

The cover features a blurred background of a landscape with a field of low-lying, yellowish-brown vegetation in the foreground and a cloudy sky above. The title 'Music in Estonia' is prominently displayed in the center. 'Music' is in a large, bold, black serif font. 'in' is in a smaller, white, lowercase serif font, set within a dark blue rectangular box. 'Estonia' is in a large, blue, lowercase serif font. To the right of 'Music', there is a dark blue rectangular box containing the text 'N° 12' and '2009/10' in white.

Music

N° 12
2009/10

in

Estonia

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Erkki-Sven Tüür – 50

Kerri Kotta

Erkki-Sven Tüür, an outstanding and much-beloved Estonian composer, celebrated his 50th birthday in 2009. Currently the author of eight symphonies (first performance of the newest by Olari Elts and the Scottish Chamber Orchestra on April 30, 2010 in Glasgow), an opera, a number of instrumental concertos and a variety of pieces of chamber music, Erkki-Sven Tüür is a unique phenomenon in Estonian and world music. At the beginning of his career he was greatly inspired by progressive rock, later on by Gregorian chants, minimalism, dodecaphony and various soundscape techniques. In the 1990's his compositions were characterized by attempts to synthesize various "stylistic archetypes" (not to mix up with historical styles) with the aim of finding or discovering a musical metalanguage that would bind together different styles. His newest compositions, however, base on a completely original vectorial method of composition, i.e. on a certain code that is further "translated" into music by giving pitch sequences a particular direction (explained below).

The interviews of Erkki-Sven Tüür have approached connections between music and the composer's role. Although he has called composing quite a "hermetic" task (creating a piece, his mind is focused purely on sound structures), it is possible for a composer to address ethically or socially sensitive topics with his works and/or individual choices. Below follows a brief survey of the topics related to his work (the excerpts below were first published in the Estonian cultural weekly "Sirp" on October 16, 2009).

On symphony

There are not many composers today, who would let symphony play such an important role in their work. This would, at first glance, leave the impression of



Foto: Erkki-Sven Tüür.
PIIA RUBER

Erkki-Sven Tüür as somebody appealing to old virtues, representing the so-called restorative style. Without minimizing the value of tradition (because, strictly speaking, no composer can ever exist outside it), tradition as such doesn't mean to the composer "warming up an old soup" but rather a certain framework, wherein to realize his original compositional ideas and intentions. The composer's comments on the use of symphony as a genre:

On the one hand, I write symphonies out of protest against the attitude which places this genre among extinct phenomena belonging to the museum. Calling an orchestral composition a symphony lends the audience a certain key to unlock the piece. On the other hand I'm distressed by the high level of overall fragmentariness with rapidly spreading inability to focus on deeper and more demanding phenomena as the side effect. Consider, for instance, the format of MTV, where even the visual side, that should support music, is incoherent. Such problems exist everywhere, not in music alone. Therefore it is my purpose to demonstrate the vitality of symphony as a genre that can absorb and integrate acoustic material so paradoxically taken from the same fragmentary world. I'd like to demonstrate the possibility of integrated cognition in modern acoustic world.

Adhering to the original contents both in symphony and other developed orchestral and instrumental compositions, his works doubtless include general references to the symphonic tradition. According to him, however, this is not always the most important aspect.

My symphonies often include sections associable with so-called meditative, playful or pensive characters i.e. certain musical archetypes referring to the sonata form. However, I never follow the traditional form. Traditionally, a composition begins with a presentation, followed by a development. I would like to unfold the entire genesis – from micro level to final composition – before the senses of the listener. I would like to let people follow the process of creation from the atomic elements to the birth of something big. I believe the dramaturgy of my music is close to Sibelius.

On compositional method

One of the most unique aspects distinguishing Erkki-Sven Tüür's symphonies from the more traditional ones is their underlying musical material. Classical symphonic development is mainly based on thematic material and harmony. However, the narrative of Tüür's symphonic compositions is carried by tone:

For me, tone and its association with symphony as a semantically rich genre is of crucial importance. I consider it extremely important that the audience would relate to the orchestra not as a historically evolved instrument, but as a modern medium instead, able to reflect the mentality of digital sound mastering and the

related acoustic results. People should recognize the tone of today in my orchestral compositions.

As a result of combining two prima facie different, even antagonistic musical attitudes – first the classical, by essence hierarchical and structural, linear and teleological, and second the sound-centred i.e. spatial, non-linear and non-hierarchical approaches, the tone, traditionally regarded only as something giving emotions and satisfaction, becomes the object of the composer's intellectual reflection in music, creating the form and structure of his composition.

Hence for him tone is not just the “colour” (surface) of music, but a substantial part of it. Working with the score is often preceded by the drawing of multidimensional diagrams that, among other musical aspects, outline the evolution of tone as a dramaturgically relevant component. Put more precisely, the latter doesn't stand independent from other aspects of music but is a structural component in its own right, vividly expressing the potential energy of music i.e. musical inertia. Being one of the best-audible aspects of a composition, tone in Erkki-Sven Tüür's works functions as a “bridge”, “mediating” other aspects of musical structure to the listener.

The composer arrived at his original approach by means of the above-mentioned vectorial method. The pieces so composed base on a relatively short numeric combination/code. During the subsequent composing process, the code is being “translated” not into some so-called static element of music (note, rhythm duration, dynamic level of music etc.), as with the serial composing technique, but into the potential moving direction of voice or musical line (hence the term “vectorial” to characterize the technique). By joining the generated one-way voices or lines, a multidimensional musical space is created, with tone as the articulator of the depth dimension.

On composer's ethics

The composer has repeatedly underlined his intention of being as honest as possible in his compositions. At the same time he doesn't dissect the aesthetical from the ethical – the aesthetically most appealing solution is also the best alternative in terms of ethics.

I am responsible for each note and I am quite ruthless and picky about what I write. What I do should address me, be intrinsically the best way of doing it. It is important for me to remain true to my nature and not chase the ghosts. If your vision is clear, you will polish and brighten it and by doing so you simply cannot make any compromises.

The social dimension is making vigorous entrance into Erkki-Sven Tüür's

music. He dedicated his Symphony No. 7 to Tenzin Gyatso and his lifelong pursuits. His own comment on it:

[...] the fact that I'm not using his title but the monastic name instead indicates I'm not addressing the icon, the politician or the official; that I value primarily not the institution but the person fulfilling it. This inscription is meant to the person, whose essence is brimming with compassion, understanding and humbleness in the best sense of the word and who lacks any trace of arrogance. But in addition to being the ambassador of understanding and peace, he is also the spokesman of a nation having lost their sovereignty – their leader in exile. The inscription should convey all the aspects mentioned.

My act of dedication is all about personal understanding of its significance that originated out of sharing the same thoughts and compassion – something that you can never have too much. These words always trigger a small reaction when the composition is performed. Then I'm being asked about the topic and as a result, it reaches the media. Of course, I do not think this will make that much of a difference, but still – a drop in the sea. And because I care about the topic, I will say it out and the best way of doing it is with my work. After all, I am a social being.

Lately I have felt saying out my thoughts is becoming increasingly important. I might, of course, feel contempt for certain phenomena and surrender to escapism, but I don't think this would improve my position. And, as said, I have no illusions about having considerable impact on political processes. But, at least I express my attitude. To be honest, I've spoken earlier, too. If your compositions are in radio, concert halls, on record shelves, you're doing it anyway. To some extent, this may be regarded as the political activity of a composer.

According to the composer, his works are now generally well received, also by the foreign press, who once used to be quite critical towards his compositions but now publish almost no negative feedback. He is glad that his compositions appear in the so-called regular concert programmes and not at special events and festivals dedicated to new music. His closest creative plans involve a composition to chamber choir and orchestra (commissioned by the Foundation Tallinn 2011 European Capital of Culture) and String Quartet No. 2, but there are plenty of tasks to go well until 2013.

Eri Klas: “I have only the superlatives to characterize ENSO”

Estonian National Symphony Orchestra in the USA

By Tiina Mattisen

In March 2009 Estonian National Symphony Orchestra performed in the USA for the first time. 18 concerts were given in ten states, eight conducted by the principal conductor of ENSO Nikolai Alexeev and ten by Eri Klas, who is sharing his tour recollections below.

Maestro Klas, you have conducted numerous orchestras in the USA and are familiar with the local music life. It was known to you beforehand that the vast concert halls were sold out in good time for ENSO concerts. How can the orchestra from a relatively unknown country attract such attention?

Eri Klas: As we know, American audience is picky, spoilt by abundant opportunities, perhaps even capricious. But all related to Estonia's regaining of independence has been very much in the centre of attention in America. I think people had high expectations towards us.

Indeed, the USA Embassy here in Tallinn says nobody has been given as many visas as I have. Been there for over 40 times and conducted 36 different orchestras (often repeatedly), including the major, top ten orchestras, but also smaller ones. This trip was extremely important for me and I was emotionally much involved, being moved and proud of the opportunity. That meant trust. To be honest, I grew up in ENSO – started there for over 50 years ago as a



Florida: 6. III Van Wezel Concert Hall, Sarasota; 7. III The Community Church of Vero Beach, Vero Beach; 8. III Kravis Center, West Palm Beach; 9. III The Broward Center for the Performing Arts, Fort Lauderdale and 11. III Marina Civic Center, Panama City.

Georgia: 12. III River Center for the Performing Arts, Columbus.
South Carolina: 13. III Peace Concert Hall, Greenville.

New York: 15. III The Performing Arts Center, Purchase.

Illinois: 17. III Edman Memorial Chapel, Wheaton College, Wheaton.

Indiana: 18. III Sauder Concert Hall, Goshen.

Kansas: 20. III Yardley Hall, Carlsen Center, Overland Park.

Colorado: 22. III Vilar Performing Arts Center, Beaver Creek.

Nevada: 24. III The Artemus W. Ham Concert Hall, University of Nevada, Las Vegas.

California: 25. III McCallum Theatre, Palm Desert, 26. III The Arlington Theatre, Santa Barbara, 27. III Cerritos Center for the Performing Arts, Cerritos, 28. III Jackson Hall, Mondavi Center, Davis and 29. III Zellerbach Hall, Cal Performances, University of California, Berkeley.

percussionist – and have followed the rises and falls of the orchestra ever since. Now I conducted ten concerts and Nikolai Alexeev did eight. He conducted mostly Dvořák's Symphony No. 8 and I did Sibelius's Symphony No. 2 as the main compositions, accompanied by Arvo Pärt's *Cantus in Memoriam Benjamin Britten* and *Summa* and two piano concerts: Rakhmaninov's Second and Prokofiev's Third. The selection was made by our receiving agency Opus3 Artists.

