimene kontakt klassikalise laulmisega tuli aastal 2012, kui ta valiti osa võtma Rahvusoper Estonia projektist OPERAtsioon Vox. Ta astus 2013. aastal Georg Otsa nim. Tallinna Muusikakooli Tarmo Silla lauluklassi. Peale lõpetamist asus ta õppima bakalaureuse astmel Šotimaa Kuninglikus Konservatooriumis prof. Julian Tovey lauluklassis. Alates 2015. aastast laulis Tambet Soomes Savonlinna Ooperifestivali kooris ning alates 2019. aastast laulab ta Bayreuthi Festivali kooris. Tema rollide hulka kuuluvad Guccio (Puccini „Gianni Schicci“) ja Gremin (Tšaikovski „Jevgeni Onegin“). Lisaks võttis Tambet osa 2015. aastal Mart Saare nim. Laulukonkursist, kus ta võitis teise preemia. Praegu õpib Tambet Eesti Muusika- ja Teatriakadeemias magistriastmes vanemlektor Taavi Tampuu käe all. Lisaks laulab Tambet alates 2020. aasta sügisest Rahvusoper Estonia kooris.

Giovanni Albini - Doctoral concert

**1982**

April, 23rd 2021; 7pm

EMTA Great Hall, Tallinn



### **Programme**

Giovanni Albini, 1982, for voice, piano, a screen and acting (2020)

Libretto by Giuseppe (Beppe) Varaldo

*Voice (bass): Tambet Kikas*

*Piano: Kristi Kapten*

*Stage director: Liis Kolle*

*Audiovisual Technology Coordinator: Nikita Šiškov*

### **Introductory notes**

“The matter of mathematics is a metaphor;  
and what does this metaphor correspond to? “

Simone Weil

I have studied at the Estonian Academy of Music and Theatre since 2017. For my fourth year creative project I focused on the composition of a score for voice, piano, screen and acting, involving scenic action and a libretto.

The libretto is directly made from Italian second longest palindrome (a text which reads the same backward as forward) by Giuseppe Varaldo (born 1950), prominent riddler, who endorsed the project of putting it in music. Abiding by the strict rules of constrained writing, the text is a sparkling stream of consciousness about Italy and the 1982 World Football Championship, that the Italian team won against the German one. The setting is a room, a piano is on the stage as well as a screen. A man wakes up at the beginning of the action and fall asleep at the end. The text is elusive and confused, rich of possible interpretations and meanings. The man sings and keeps busy with daily affairs (even duetting with a recorded himself played backwards), stuck in a sort of temporal loop that I feel that

can represent our daily routine and our lives (and my own artistic research as a composer – 1982 is also my year of birth): a struggle for meaning and identity out of ordered chaos and habits. The varied musical material on which the score is based, that includes several heterogeneous musical references and explicit citations, undergoes many different mathematically informed constraints, that echo the strictness of the structure of the palindrome and the contrast with its elusive meaning.

In fact, the research question of my doctoral studies is the following: how can mathematics serve shaping musical structures that grant a neat focus on traditional music elements and yet put them in a different perspective? While working on *1982* I felt the powerful potential of organizational elements of mathematical nature in finding ways to deal with conventional musical elements and transfigured music citations, symbolizing the implied meanings of the action – the situation of being stranded in constraints –, and strengthening the bond between the varied music materials, the text and the drama. The regulatory principles that organize the text and the diverse musical material involved gives a unifying order to the kaleidoscopic result, adhere to the represented action, and reinforce its symbolic message. They help revealing undiscovered paths and solution in the use of traditional musical materials while keeping some of their expressive contents, of their history, of their memories of beauty.

(Giovanni Albini)

**Giovanni Albini** (b. 1982, Italy), composer, ukulelist and music theorist, is a tenured professor of Music Theory, Solfège and Music Perception and head of research at the Conservatory of Alessandria, lecturer at the Conservatory of Pavia and academic member of the Istituto di Studi Superiori dell'Insubria "Gerolamo Cardano". He teaches the seminar Quantitative Methods for Art at The University School for Advanced Studies IUSS Pavia, an Italian Public Institution devoted to research and higher education. He holds a BM, a MM and a PgD in Composition, a BS and a MS in Mathematics and a MM in Classical Guitar. His theoretical research focuses on mathematically informed aesthetic theories of music composition, mathematical music theory and its application to composition and he devoted himself with special interest to soundtracks for interactive media, algorithmic music and non linear composition systems. He has given several lectures on these topics at many universities and conservatories including Curtis Institute of Music, Yale University (USA), Universidad Nacional Autónoma de México, Open University (UK), Lithuanian Union of Composers, Politecnico di Milano, etc. He has written several concert music scores as well as many tracks and sound designs for video art, exhibitions, multimedia, commercials, trailers, videogames and television. He is the founding Artistic Director of the highSCORE New Music Center and of the highSCORE Festival, today's principal Italian Contemporary Music Festival offering masterclasses. Moreover, he is a ukulelist devoted to the modern and classical repertoire who commissions and performs new contemporary classical music written for the ukulele and transcribe classical and renowned contemporary and twentieth century scores for it. He is an Aquila Corde Armoniche official endorser.