I don't know about the background of the contract, but when the director of ENSO Andres Siitan made me the offer, I agreed with pleasure. I knew that opening the door to one hundred musicians was very important and as such, I am highly pleased with the outcome. I've had my share of travelling, but this was the trip of a lifetime.

For ENSO, the tour meant discovering America. For you, this might have been the discovering of ENSO. You got a close look, in fact closer than ever before, of the orchestra during the tight travelling and performing schedule. How would you describe the current state of our number one orchestra?

Considerable time has elapsed since my involvement in the orchestra as a musician and today there are no more than two-three members I once worked with. Young members of the orchestra have contributed to the overall quality. The orchestra was very disciplined and adaptable. I think the overall health of ENSO received considerable boost in this month, for who returned were a smiling and happy group of musicians. So forget about calling the tour as long and tiresome. Even one concert can be a torture, if the orchestra and the conductor or the soloists lack contact. We were extremely lucky with our soloist, as the 22 years old Joyce Yang proved to be a great pianist and even more so a person! She was capable of playing flawlessly 18 concerts, igniting the orchestra and holding a cheerful conversation with everybody.

As to the distances covered I'd say the opportunity to perform in 18 towns, small and large, was an extra bonus. We started in Florida, visited New York, spent some time in the mountains where the air was thin and completed our tour in the summery California. We received warm welcome everywhere and the reviews were positive. But the most important thing was how the audience received us i.e. the results of a clap meter: we were given standing ovations and bravos.

At the last concert in San Francisco, after playing all the encores, I had nothing else left than a short speech to the audience and the orchestra, expressing my gladness for being able to report of the status quo of our symphonic music and orchestral culture. We concluded the event by playing "Homeland Tune"

once again and although there were many Estonians among the audience, I was particularly moved by tears in the eyes of the orchestransts ... I have only the superlatives to characterize ENSO.

It is extremely nice to hear this success story and yet, on the background of the economic crisis, all those talks about money-saving and wasting, I must ask - true, without any doubt in your reply - how would you estimate the kroons invested in this tour?

By the example of ENSO I would say that blabbing with the press is a waste. The tour was an epochal event, a cultural achievement crowned by the thanks and invitation back by our receiving agency Opus3 Artists. We passed the test with excellent results. Comparing this achievement to sports – Baruto’s throws or excellent saves by goalkeepers – I can say without hesitation that our team of one hundred men and women won a crucial match – ENSO opened a window (and a door) to the USA. I am very proud of the high level of ENSO and the results of the tour.

At the end of February, shortly before the tour began, ENSO performed the programme in the *Estonia* Concert Hall. Professor Toomas Velmet commented on this in the culture newspaper *Sirp*: “I predict this landmark of Estonian culture – ENSO in the USA – will get the Yankees up at the end of every concert. The event, so far without much media coverage – 18 concerts by ENSO in the USA – is promising to be a success. This success is built on a wisely planned programme and the romantic talent of both conductors (Eri Klas and Nikolai Alexeev) and the orchestra, with the laureate of the 2005 Van Cliburn International Piano Competition Joyce Yang appearing as soloist in both programmes as an extra bonus.” I’m pleased that his words proved correct.



Eri Klas is being interviewed by Estonian Television in NY.

Estonian National Symphony at the Granada Estonian Orchestra Plays Sibelius, Prokofiev, and Pärt

By William Watson

From the very first sounds of the strings in Arvo Pärt's *Summa* (1991) it was clear that the Estonian National Symphony could produce a tone to match any contemporary orchestra. With its amazingly sparse components and slow-moving changes in harmony and tempo, *Summa* is both classic Pärt and the embodiment of musical minimalism.

Next came the Piano Concerto No. 3 in C Major, Op. 26 (1907) of Sergei Prokofiev. Its first movement starts with a wonderful soaring theme that quickly morphs into a kind of bouncing violence. Soloist Joyce Yang's gymnastics on the keyboard were stunning. She combined flying fingers, crossed hands and delicate touch with great confidence, and the orchestra accompanied her with precision, constraint, and energy. Although the burst of applause that followed this first movement went against the conventions of classical concert decorum, it felt inevitable. The *Andantino con variazioni* that followed was thoroughly satisfying, and made a clear statement of both the theme and its intricate and rhythmically interesting variations. The music of the last movement capped is strong and grandiose, but the orchestra was well balanced-particularly the brass section, which can easily overwhelm. Wild applause greeted the end of an exceptional performance.

After the interval came another composition by Arvo Pärt, the *Cantus in Memoriam Benjamin Britten* (1977). This is minimalism at its most approachable-one long descending soundscape, punctuated by the mournful chimes of the bell, that culminates in sublime resolution. From the very first chime of the bell this performance contained great feeling.

Finally came the Symphony No. 2 in D Major, Op. 43 (1902) of Jean Sibelius. It is a glorious statement of national pride that uses broad themes to evoke the snowy forests of Finland. The first movement was very satisfying with tight woodwinds, blended brass and delightful pizzicato cellos and basses. In the *Andante* I heard more broad musical landscapes confirmed the impression of an orchestra that is comfortable in its own skin. The *Vivacissimo* was precise, with the punctuation by the brass notably balanced. The last movement, *Allegro*,

brought on waves of pure sentiment with the scenery.

The orchestra under Eri Klas performed beautifully, and although the Prokofiev was the star of the show, everything else was perfectly appropriate and gave a fitting perspective on some wonderful 20th century music. Thank you to CAMA for bringing this jewel of an evening to Santa Barbara.

Santa Barbara Independent (2.04.2009)



Musicians before going on stage at Sauder Concert Hall.

PHOTOS: ENSO ARCHIVES.

ENSO performing abroad in this century

- 2009, March - 18 concerts in the **USA**
Conductors: **Eri Klas** and **Nikolai Alexeev**, soloist **Joyce Yang** (piano, USA)
- 2008, September - Concert in **Italy** Teatro Filarmonico di Verona
Conductor **Olari Elts**, soloist **Sarah Chang** (violin, USA)
- 2008, May - Concert “Musical gift for Sweden” in **Stockholm** on the occasion of the 90TH anniversary of Republic of Estonia
Conductor **Olari Elts**, soloist **Mattias Torell** (electric guitar, Sweden)
- 2008, April - Concert in **Helsinki**, Finlandiatalo
Conductor **Olari Elts**, soloist **Mika Väyrynen** (accordion, Finland)
- 2006, August - Concert in **Stockholm** in Berwaldhallen (Baltic Sea Festival)
Conductor **Paavo Järvi**, soloist **Evelyn Glennie**
- 2006, February - Concert in **Italy**, in Turin *Cattedrale di San Giovanni Battista – Duomo* (The Cultural Olympiad)
Conductor **Olari Elts**, **Estonian Philharmonic Chamber Choir**
- 2005, August - Concert in **Stockholm** in Berwaldhallen (Baltic Sea Festival)
Conductor **Arvo Volmer**, soloist **Per Tengstrand**
- 2004, February - Concert in **Helsinki** in Finlandiatalo
Conductor **Olari Elts**, soloist **Vladimir Mischouk**
- 2003, October - 17 concerts in **Italy**
Conductor **Nikolai Alexeev**, soloists **Sten Lassmann**, **Nikolai Madoev** etc.
- 2002, July - Concert in **Germany** in Nürnberg International Organ Festival
Conductor **Arvo Volmer**, **Latvija Mixed Choir**
- 2001, August - Concerts in **Copenhagen**, in Gothenburg and in Oslo
Conductor **Mark Robinette**
- 2001, February - Concerts in **Sweden** (Stockholm, Gothenburg, Halmstad, Växjö, Jonköping)
Conductor **Vello Pähn**, soloist **Bengt-Ake Lundin**
- 2000, October - Concerts in **Germany** (Bad Homburg, Trossingen, Tübingen, Müllheim, Villingen, Rüsselheim)
Conductor **Arvo Volmer**, soloist **Ivari Ilja**
- 2000, September - Concerts in **Riga** and in **Vilnius**
Conductor **Arvo Volmer**, soloist **Ivari Ilja**
- 2000, July - Concert in **Sweden** (Dalhalla Summer Music Festival)
Conductor **Arvo Volmer**, soloists, World Festival Choir
- 2000, January - Concert in **Italy** in Genoa
Conductor **Tõnu Kaljuste**, soloist **Susan Bullock**, **Ellerhein Girls’ Choir**, **Estonian Philharmonic Chamber Choir**, **Estonian National Male Choir**
- 2000, January - Concert in **Helsinki** in St. John’s Church
Conductor **Tõnu Kaljuste**, soloists, **Ellerhein Girls’ Choir**, **Estonian Philharmonic Chamber Choir**, **Estonian National Male Choir**

Estonian Music Information Centre – 15



By Evi Arujärv

Non-profit association Estonian Music Information centre (EMIC) celebrated its 15th anniversary on May 3, 2010. The mission of EMIC – introduction and promotion of Estonian music at home and abroad – was laid down in its articles of association 15 years ago. Patronized by Estonian Composers' Union with **Lepo Sumera** as a chairman, publicist and composer **Mare Põldmäe** was the persistent motor behind the formation of EMIC. The association was established by 15 music-related founder institutions: Estonian Composers' Union, Estonian Theatre and Music Museum, Estonian Radio, Estonian Television, Estonian Academy of Music and Theatre, *Estonia* Theatre, Estonian Music Foundation, Estonian Arnold Schoenberg Society, magazine *Teater.Muusika.Kino*, Estonian Choral Association, The Culture Gazette, Estonian Music Library Association, National Library of Estonia, State Concert Agency *Eesti Kontsert* and Estonian Authors' Society.

Today, Estonian Radio and Estonian Television have merged into Estonian Public Broadcasting, *Estonia* Theatre has changed its name into Estonian National Opera and The Culture Gazette is called *Sirp* again. EMIC has also some new members: *SP Muusikaprojekt* Publishers, Estonian Philharmonic Chamber Choir and the Association of Estonian Professional Musicians. EMIC has currently 16 member organizations.

The board of EMIC: **Olav Ehala** (Chairman, Estonian Composers' Union), **Neeme Punder** (Association of Estonian Professional Musicians), **Ülle Reimets** (Estonian Theatre and Music Museum), **Sven Peterson** (*SP Muusikaprojekt* Publishers) and **Tiia Teder** (Estonian Public Broadcasting). EMIC is a member of the newly founded Estonian Music Council from 1992 and a member of the International Association of Music Information Centres (IAMIC) from 1999.

For ten years, EMIC operated in a small attic room in the Composers House in Lauter Street. Thanks to increased budget and staff numbers, the association

moved into new premises at Kivisilla 4-2 (behind the Kaubamaja department store) in 2005.

EMIC in figures

EMIC was established at the time our country, its institutions and people restored and established connections with the rest of Europe and the world. Young musicians aspired to European and American universities, musicians to foreign stages. Estonian music had to re-establish its position in a broader context that had remained closed for over 50 years. Estonian Music Information Centre became an important mediator of the process.

EMIC started with the budget of 4,081 Euros in 1996 with the amount slowly increasing year by year. Like most information centres in the world, EMIC is state-funded – the bulk of its budget is made up of operating subsidy from the Ministry of Culture and Education. Operating subsidy reached 32,000 Euros in 2000, leaped up in 2003 and made the highest numbers in 2008 (subsidy 79,000 Euros, budget 106,000 Euros). This year EMIK receives state funding in the amount of 63,000 Euros with the total budget remaining around 64,000 Euros.

At first, managing director was the only full-time staff member of EMIC; in 2000 a part-time editorial position was added. EMIC has had two editors from 2005 and due to considerable budget growth in 2008 the third editorial position was created for work with the musicians. The managing directors of EMIC in chronological order: **Mare Põldmäe** (1996–2002), **Timo Steiner** (2003) and **Kaja Irjas** (2004–2008). The undersigned has managed the activities of EMIC from 2008.

The traditional activities of EMIC include collecting, editing and mediating information on Estonian music. Today the information centre database includes detailed information on 15,000 compositions by 372 Estonian authors. EMIC music library provides an overview of the most important new compositions, performances of Estonian classical compositions and festivals and author's concerts, about 750 hours of recordings, incl. concert recordings obtained from Public Broadcasting on the basis of usage licences, and CDs. The EMIC music library has about 2700 different recordings of Estonian music. The sheet music library has app. 500 notes and/or scores.

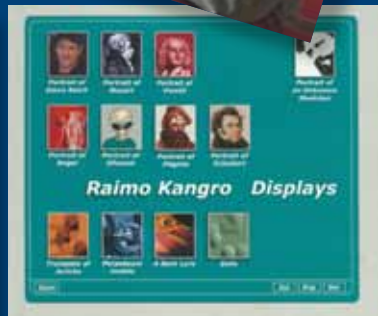
The EMIC web project was launched in 1997 and the first web page was completed three years later. The new and more colourful version of the webpage was introduced in 2005 with a brand new section devoted to news. From 2008, EMIC has been reporting the activities of Estonian musicians on the webpage. Today, the web page includes 58 creative profiles of Estonian composers, about 800 sound samples and information on 82 Estonian musicians and music

ensembles. The homepage also provides information on Estonian music-related institutions, an updated review of the new released recordings of Estonian music with references on points of sale, its own news column and a system of links. The EMIC web page gathered about 1 million clicks from 100,000 computers in 2008. The visitor count rocketed sky-high the next year with app. 2 million clicks from over 160,000 computers. About half of the visitors are from Estonia, the rest being (mostly) from Russia, Germany and Finland. 50-60 countries from Europe, Scandinavia, America, Australia, Asia and Africa are represented with at least one hundred clicks per year.

Starting from 2003, EMIC has released 20 CDs with Estonian music, incl. 11 CDs accompanying printed publications and 8 independent, mostly promotional CDs. Six biographies have been published: “Eight Portraits: Estonian Composers I” (2009), “Ester Mägi. Life and Sounds” (2008), “Composer Jaan Rääts” (2008), “Sentimental Journey. Eino Tamberg” (2005), “Member of Ensemble. Helju Tauk” (2005), “Hugo Lepnurm. Reminiscences” (2004). The association has also published reviews and catalogues: „Estonian Music. Brief historical overview with 2 CDs” (2008), “Estonian Orchestral Music 1896–2004” (2005), “Estonian Music Days 25” (2004), “Estonian Composers’ Union 80” (2004).

Four books from the series “Estonian Music Classics” have been published: “Composer and Organist Peeter Süda” (2005), “Organist and Composer Hugo Lepnurm” (2004), “Choral Conductor and Composer Gustav Ernesaks” (2004) and “Composer Cyrillus Kreek” (2003). Contemporary Estonian music is introduced with the double CD “Estonian Young Composers” (2004) and a series of promotional CDs “New Music from Estonia” (2006, 2008, and 2009). Just recently a set of two CDs “Estonian Music Treasury” (2009) was released, including compositions from the gold pool of Estonian music – from the very first choral composers to Pärt, Tormis and Tüür – and a pocket-size publication “Estonian Sounds. Music and Market” (2009), combining music and business information. EMIC has released the author’s CD “Raimo Kangro. Displays” (2004) and the CD “For My Sis. Piano Pieces from Estonian composers” (2008) in cooperation with Tallinn Music High School.

In 2003–2006 EMIC organized Estonian music concerts at comprehensive schools. EMIC has mediated Estonian music at the Cannes (2004–2008) and Frankfurt (2004–2009) music fairs in cooperation with other Estonian music organizations. The representatives of EMIC have participated in the IAMIC annual conferences on a regular basis, collecting information on the development of information centres in other countries. EMIC is the founder member of the newly established Estonian Music Development Centre (2009).



The bulk of EMIC's daily work is about responding to various inquiries – mediating bits of information and providing more thorough analyses. Here's a list of randomly selected activities from the recent past to give an example of our activities: mediation of background information to British composer Mark Lawrence, who's writing a research on Veljo Tormis's choral compositions; preparing of a series of broadcasts on Estonian music for Czech Radio in cooperation with Czech music critic Vítězslav Mikeš; sending ordered or self-initiated repertoire recommendations and information to various destinations, incl. the headquarters of the "Warsaw Autumn" festival, to British London Sinfonietta, to New York New Paths Festival, to Prague Berg Orchestra, to the Bogotá Conservatoire, who are celebrating the anniversary of Olav Roots, to the Moscow Children Choir Festival and Vocalist Contest, to a Canadian music theatre, to a Swedish choir, to a Hungarian early music ensemble, to several solo musicians in Estonia and abroad etc. Speaking of long-term projects, EMIC is compiling material for the special edition of the music magazine "His Voice" on Estonian music, and is about to release a CD in cooperation with the Czech Music Information Centre. The schedule of work includes a book on Erkki-Sven Tüür, published in cooperation with the Edition Peters publishing house. Each day brings new enquiries resulting in thorough reviews on Estonian music publishers, the music records released, the wholesale dealers of records and sheet music, the repertoire of various music genres – to name just a few. Inquiries on particular compositions are also common. Some queries are extraordinary, even surprising: once we received a telephone call from an amateur composer without musical notation skills, who requested our employee to write down his melody in notes, because he was worried that by the time his regular helper arrives, he might have lost his inspiration. The tune was written down. EMIC is open to music professionals, students and amateurs.

EMIC today

Until recently, information centres all over the world functioned as cultural institutions. This meant gathering musical information with the accuracy close to making historical researches, keeping in mind also the educational goals. This was also how EMIC started. The business-like attitude arriving together with capitalism advanced to artistic spheres, incl. music. The concept of creative industry that unites culture and businesslike thinking is gaining ground also in Estonia. The economic crisis keeps reminding us of the financial aspects of culture. All spheres, music in particular, are influenced by the rapid development of various forms of communication: the new media, digitalization and internetization. This has resulted in new behaviour among the audience

and consumers: democratization, fragmentation and self-regulation of all communication, incl. the contextual level of culture.

Technological development and competition have shifted the focus of information centres, triggering considerable organizational reforms. The establishment of export divisions and cooperation with companies and export organizations has become a common practice. EMIC is no exception and, as such, is facing a number of challenges waiting to be solved, with the main one being about its role in the context of the evolving creative industry. This poses a number of special questions to EMIC. Whether to continue archiving with the historical perspective in mind, or to refocus and gather/mediate only financially attractive compositions and information? To follow the democratic path and represent all musicians or to favour creative potential, individual interest and cooperation that presumes signing contracts? How to solve the representational problems related to copyright? How to make use of the new media features? What kind of information chains and formats should be used? How to make the most of the financial and intellectual resources? How to find funding for development?

Estonian music organizations are facing a major task of creating an export strategy for the entire sphere of music. To become more efficient, EMIC is planning organizational and strategic reforms. However, music culture should not and must not be reduced to the level of a commercial object. Consequences thereof constitute a separate topic. EMIC will retain and develop its traditional role as the unbiased collector, keeper, mediator and cultural commentator of comprehensive and detailed music information.

Sounds from the depths of time – recordings made in 1939

By Kadri Steinbach

May 15, 1939. The *Estonia* Concert hall is filled with recording equipment and the orchestra, choirs and soloists together with the sound engineers of The Gramophone Company/EMI are about to begin the epochal one month campaign of recording Estonian music. As a result, 169 compositions, performed by Estonian musicians, and 7 speeches delivered by Estonian statesmen are recorded. Regrettably, the recordings get lost during WWII and both the record company and the participants remain empty-handed. These recordings turn up again not until 70 years after and the circle is finally complete – the old sounds are home again and available to those interested.

The recording campaign

A number of foreign record companies operated in Estonia between the wars (His Master's Voice and Bellaccord Electro as the major labels), recording our soloists and releasing records. According to Heino Pedusaar, who has studied the history of Estonian record making, about 2000 musical compositions were released in Estonia before WWII¹. Most of the released material, however, consisted of lighter repertoire (hit songs, music-hall numbers, brass-band music) often written by foreign composers. Estonian classical music was seldom recorded. Vocal compositions prevailed instrumental music. At the same time musical circles were expecting the release of local classical music records; pertinent newspaper articles were published and the topic was generally much discussed.