**Liis Kolle** is one of the few opera directors in Estonia with the special training (2005 diploma from Hochschule für Musik „Hanns Eisler“ Berlin). With her first productions (Lortzings *Der Wildschütz* 2002 and Rossinis *Il barbiere di Siviglia* 2003, both at Staatstheater Vanemuine in Tartu) she introduced the *Regietheater* in Estonia. Staying open also to the traditional repertoire (staging e.g. one of the few productions of Beethovens *Fidelio* in Estonia in her own text version) she focused more and more on contemporary music theatre in its multiple forms including several world premiers. Among them the most important were *The formula of love* by Mari Vihmand after Esther Vilárs *Die Mathematik von Nina Gluckstein* (Estonian National Opera 2008) which was nominated to the State Culture Award and *They Went and Planted the Seeds of Shadows Because the Light Started to Sprout* by Ardo Ran Varres (Festival *Estonian Music Days*, Tallinn 2016). On both works she collaborated with the composer from the very early stage giving dramaturgical advice and developing her stage direction parallel to the creation of libretto and music.

Liis Kolle also loves teaching young singers. From 2007 she is working at the opera studio of the Estonian Academy for Music and Theatre where she also managed an EU-funded project for integrating the teaching of contemporary music theatre into the curriculum of the opera studio. In this setting she also mentored composition students in promotion to create short operas specially for the current voice students. Since then, she regularly works on excerpts from modern operas at the opera studio like *Abstrakte Oper Nr.1* by Boris Blacher, *Hanjo* by Toshio Hosokawa and others but with her students she also staged full-scale productions of Ravels *L'enfant et les sortilèges* and Handels *Rinaldo* (both were Estonian premiers).

Liis Kolle is also experienced with gala events, musical, cabaret and improvisation theatre. She has translated opera libretti and plays from Italian and German, acted as recitator and moderator and organised numerous cultural events in Estonia and Germany.

**Kristi Kapten** is an Estonian concert pianist. She is the winner of the Tallinn International Piano Competition (2011) and holds a PhD in artistic research. As a soloist Kristi has given concerto performances and recitals in many European countries and in China. She has performed in festivals like Concerti del Tempietto (Rome, Italy), Edinburgh International Festival, St Magnus International Festival (UK) and Palermo Classica (Italy). In 2020 she made her soloist debut with the Estonian National Symphony Orchestra, earning critical acclaim for her touching and compelling concerto performance under the baton of maestro Jun Märkl. As a sensitive stage partner Kristi has established partnerships with outstanding singers and instrumentalists. Her piano trio, formed in Glasgow in 2011, has become a well-known ensemble among Scottish audiences. The Kapten Trio was chosen for Chamber Music Scotland's Residency Project in the years 2017–2019.

Kristi studied piano at Tallinn Music High School, Estonian Academy of Music and Theatre and Royal Conservatoire of Scotland. During her studies in Scotland (with Prof. Fali Pavri) she won prizes in several competitions (*Walcer Prize*, *Jock Holden Memorial Prize for Mozart*, *Bamber/Galloway*), and finished her Masters degree with a Distinction in 2012. She went on to pursue a PhD at the Estonian Academy of Music and Theatre, studying piano with Prof. Peep Lassmann and completing her degree successfully in 2017. Kristi currently teaches Vocal Chamber Music and Accompaniment at the Academy and continues to be active in the field of artistic research as a recipient of the EAMT scholarship.

**Tambet Kikas** is an Estonian bass. His first contact with the life of a classical singer came in the Estonian National Opera's (ENO) young singer program OPERAtion Vox. In 2013 after completing the course Tambet enrolled in the Georg Ots Tallinn Music College to study classical singing under his teacher Tarmo Sild. From 2016 to 2020 Tambet studied in the Royal Conservatoire of Scotland. Since 2015 Tambet has been in the chorus of the Savonlinna Opera Festival in Finland and from 2019 Tambet is a member of the Bayreuth Festspiele Chorus. Roles so far include Gremin (Eugene Onegin, Edinburgh Studio Opera) and Guccio (Gianni Schicci, RCS). Tambet has also taken part of vocal competitions such as the Mart Saar Vocal competition in Suure-Jaani, Estonia where he was awarded the 2<sup>nd</sup> prize. Currently Tambet is studying in the Estonian Academy of Music and Theatre at the Masters Degree level under senior lecturer Taavi Tampuu. Tambet also sings at the Estonian National Opera's Chorus since 2020.