The State Broadcasting Company that started up in 1926 had big demand for Estonian music recordings. Half of the air time was filled with record music and as the number of discs was limited (in 1935, the music library of the State

Broadcasting Company consisted of scant 50 recordings from local authors²) and the State Broadcasting Company became the principal organizer, client and sponsor of the recording campaign. Preparations were launched in 1938, when the preliminary list of compositions was approved, including 100 musical pieces. In this phase it was also agreed to cooperate with EMI and invite their technicians in full equipment. All related expenses were covered from the budget of the State Broadcasting Company³.

The recording sessions were held from May 15 to June 14, 1939 at the *Estonia* Concert Hall with the best Estonian soloists and music companies performing. **The State Broadcasting Orchestra**, being the principal recording orchestra, recruited backup from the Estonia Theatre orchestra for the sessions. The total number of 5 conductors and 7 choirs (even eight, with one choir remaining unidentified) were involved. The best-known musicians were conductors **Olav Roots** and **Juhan Aavik**, violinist **Rudolf Palm**, singers **Milvi Laid** and **Artur Rinne**. The total number of performers was much higher.

All in all, 169 compositions were recorded, falling to the following generic categories (number of CDs in the 2009 release added in brackets):

orchestral	32 compositions (4 CDs);
choral	58 compositions (3 CDs);
instrumental chamber music	26 compositions (2 CDs);
vocal music (accompanied by orchestra or piano)	42 compositions (2 CDs);
music for wind orchestra	11 compositions (1 CD).

In addition, 7 speeches delivered by Estonian statesmen were recorded.

The selection included material belonging to Estonian music classics, but also a number of pieces surprising to the contemporary ear. The aim of the campaign – to create a presentable selection of Estonian music that would introduce our music culture here and abroad, was achieved.

The recording equipment and outcome of the campaign

Estonian National Broadcasting commissioned the English record company EMI together with their equipment. At that time Estonia belonged under EMI Denmark, hence the Dane **Johan Dændler** appeared as the sound technician.

The then technology differed considerably from contemporary technology. The sound was recorded, with one or several microphones, on a wax record. Due to softness, wax records couldn't be listened to, as this would have corrupted the record. Hence all pieces were put on wax in real time with no further opportunity for correction. However, in some cases two copies were made to



choose the best version. The wax record was converted into a metal copy at the factory. This was the negative i.e. the matrix of the real record. The matrix was used to produce shellac records.

The recordings made in Estonia in 1939 were all put on wax, wax records were sent to EMI factory in England, where they were converted into negative copies (metal matrices). Then the war broke out, interrupting the process, and the material stayed at the EMI London archives in the form of matrices. However, the musicians who had participated in the sessions, many of who immigrated to Western Europe during the war, knew about it. In the 1950's, the active members of the community of the Estonians abroad (with composer Eduard Tubin among them) organized mass production of a small portion of these recordings. Those records covered about 1/3 of the recordings and comprised the lighter and more popular repertoire. Archive copies were made of the issued records for EMI and the metal matrices were destroyed.

The remaining 2/3 of the matrixes stayed in London archives until 1961, when EMI was taking inventory of its stock. The remaining Estonian matrices, marked as CS, were dispatched to Denmark, as the marking indicated the recordings were made by the company's Danish branch. The matrices were stored in Denmark and after closing up the record factory at Valby, EMI Denmark

handed the matrices over to the Danish National Discotheque, later named as the Danish National Sound Archives (*Rigsarkivet*), currently located at the State and University Library in Århus (*Statsbiblioteket*). The matrices remained there for decades with the matrix number as the only reference.

Retrieval and issue

In the early 2000's the music department of the Estonian Academy of Music and Theatre (EAMT) became interested in the recordings made in 1939. At first no information was available, but thanks to the contacts between the EAMT Library and the State and University Library of Denmark the location of the matrices was revealed. **Morten Hein** from Denmark was an important key person in the process, as he contacted us and specified the quantity and location of the material. This was the beginning of a long journey, during which all the recordings were identified, made audible and released. The discography⁴, compiled by Alan Kelly and Reino Sepp in 1988, was of much help, but had to be adjusted considerably.

One of the trickiest phases in the recovery process was the retrieval of sound from the negatives and further reproduction in a contemporary form. Sound technician **Claus Byrith** did a painstaking job finding the necessary technology and restoring the sounds with much delicacy and historical authenticity. It was of crucial importance to find a suitable technology, since the imitation of the old technology of making shellac records was possible, yet extremely expensive and totally pointless. Another option had to be found and we finally decided to play back the matrices with a special two-head stylus and digitally remaster the sound.

The recordings, that had waited their time for 70 years, were finally released in 2009, accompanied by a comprehensive book. The set is made up of 12 CDs and the best thing is that only four matrixes with the original material remained lost. Everything else could be rediscovered, identified and presented to the audience.

Once again, the 70 years old sounds are audible. Let them pick up the thread from here.

¹Heino Pedusaar, *Eesti heliplaadid 1901-1939*. Ilo, Tallinn 2005.

²Ilvi Rauna, *Eesti muusika helisalvestamine 1939. aasta mais-juunis. – Eesti helisalvestised 1939*. Estonian Academy of Music and Theatre, Tallinn 2009. Page 147.

³Same, p. 149-151.

⁴Alan Kelly, Reino Sepp, *The Baltic Discography of the Gramophone Company from 1901 to 1939. Part one: Estonia. – Supplement to Eesti Filatelist*, 1988, no. 32, p. 39–47.

Year 2009 in Short: Musical Events

Compiled by Kersti Inno

JANUARY

1/1 New Year's concert "Händel Gala" in the *Estonia* Concert Hall. Performers: **Estonian Philharmonic Chamber Choir** (EPCC) and **Estonian National Symphony Orchestra** (ENSO), conducted by **Daniel Reuss**. Soloists: **Malin Christensson** (soprano, Sweden) and **Thomas Walker** (tenor, Great Britain).

9/1 Cantata "**John from Damascus**" by the first Estonian professional composer **Rudolf Tobias** was performed as part of the concert series "Goldpool of Estonian Music". Performers: Ellerhein Girls' Choir, Estonian National Male Choir (ENMC) and ENSO, conducted by Mikhail Gerts. Soloists: Natalia Lomeiko, Heli Veskus, Helen Lokuta, Oliver Kuusik, Jassi Zahharov and Taavi Tampuu.

10/1 World first performance of **Symphony No. 4** by **Arvo Pärt** in Los Angeles. Performers: Los Angeles Philharmonic Orchestra, conductor: Esa-Pekka Salonen.

11/1 Tallinn Song Festival Ground glass hall hosted a concert of the Musician of the Year, elected by Estonian Public Broadcasting. Performer: Ellerhein Girls' Choir, conducted by Musician of the Year 2008 **Tiia-Ester Loitme**.

12-31/1 Joint festival of the Estonian Arnold Schoenberg Society Pärnu Contemporary Music Days and Academia Non Grata *INGraafika*, held in Pärnu, Tõrva, Tartu and Tallinn (Artistic Directors: **Andrus Kallastu**, **Mart Jaanson** and **Märt-Matis Lill**).

22/1 Laureates of the Year 2008 Estonian Wind Instrument Competition **Oksana Sinkova** (flute) and **Andres Kontus** (trombone) with Tallinn Chamber Orchestra (TCO), conducted by **Toomas Vavilov** performed in the concert series "Young Talents".

23-15/1 **Tõnu Kaljuste** introduced **Arvo Pärt's** choral music at the Choral Music Baltic Forum in Limburg.

29/1 First performances of **Age Hirv's** "Wind" and **Tauno Aints's** Concertino

for piano, violin and orchestra at the concert “The Kivimäe Virtuosos III” at the House of the Blackheads. Performers: soloists of Tallinn Music High School and TCO. Conductor: **Risto Joost**.

30/ 1-7/II XX Baroque Music Festival (Artistic Director: **Andres Mustonen**).

31/I Annual award night of the Estonian Choral Association at the *Estonia* Concert Hall. The Year 2009 Annual awards were announced in the categories of choral and wind instrument music: Choir of the Year – **Tartu University Chamber Choir** (conductor: Triin Koch) and **Tallinn Secondary Science School mixed choir** (conductor: Eve Karp); Conductor of the Year – **Triin Koch**; Conductor-pedagogue of the Year – **Niina Esko**; Brass band of the Year – **South-Estonia Youth Brass band** (conductors: Aavo Ots and Priit Sonn); Orchestra Conductor of the Year – **Arno Anton**; Young Conductor of the Year – **Darja Selivanova** (Pastuchenko); Choral Record of the Year – **Tartu Academic Male Choir’s CD “Eesti laul”**; Sponsors of the Year – the town of Tartu and OÜ *Viljandi Õhumeister*; Organizer of the Year – **Kaie Tanner** (Executive Secretary of Estonian Choral Association) and **Maret Oja** (organize of the Alo Mattiisen Music Days); Deed of the Year – **festival “Gustav Ernesaks 100”**.

FEBRUARY

II Cultural Endowment of Estonia Annual Award 2008 was given to **Peep Lassmann** for outstanding role in the promotion of Estonian music and music education and for brilliant artistic performance.

5-8/II **III Tartu International Youth Choir Festival** was held with participants from Tampere, Finland and Sigulda, Latvia plus four choirs from Estonia.

5-8/II **Jõhvi Ballet Festival**.

7/II A concert dedicated to the 100th birth anniversary of Paul Elken, the beloved organist, choir conductor, composer and painter from Võru was held at Võru House of Culture *Kannel*. His compositions were performed by ENMC, Võru Symphony Orchestra and Võru choirs.

9-15/II **IV International TALVEUNIversiteet**. Professor dr. h. c. **Arbo Valdma’s** piano workshop in Pärnu.



10/II ECM released a record “**Arvo Pärt. In Principio**”, where Pärt’s compositions are performed by EPCC, ENSO and TCO, all conducted by **Tõnu Kaljuste**. The record includes “*In principio*”, “*La Sindone*”, “*Cecilia, vergine romana*”, “*Da pacem Domine*”, “*Mein Weg*” and “*Für Lennart in memoriam*”.

12-15/II Contemporary music festival **Perfect Silence** of

Tallinn Philharmonic and ECM record company (Artistic Director: **Erkki-Sven Tüür**).

13/II Premiere of Giuseppe Verdi's "*Un ballo in maschera* (A Masked Ball)" at Estonian National Opera. Musical Director and conductor: Arvo Volmer; Stage Director: Arne Mikk; Artistic Design: Ralf Forsström, Finland and Light Design: Neeme Jõe.

13/II The International Eduard Tubin Society presented Vol. V of Eduard Tubin's "Collected Works" that published the scores of his symphonies No. 9, 10, 11, and "Yearbook 2008".

13-14/II EPCC celebrated the 200th birth anniversary of Felix Mendelssohn with concerts in Haapsalu and the St. Nicholas Church in Tallinn.

14/II XVII Mixed Choir Competition *Tuljak* was held at the Tartu Miina Härma Gymnasium with 12 choirs in four categories taking part.

20/II Estonian first performance of **Erkki-Sven Tüür's Viola Concerto "Illuminatio"** in the *Estonia* Concert Hall. Performers: Lars Anders Tomter and ENSO, conducted by Olari Elts.

24/II Year 2008 Culture Awards of the Republic of Estonia were given to **Arvo Pärt** for long-time notable creative achievements and to **Tõnu Kaljuste** and **Peeter Jalakas** for the stage performance of "*Eesti meeste laulud*".

26/II-1/III EPCC performed in China and South Korea, taking part in *Hong Kong Arts Festival and performing at the LG Art's Center* in Seoul with programmes put together of **Arvo Pärt's** and Felix Mendelssohn's music and the works of Estonian and British composers. The concerts were conducted by British conductor **Stephen Layton**.

MARCH

3-31/III ENSO's first tour in the USA. 18 concerts were given all over the country, from the east coast to the west coast in ten states: Florida, Georgia, South-Carolina, New York, Illinois, Indiana, Kansas, Colorado, Nevada and California. Ten concerts were conducted by **Eri Klas** and eight by the principal conductor of ENSO **Nikolai Alexeev**. Soloist: American pianist from South Korea **Joyce Yang**.

3/III **Mirjam Tally's** "Birds and Shadows", commissioned by Mari Targo, received the first performance at a concert in the series "Young Talents". Soloists: laureate of the Pärnu Violin Competition 2008 **Mari Targo** and winner of the *Con brio* 2008 contest, pianist **Jaani Kapp**.

6/III **Kalle Randalu's** solo concert celebrated the arrival of a new white Steinway concert piano in the Tartu University ceremonial hall, commissioned by Tartu University.

7/III The Year 2009 Heino Eller Music Awards were given to young composer **Tauno Aints** and compilers of the album “Heino Eller *in modo mixolydio*” **Reet Remmel, Mart Humal** and **Rein Seppius** (designer).

7/III First performance of **Tõnu Kõrvits’s** orchestral composition “*Passacaglia*”, commissioned by the **Malmö Music Academy Symphonic Orchestra**.

15/III First performance of **Mart Siimer’s** cantata “*Lapsed vaatavad maailma pääle ...*” at the Tallinn Methodist Church. Performers: **Helen Lokuta, Raul Mikson**, Coro Consonante and the Collegium Consonante orchestra, conducted by **Lehari Kaustel**.

22-29/III VII Children and Youth Music Festival *Muusikamoos* (Jam of Music) in Pärnu.

22/III-5/IV Tallinn Festival of Trumpet Music (Artistic Director: **Aavo Ots**)

23/III World first performance of **Jüri Reinvere’s Requiem** in the Orion cinema, Helsinki at the final ceremony of political history seminar “Fear Behind the Wall” (*Pelko muurin takana*).



26-28/III Tallinn Music Week I – a series of concerts, seminars and gatherings with the aim of opening Estonian pop, rock and ethno musicians a path to the international arena.

27/III Musical Stage Performance Awards were given to the cast of “*Eesti meeste laulud*” by **Von Krahl Theatre** and **Nargen Opera** for boisterous playfulness and delicate music-making and to **Arvo Volmer** for expanding the repertoire of the **Estonian National Opera** and for the fascinating musical interpretation of Wagner’s “Tristan and Isolde”.

APRIL

1/IV The Swedish Radio Choir and the Stockholm Saxophone Quartet, conducted by **Tõnu Kaljuste**, gave the first performance of **Tõnu Kõrvits’s** “*West Coast Hymns*” in Berwaldhallen.



2-6/IV 25 pianists, 26 violinists and 18 violoncellists from 15 countries participated in the international “**Young Musician**” contest.

5/IV EPCC, conducted by **Daniel Reuss**, gave a *cappella* concert in the Vienna Concert House. Programme: “*Magnificat*” and “*7 Magnificat-Antifoni*” by **Arvo Pärt**, Psalms *op 78* by Mendelssohn, “*Nature Morte*” by **Galina Grigoryeva** and Mass for 2 choirs *a cappella* by Frank Martin.

The tour continued in Italy, where concerts of Rakhmaninov's "All-Night Mass" were given at the Bressanone and Merano churches on April 7 and 8. The choir also performed at *Osterfestival* Tirol in Austria on April 8.

12 and 14/IV Händel 250. Performances of Händel's *Messiah* in Tartu and Tallinn. Performers: **Ellerhein Girls' Choir**, **Estonian National Male Choir** and **Estonian National Symphony Orchestra**. Soloists: Deborah York from Great Britain, Ursula Eittinger, Albrecht Sack and Hans Christoph Begemann from Germany. Conductor: Marc Andreae from Switzerland.

14-19/IV ETV Youth Choir, conducted by **Küllli Kiivet**, won the Grand Prix and the Best Programme, Best Interpretation and Best Mandatory Song awards at the international 45th Montreux Choral Festival 2009 in Switzerland.

16/IV European first performance of **Arvo Pärt's Symphony No. 4** at Finlandiatalo in Helsinki. Performed by Helsinki City Orchestra, conductor: Gem Mansur.

16-17/IV XI International Choir Festival Tallinn 2009 had 40 participating choirs with over 1200 singers from nine countries. Grand Prix was given to **Ellerhein Girls' Choir** (conductor: Tiia-Ester Loitme).

EESTI
MUUSIKA
PÄEVAD 2009

16-20/IV XIII Estonian Music Days 2009. A festival of Estonian Composers' Union. (Artistic Directors: **Timo Steiner** and **Ülo Krigul**). Over 30 first performances, including the portrait programme of Erkki-Sven Tüür "Searching for Tüür" and many others.

18-26/IV XX Tallinn International Jazz Festival

Jazzkaar (Artistic Director: **Anne Erm**). Concerts were held in Tallinn, Tartu, Viljandi, Pärnu, Haapsalu, Saku, Rõuge, Kuressaare, Paide, Elva, Türi and Rapla. Top musicians from 15 countries performed at 57 concerts, attended by 15 000 visitors.



30/IV First performance of **Rein Rannap's** composition for piano and chamber orchestra "*Kellapomm ja pommikell*" (Clock Bomb and Clock Weight) at the concert "*Volbriõhtune klaveripalavik*", held in the new KUMU Art Museum. Performers: the author and Tallinn Chamber Orchestra.

MAY

4-5/V Students, postgraduates and the symphony orchestra of EAMT performed Mozart's opera "The Pretend Garden-Maid". Director: Thomas Wiedenhofer, Musical Director and Conductor: Risto Joost.



5-10/V V oriental music festival *Orient 2009* (Artistic Director **Peeter Vähi**). Selection of music from the Silk Road countries was presented at concerts held in Tallinn and Tartu.

8-9/V Joseph Haydn's oratorio "Seasons" was performed at the final concert of the season of the State Concert Institution *Eesti Kontsert*. Performers: **ENSO, EPCC**. Soloists: Oriana Kurteshi, **Juhan Tralla, Lauri Vasar**. Conductor: **Olari Elts**.

14/V London Symphony Orchestra, conducted by Valeri Gergiev, gave a concert in Tallinn.

15/V The first volumes of **Eduard Tubin's collected works**: two volumes of piano compositions and Symphonies No. 9 and 10 were presented at the Royal Swedish Academy of Music.

16/V EPCC, conducted by **Daniel Reuss**, performed at the Schwetzingen Festival in Germany. Their programme included compositions by Estonian authors: "7 *Magnificat-Antifoni*" by **Arvo Pärt** and "Nature Morte" by **Galina Grigoryeva**.

22/V-5/VI Pärnu Opera Music Festival *PromFest* was held in Pärnu and Tallinn. VI International Klaudia Taev Young Singers' Competition and performances of Massenet's opera "Thaïs" with the winners of previous competitions in leading roles were held during the festival. (Artistic Director: **Erki Pehk**)

29/V Radio Sweden culture programme P2 announced the selection of **Mirjam Tally**, who's living in Gotland from 2006, its composer-in-residence for 2009 – 2010.

31/V Nargen Festival opening concert "Setu Symphony" on the **Cyrillus Kreek Day** in Haapsalu. The programme included "Small Symphony" (Hommage á Joseph Haydn) by Veljo Tormis, "Setu Symphony" by Cyrillus Kreek and Mass (first performance) by Margo Kõlar. Performers: ENMC, Heinavanker, Haapsalu choirs and ENSO, all conducted by **Tõnu Kaljuste**.

31/V-13/VI XV International Evgeny Mravinsky Music Festival (Artistic Director **Anatoli Schura**) in Narva, Avinurme, Sillamäe and Tallinn.

JUNE

VI Presentation of EMIC book "Eight Portraits. Estonian Composers 1", containing the creative portraits of eight composers, whose careers began in the 1990's: **Galina Grigoryeva** (1962), **Tõnis Kaumann** (1971), **Tõnu Kõrvits** (1969), **Märt-Matis Lill** (1975), **Jüri Reinvere** (1971), **Toivo Tulev** (1958), **Helena Tulve** (1972) and **Mari Vihmand** (1967). Texts: Kristina Kõrver,

Gerhard Lock, Maria Mölder, Sofi Oksanen, Ia Rimmel, Anu Sööro and Evi Arujärv. Compiler and editor: **Evi Arujärv**.



1/VI-31/VIII Nargen Festival (Artistic Director: **Tõnu Kaljuste**). Concerts and performances at various seaside spots all over Estonia, incl. “*Eesti naiste laulud*” in Naissaare and a jazz festival at the Sõru Port in Hiiumaa. Celebration of the Year of Joseph Haydn in Kadriorg. “Russian Requiem” by Lera Auerbach was performed at the final concert in Noblessner foundry.

1/VI Nordic Symphony Orchestra’s final concert of the season “Meeting-place: Estonia” at the *Estonia* Concert Hall. Among others, the programme also included Estonian first performance of **Erkki-Sven Tüür’s double-concerto “Noësis”**. Conductor: **Anu Tali**.

4-7/VI Estonian Young Composers’ Festival in the Tartu Jaani Church. Estonian orchestral and chamber music was performed at three concerts, including the first performances of **Kristjan Kõrver’s** “Symphonism 12”, **Tõnis Kaumann’s** “Cor”, **Jüri Reinvere’s** “Space Within”, **Mari Vihmandi’s** “Déja-vu” and **Märt-Matis Lill’s** “Thought Waves II”.

5-7/VI Türi Spring Festival (Artistic Director: **Iren Lill**). Water music from a selection of composers was performed by Estonian top musicians.

5/VI-28/VIII VII Pärnu Organ Festival in the Pärnu Eliisabet Church (Artistic Director: **Jaanus Torrim**).

6/VI 90th Song and Dance Festival of Võrumaa Ühteoides at the Kubija song festival ground.

8-12/VI Tauno Aints’s “Ifilm”, performed by **Ensemble U:** and **Mirjam Tally’s symphonic composition “Turbulence”**, performed by **ENSO** under the baton of **Risto Joost** were performed at the International Rostrum of Composers in Paris and made to the top 10 among the recommended compositions. 28 countries from all continents participated and the total of **56 compositions** were performed.

10-14/VI International Brassband Festival *Mürtsub pill* in Tartu (Director: **Margus Kasemaa**).

13/VI Tartu Song Festival

15-20/VI IV Tallinn Guitar Festival (Artistic Director: **Tiit Peterson**). First performance of “The Temple Light”, composed by Uruguayan guitarist Carlé Costa. The composition was inspired by the music of Arvo Pärt. Performed by the author.

17-23/VI Suure-Jaani Music Festival (Artistic Director: **Andres Uibo**). The festival was dedicated to the 90th anniversary of Tallinn Conservatoire (new name: Estonian Academy of Music and Theatre, EAMT).

25-28/VI XII Muhu Future Music Festival *Juu Jääb* (Artistic Director: **Villu Veski**).

27/VI *Revalia* Chamber Choir and Pärnu Town Orchestra, conducted by **Jüri Alpterten**, performed at the Estonian Culture Days in St. Petersburg. Among other compositions the programme also included Requiem by **Cyrellus Kreek**.

27/VI-30/XI Festival *Glasperlenspiel* in Tartu (Artistic Director: **Peeter Vähi**).

JULY

2-5/VII The total of 26,430 singers and instrumentalists performed at the **25th Song Festival *Ühes Hingamine***.

7-12/VII ETV Youth Choir, conducted by **Küllü Kiivet**, won I place in the category of female choirs, II place in the category of folk songs and IV place in the category of youth choirs at the 63rd international choir festival Llangollen International Musical Eisteddfod in Great Britain.



7-13/VII XXIV Viljandi Early Music Festival (Artistic Director: **Neeme Punder**).

8-12/VII XVI Haapsalu Early Music Festival (Artistic Director: **Toomas Siitan**).

10-12/VII Pärnu Opera Days (Artistic Director: **Marika Pärk**).

10-12/VII XI Hiiumaa Chamber Music Days (Artistic Director: **Mart Ernesaks**).

10-12/VII EPCC, conducted by **Daniel Reuss**, participated in the *L'Ete musical* festival in France. They performed in the churches of Loire and the programme included pieces by **Pärt**, Mendelssohn, Martin, **Grigoryeva**, **Kreek** and Rakhmaninov.

10-18/VII XI Music of Seven Towns Festival (12 concerts in Kalvi, Mäetaguse, Vaivara, Kohta-Järve, Sillamäe, Maidla, Narva, Kiviõli and Jõhvi).

12-25/VII Pärnu David Oistrakh Festival (Artistic Director: **Allar Kaasik**). First performances of **Tõnu Kõrvits**'s "Seven Dreams of Seven Birds" and **Galina Grigoryeva**'s "Black-and-white Prelude".

18/VII-7/VIII XVII Rapla Church Music Festival. 16 church concerts in Rapla, Türi, Hageri, Järva-Jaani, Suure-Jaani, Vahastu, Velise, Järvakandi, Kullamaa, Kärü, Juuru and Vigala.



19-26/VII II Saaremaa Opera Days (Artistic Director: **Arne Mikk**).

22-26/VII XVI International String Music Festival in Haapsalu.

23-26/VII Viljandi Folk Music Festival.

31/VII-9/VIII XXIII Tallinn International Organ Festival: 29 concerts in Tallinn, Pärnu, Tartu, Iisaku, Valga, Valjala. (Artistic Director: **Andres Uibo**).

AUGUST

1-10/VIII Arbo Valdma's international piano workshops *Klaveri SUVEUNIversiteet* in Pärnu. 25 pianists from Japan, Spain, Austria, Germany, Serbia, Slovenia, Croatia, Norway and Estonia participated.

4-8/VIII XIV Kuressaare Chamber Music Days (Artistic Director: **Andres Paas**).

7-9/VIII Viru Folk Festival in Käsmu.



13-23/VIII V Birgitta Festival in the ruins of the Pirita Convent in Tallinn. Performers: Novaya Opera of Moscow, Imperial Russian Ballet, Kremerata Baltica, Fine 5, Mixed Choir *Latvija*, ENSO and soloists (Artistic Director: **Eri Klas**). Among other compositions, the

programme also included the first performance of **Tauno Aints's** cantata "*Aeg armastada*" (Time for Love).

15/VIII XII Leigo Lake Music. **Neeme Järvi** and the students of his summer academy conducted on the day of classical music, **Anneli Peebo** gave a solo concert and the evening culminated with Beethoven's spectacular "Battle of Wellington", accompanied by fire and water effects customary to Leigo.

18-22/VIII XIV Võru Brass Music Days (Artistic Director: **Aavo Ots**).

26-30/VIII V Tallinn Chamber Music Festival (Artistic Director: **Pille Lill**). Estonian musicians gave nine concerts in Tallinn Town Hall, the Rootsi-Mihkli Church and the House of the Blackheads.



SEPTEMBER

2/IX-2/X Besancon International Music Festival. World first performance of **Helena Tulve's** composition "I Am a River", performed by the Netherlands Chamber Choir, conductor: Grete Pedersen.

4/IX Honouring ceremony of the Year 2009 Riho Päts School Music Foundation laureates: music pedagogue **Koidu Ilmjärv**, composer **Mart Siimer**, violoncello pedagogue **Mart Laas**, researcher of music pedagogy **Tiina Selke** and

orchestra conductor **Jüri-Ruut Kangur** as the promoter of school music.

7/IX Young Estonian violinist **Triin Ruubel** won the first place and special award for virtuosity at the Kloster Schoental International Violin Competition in Germany.

9/IX Release of composer **Jüri Reinvere**'s author record "a second...a century" ("*sekund...sajand*") with compositions from two decades.

18/IX Tunne and Mari-Ann Kelam presented the record "Ave Maria" with soprano **Kaie Konrad** performing the songs of **Kuldar Sink** and **Marje Sink**.

12/IX Chamber choir **Voces Musicales**, conducted by **Risto Joost**, won the second place at the international Herald Andersen Chamber Choir Competition in Finland.

14/IX A collection of 17 articles "*Musicales kontegelikkuse ühendused identiteedi ja diferentsiga*", compiled and edited by **Airi Liimets**, was presented at the EAMT. The collection includes 17 articles from 13 authors.

19/IX Chamber choir **Voces Musicales**, conducted by **Risto Joost**, celebrated its 10th anniversary at the *Estonia* Concert Hall. They presented the record "Pilgrim's Song" with **Arvo Pärt**'s compositions, recorded with **Tallinn Sinfonietta**.

22-26/IX **II Viljandi Guitar Festival**, dedicated to improvisational guitar music. (Artistic Director: **Ain Agan**).

23-26/IX Three concerts and a night of short operas were performed at the **XI EAMT Autumn Festival**.



24/IX-04/X XVI International Festival of Orthodox Sacred Music **Credo** (Artistic Director: **Zoja Tumanova**).

25-26/IX **V Hugo Lepnurm Music Days** (Artistic Director: **Ene Salumäe**).

26/IX **Female choir Carmina** (conductor: **Margit Võsa**) won the Grand Prix at XI International Folk Song Choir Festival "Europe and its Songs" in Barcelona.

27/IX Culmination of **EAMT 90th anniversary** events – concert-ceremony in the *Estonia* Concert Hall. ABAM's orchestra performed. EAMT announced honorary doctors Eugenio Barba, Rein Laul, Virgilijus Noreika, Krzysztof Penderecki, Matti Raekallio and Jaak Rähesoo and honorary members Kuno Areng, Enn Kunola, Olev Oja, Ivika Sillar, Eino Tamberg and Lea Tormis.

OCTOBER

1/X Record company *Ulmeplaadid* presented the album "*Laulu jäävuse seadus*" (The Permanence Law of Song) with the covered compositions of **Veljo Tormis**

at the Von Krahl Theatre. The covered versions were performed by Kirtana Rasa, Jaan Pehk, Taavi Tulev, Eva Mitreikina and others.

1/X Award ceremony “International Music Day. Music Awards 2009” at the Niguliste Museum-Concert Hall. Estonian Music Council delivered the following annual awards: **Veljo Tormis** – composition award (grand figure of Estonian music, who has revived cultural heritage of the Estonians and their kindred nations), **Eri Klas** – interpretation award (for long and outstanding performance as a conductor), **Laine Leichter** – for indispensable and outstanding promoting of our music life (the legendary teacher of a school of violoncellists). Estonian Cultural Endowment Music Endowment annual awards were given to nine musicians and music groups: **Urmas Vulp** for promoting Estonian string instrumental music, **Raili Sule** for long-time and outstanding pedagogic work, **Tõnis Kõrvits** for musical arrangements performed at the song festival, **Toomas Rull** for outstanding musical interpretations, pedagogic work and authorship at issuing the first drum textbook in Estonian, **Mirjam Tally** for the brilliant creative year, **Marje Lohuaru** for versatile performance as a musician and promoter of music life and **Ain Agan** and **Alexei Saks** for realization of the series “Estonian Improvisations”. Special acknowledgments went to: **Ensemble U:** for promoting new music and the **creative team of the documentary “Hymns of Song Papa”** (“*Laulutaadi hümnid*”).

1/-3/X “Damnation of Faust” by Hector Berlioz was performed at the **International Music Day** concerts in Pärnu, Tallinn and Tartu. Performers: **ENSO**, mixed choir Latvija. Soloists: Stephanie Houtzel, Richard Carlucci, Jean-Luc Chaignaud, Märt Jakobson. Conductor: **Olari Elts**.

9-11/X XIV International Tartu Early Music Festival
Orient et Occident (Artistic Director: **Riho Langsepp**).

15/X Estonian National Opera presented the CD and the DVD “***Estonia’s Opera Voices***” with arias and ensembles performed by the soloists, choir and orchestra of the *Estonia*, conducted by **Jüri Alperden**.

16/X EPCC and ENSO, conducted by **Arvo Volmer**, performed at the 50th birthday concert of composer **Erkki-Sven Tüür**. The programme included compositions of **Erkki-Sven Tüür**: “*Insula Deserta*”, Symphonies No. 3 and No. 7 “*Pietas*” (Estonian first performance).

17/X EPCC, conducted by **Daniel Reuss**, performed at the professional choir festival *Tenso Dagen* 2009 in Muziekgebouw, Amsterdam with programme put together of the compositions of Sweelinck, **Pärt** and **Kreek**.

17/X Premiere of W. A. Mozart’s opera “*Così van tutte*” at the Estonian National



Opera. Musical Director and Conductor: **Arvo Volmer**, Artistic Design: **Liina Keevallik**, Light Design: **Neeme Jõe**. Director: Walter Sutcliffe from Great Britain.

18/X EBU choral competition “Let The Peoples Sing” final concert in Oslo. Estonia was represented by the **Old Town Music House Girl’s Choir**, conducted by **Maarja Soone**. The programme included “*Laulusild*” by **Veljo Tormis** and two parts from his cycle “*Sügismaastikud*”.

19/X Estonian Musicological Society presented **Johannes Jürisson**’s collection of articles “*Metsateel*” at the EAMT. The material was compiled and afterword written by **Maris Kirme** (Tartu, Ilmamaa 2009). The first number of the **annual scientific journal *Res musica*** of Estonian Musicological Society and EAMT department of music theory was also presented.



20-25/X International Contemporary Music Festival NYXD 09 was dedicated to music theatre and multimedia projects with Heiner Goebbels (Germany) and Georges Aperghis (France) as the main guest composers. (Artistic Directors: **Erkki-Sven Tüür**, **Madis Kolk**.)

23-25/X EPCC and TCO, conducted by **Daniel Reuss**, toured in Switzerland. Concerts were given in the Stravinsky Hall of the Montreux Music and Conference Centre, the St Gallen *Tonhalle* and the Culture and Congress Centre of Luzern. The central composition of the concerts was Berlin Mass by **Arvo Pärt**.

24/X EAMT celebrated the 100th birth anniversary of **Bruno Lukk** with a piano conference, concert and presentation of the book of memories “Master’s Grasp” (“*Meistri haare*”).

24/X Dmitri Hvorostovski and **Ivari Ilja** performed in the new Nokia Concert House in Tallinn.

NOVEMBER

5-8/XI V Republican Competition of Young Conductors. **Darja Selivanova** was given the II award, the Estonian National Male Choir special award and special award for the best presentation of mandatory song. III award was shared by **Taavi Kull** and **Kaspar Mänd**, **Igor Nikiforov** was given the Estonian Philharmonic Chamber Choir special award.

13/XI Estonian first performance of Mahler’s Symphony No. 7 in the context of the concert series “Gustav Mahler 150”. Performer: **ENSO**, conductor: **Arvo Volmer**.

15/XI EPCC, conducted by **Daniel Reuss**, gave the first performance of **Tõnu Kõrvits**’s “Voice that got lost” (“*Hääl, mis kadus*”) at the Finnish music festival

Lux musicae in the Siuntio Church. The composition was commissioned by the festival.

17/XI EPCC released the CD “PSALMS. Mendelssohn, Kreek” with a selection of spiritual *a cappella* choral music from the two composers. Conductor: **Daniel Reuss**.

18/XI XV Tartu and Tartu County Female Choirs’ and South-Estonia Male Choirs’ Song Day.

22-29/XI *TriaLogos* Festival (Artistic Director: **Taivo Niitvägi**).

27/XI-01/XII The Pille Lill Music Fund organized the Vocalists Competition (I award: **Maria Veretenina**), the Väike-Maarja Music Festival and the Opera Gala in Tallinn, all dedicated to the 50th birth anniversary of the deceased Estonian tenor **Vello Jürna**.

30/XI-30/XII IV Tallinn Winter Festival (Artistic Director: **Pille Lill**)



DECEMBER



1-15/XII XIV International Festival *Jõulujazz*

(Christmas Jazz) (Artistic Director: **Anne Erm**).

11/XII EAMT doctoral candidate **Kaire Maimets-Volt** was given I award in the category of social sciences and culture post-graduates for her research “Mediating the ‘idea of One’: Arvo Pärt’s pre-existing music in film” at the national competition of student researches, held by the Ministry of Education and Research. Supervisor: professor **Jaan Ross**.

11/XII VI Jewish Culture Festival *Ariel*.

Performers: singer Savina Yannatou and ensemble Primavera en Salonico (Greece).

12/XII By the resolution of the **Gustav Ernesaks Fund** administrative board the 2009 *Laulutaat* Choral Music Scholarship was given to conductor **Jüri Rent**, the Choral Music Promotion Scholarship to conductor **Elo Forsel** and the Young Conductor Stipend to **Martin Sildos**.

Books, scores and sound recordings 2009

Compiled by **Ia Remmel**

BOOKS

Estonian sound recordings 1939. *Compiled by Kadri Steinbach and Urve Lippus.* Tallinn: Eesti Muusika- ja Teatriakadeemia, 2009.

Unique recordings of Estonian music from 1939. Sound engineer: Johann Dæendler, remastered by Claus Byrith. This book is about re-discovering the old recordings of Estonian music performed by Estonian musicians from the Danish archives and their subsequent restoration. The book includes four articles providing background information, tables of contents of the CDs by records/ authors and short biographies in English and Estonian. The focal role is on 12 CDs released with the book. The CDs include 169 compositions, four CDs are with orchestral music, three with choral compositions, two with piano, organ and chamber music, one with opera fragments and solo songs, one with popular music and one with music for wind orchestra.

Herbert Laan 100. *Compiled by Tõnu Reimann.* Tallinn: Eesti Muusika- ja Teatriakadeemia, 2009.

A collection of articles to commemorate the 100th birth anniversary of the outstanding violin professor of EAMT Herbert Laan.

Jürisson, Johannes. Metsateel = On a Forest Path. *Compiled by Maris Kirme.* Tartu: Ilmamaa, 2009.

A collection of writings and articles by the famous Estonian music theorist and teacher Johannes Jürisson (1922–2005).

Kaheksa portreed. Eesti heliloojad 1 = Eight Portraits. Estonian Composers 1. *Compiled by Evi Arujärv.* Tallinn: 2009 Eesti Muusika Infokeskus, 2009.

Evi Arujärv: Galina Grigoryeva and Tõnis Kaumann, Maria Mölder: Tõnu Kõrvits and Märt-Matis Lill, Sofi Oksanen, Gerhard Lock: Jüri Reinvere, Ia



Eight Portraits. Estonian Composers 1.

Rimmel: Toivo Tulev, Kristina Kõrver: Helena Tulve, Anu Sõoro: Mari Vihmand.

Creative portraits of eight Estonian contemporary composers. Each portrait is built around compositions selected by the composers themselves and each text includes an interview conducted with the composer especially for the purpose of this book, revealing the practical aspects of musical composition, the composer's intellectual and metaphysical stimuli and introducing his/her world outlook. The portraits are supplemented with lists of compositions and records and short biographies.

Liimets, Airi. Muusikalise kontegelikkuse ühendused identiteedi ja diferentsiga = Connections between musical conreality, identity and

difference. Tallinn: Tallinna Ülikooli kirjastus, 2009.

A collection of articles on music-educational philosophy by the professor of Estonian Academy of Music and Theatre Airi Liimets.

Meistri haare. Meenutusi Bruno Lukist = Master's Grasp. Recollections on Bruno Lukk. *Compiled by Maia Lilje.* Tallinn: Eesti Klaveriõpetajate Ühing, 2009.

Published to commemorate the 100th birth anniversary of the legendary Estonian piano professor Bruno Lukk, the book includes recollections from maestro's disciples, colleagues and acquaintances.

Muusikaõpetuse mõisted gümnaasiumile. Eesti-vene-eesti sõnastik = High School Musical Terminology. Estonian-Russian-Estonian Glossary. *Compiled by Ene Kangron and Kadri Leppoja, list of terminology by Natalja Junkur.* Tartu: Tartu Ülikooli kirjastus, 2009.

SCORES

Arro, Edgar. *Mein Leid ist gross* for mezzo-soprano or baritone and organ. Lilienthal/Bremen: Eres, 2009.

Eespere, René. *Cum Intervallis* for harpsichord. Tallinn: Estonian Record Productions, 2009.

Eespere, René. *Triangulum* for violin, cello and piano. Tallinn: Estonian Record Productions, 2009.

Gabral, Lea. *Klaveripalad lastele I–III = Piano Pieces for Children I–III.* edition 49, 2009.

Gabral, Lea. *Prelüüdid klaverile = Preludes for piano.* edition 49, 2009.

Kareva, Hillar. *Piece for trumpet and piano* op. 11 no. 2. Tallinn: SP Muusikaprojekt, 2009.

Lemba, Artur. *Poème d'Amour.* Ülo Krigul's arrangement for string orchestra. Eres, 2009.

Lepik, Tarmo. *Three poems by Betti Alver* for male choir. Tallinn: SP Muusikaprojekt, 2009.

Loigu, Valdeko. *Six preludes for organ.* Tallinn: SP Muusikaprojekt, 2009.

Mägi, Ester. *Mother of songs* for mixed choir.
Tallinn: SP Muusikaprojekt, 2009.

Pajusaar, Riine. *Singing instruments: songs around the world.*
Piano pieces with simple arrangement, supplemented by lyrics, indicative questions and crosswords. Various solo instruments with accompaniment perform the compositions on the CD.
Põltsamaa: Audiosus, 2009.

Pärt, Arvo. *Symphonie No. 4 "Los Angeles"* für Streichorchester, Harfe, Pauken und Schlagzeug.
Wien: Universal Edition, 2009.

Röömel, Anu. *Vaata, kuulata... = See, hear...* songs for 1–3 voices.
Viljandi: Anu Röömel, 2009.

Siimer, Mart. *Õnne laul = Song of happiness.*
Võru: Stilus Lingua, 2009.

Tamberg, Eino. *A play with big drum* for violoncello with big drum and organ.
Lilienthal/Bremen: Eres, 2009.

Tivik, Ivi. *Lüsa viiulivihik = Lisa's violin book.* 55 violin exercises and etudes.
Eesti Keelpilliõpetajate Ühing, 2009.

Tobias, Rudolf. *Johannes Damaskusest = Johannes Damascenos.* Cantata for soloists, mixed and male choirs, organ and orchestra, edited by Vardo Rumessen.
Tallinn: Estonian Classics, 2009.

Tormis, Veljo. *Bulgarian triptych* for female, male and mixed choirs.
Tallinn: SP Muusikaprojekt, 2009.

Tubin, Eduard. *Kogutud teosed IV seeria XIX köide. Klaveriteosed. = Collected works. Series IV. Volume XIX. Piano compositions.* Edited by Vardo Rumessen.
Tallinn: International Eduard Tubin Society; Stockholm: Gehrmans Musikförlag, 2009.

Tüür, Erkki-Sven. *The path and the traces* for string orchestra.
Litolf / Peters, 2009.

Vähi, Peeter. *Introduction and fugue, Reverence: fugue on two themes by J. S. Bach* for harpsichord (or piano).
Tallinn: Estonian Record Productions, 2009.

Selected sound recordings

CLASSICAL

Ave Maria. / Performed by Kaie Konrad (soprano), Estonia Boys' Choir, Estonian Radio Mixed Choir, conductors Toomas Kapten, Venno Laul, Viive Mäeots, Ene Salumäe (organ), Veljo Reier (big drum), Toivo Luhats, Margus Veenre (bagpipe, jew's harp). Tallinn: Tunne Kelam, 2009. – 1 CD.

On the CD: fragments from the Mass of Mary's Land – a nearly three-hour composition, written by Kuldar Sink in 1990, and spirituals composed by his mother Marje Sink.



Eespere, René. *De spe* / Performed by Estonian Philharmonic Chamber Choir, Tallinn Chamber Orchestra, conductor Risto Joost, François Soulet (tenor), Jelena Voznessenskaya (soprano), Sauli Tiilikainen ja René Soom (baritone), Anu Lamp (narrator). Tallinn: Estonian Record Productions, 2009. – 1 CD.

Nice-sounding vocal compositions by René Eespere (1953). Baroque and rock music influences, loans from Estonian folk music and the minimalistic repetition technique are accompanied by matching lyrics. “Epigrams” for solo vocals and chamber orchestra (2001–2005), “Mater rosae” for mixed choir and chamber orchestra (2003) and “Invocation” for baritone, mixed choir and chamber orchestra (1992/2006) all sound on the CD.



Estonian Academy of Music and Theatre 90 (1919–2009). / Performed by Estonian National Symphony Orchestra, conductor Neeme Järvi, Tallinn Conservatory Symphony Orchestra, conductor Peeter Lilje, Tallinn Chamber Orchestra, conductors Risto Joost and Paul Mägi, NYJD-Ensemble, conductor Olari Elts, Peep Lassmann (piano), Toomas Velmet (violin), Tallinn Conservatory Quartet, Nata-Ly Sakkos and Toivo Peäske (piano), Samuel Saulus (flute), Leho Läte (oboe), Kalev Velthut (clarinet), Andres Lepnurm (bassoon), Kalle Kauksi (horn), Ulrika Kristian (violin), Marje Lohuaru (piano), Ene Nael (harp), Kristi Mühling (Estonian zither), Liis Jürgens (harp), Taniel Kirikal (voice), Oksana Sinkova (flute), Margo Kõlar. Tallinn: Eesti Muusika- ja Teatriakadeemia, 2009. – 2 CDs.

Ester Mägi: Elegies, Eino Tamberg: Nocturne “There in tenderness, passion and mystery in the night” op. 99, Arvo Pärt: “Pro et Contra”, Jaan Rääts: String quartet No. 3 op. 24, Lepo Sumera: “Sobix”, Raimo Kangro: “Klimperer”, Erkki-Sven Tüür: “Architectonics I”, Mari Vihmand: “An altered landscape”, Helena

Tulve: “Silmajad”, Margo Kõlar: “Tandaradei”, René Eespere: “Februarium”, Tõnu Kõrvits: “Safr”, Toivo Tulev: “Be lost in the Call”.

Released for the 90th anniversary of Estonian Academy of Music and Theatre, the CD introduces a selection of compositions from Estonian composers performed by the professors and students of EAMT. Compositions from contemporary professors-composers of EAMT Toivo Tulev, Helena Tulve, René Eespere, Tõnu Kõrvits and Margo Kõlar are also on the CD.



Järvi, Marika. *Somnium boreale* / Performed by Maarika Järvi (flute), Estonian National Symphony Orchestra, conductor Kristjan Järvi. Tallinn: Estonian Record Productions, 2009. – 1 CD.

Maarika Järvi, flutist from the well-known Järvi music dynasty, performs the relatively unknown Flute Concerto (1975) and Concertino (1965) by Estonian composer Eugen Kapp (1908–1996) together with ENSO, three pieces by the Estonian classic Heino Eller and Flute Concerto No. 1, composed by René Eespere in 1995/1998 and his Flute Concerto No. 2 (2003), the latter being dedicated to Maarika Järvi.

Lukk, Bruno. *Eesti klaverimuusika = Estonian piano music.* Tallinn: Eesti Klaveriõpetajate Ühing, 2009. – 1 CD.

Rudolf Tobias: Sonatina C minor, Piano pieces for children, Mart Saar: Three pieces for a piano op. 19, “Song to Pinetree”, Estonian suite No. 2, Heino Eller: “Bells”, Adolf Vedro: Runo No. 1 and No. 2, Eduard Oja: “Silent Moods”, Eduard Tubin: “Ballade on a theme by Mart Saar”, Arvo Pärt: Sonatina No. 1.

The CD, released to commemorate the 100th birth anniversary of the legendary Estonian piano professor and pianist Bruno Lukk, includes a selection of his Estonian music recordings from the Estonian National Broadcasting sound archive.

Mendelssohn, Felix, Kreek, Cyrillus. *Psalms* / Performed by Estonian Philharmonic Chamber Choir, conductor Daniel Reuss. Tallinn: Eesti Filharmoonia Kammerkoor, 2009. – 1 CD.

Estonian Philharmonic Chamber Choir together with their Dutch conductor general Daniel Reuss juxtapose the psalms of Felix Mendelssohn with Estonian spiritual folk tunes by Cyrillus Kreek. According to conductor Daniel Reuss, Kreek’s Spiritual Folk Tunes are ingenious and original compositions that sound their purest, if performed by an Estonian choir.

Poll, Mihkel. *20th century piano.* Finland: Ondine, 2009. – 1 CD.



First record of the young brilliant pianist and laureate of several international contests Mihkel Poll, produced and released by the Finnish label Ondine. The record contains a vivid selection of 20th century music, incl. two nocturnes by Russian composer Mosolov and “Three songs” (2003) by the Estonian composer Helena Tulve.



Pärt, Arvo. *In principio* / Performed by Estonian Philharmonic Chamber Choir, Estonian National Symphony Orchestra, Tallinn Chamber Orchestra, conductor Tõnu Kaljuste. München: ECM, 2009. – 1 CD.

Arvo Pärt: “In principio”, “La sindone”, “Cecilia, vergine romana”, “Da pacem Domine”, “Mein Weg”, “Für Lennart in memoriam”.

World-famous Estonian composer Pärt has named his original style as *tintinnabuli*, described by the musicologists as the development of serial structurization or comeback to the “basic musical elements”. The purity and timelessness nature of his compositions provide an opportunity in today’s hectic world to re-establish contact with the spiritual and the eternal. The album includes Pärt’s compositions from the 2000’s.



Pärt, Arvo. *Stabat mater* / Performed by Estonian Philharmonic Chamber Choir, Royal Stockholm Philharmonic Orchestra, conductor Paavo Järvi, Estonian National Symphony Orchestra, conductor Tõnu Kaljuste, Taverner Consort, conductor Andrew Parrott, Kaia Urb, Vilve Hepner (soprano), Tiit Kogerman (tenor), Evelin Saul (contralto), Mati Turi (tenor), Aarne Talvik (bass)

Cristopher Bowers-Broadbent, Ene Salumäe (organ). England: EMI, 2009. – 2 CDs.

The set of 2 CDs is like a path from Pärt’s early compositions to 1995. “Necrology” and Symphony No. 1 were written in the avant-garde spirit of the 1960’s. “Solfeggio” from 1963 (vocalise on scale) is a reference to Pärt’s later *tintinnabuli*-style, composed of simple sounds. “Missa Syllabica”, “Cantate Domino” and “De profundis” were composed in the 1970’s. His works from the 1980’s are represented by the intensive “Stabat mater” for three singers and the string trio “7 Magnificat Antiphons”. The brilliant motets “Statuit ei Dominus” and “Beatus Petronius” represent the 1990’s. The path concludes with a composition called “Memento” (1995).

Pärt, Arvo. *Pilgrim’s Song* / Performed by Chamber Choir Voces Musicales,

Tallinn Sinfonieta, conductor Risto Joost. Tallinn: Estonian Record Productions, 2009. – 1 CD.

Arvo Pärt: “Ein Wallfahrtslied”, “Magnificat”, “Summa”, “Nunc dimittis”, “Te Deum”.

Chamber orchestra Voces Musicales, established by the young Estonian conductor Risto Joost, and the recently founded chamber orchestra Tallinn Sinfonieta present fresh and polished performances of Arvo Pärt’s classical compositions.



Rannap, Rein. *Klaverikuld = Piano Gold.* Tallinn: Klaveripoeg, 2009. – 1 CD.

J.S. Bach: Italian Concerto BWV 971,
Wolfgang Amadeus Mozart: Variations on a theme
by Gluck KV 455, Ludwig van Beethoven: Rondo
“Rage for the lost penny”, Fryderyk Chopin:

Scherzo No. 3, Ferenc Liszt: Legend No. 2 “St. Franciscus is walking on waves”,
Hungarian Rhapsody No. 15, Rákóczi-march.

Classical compositions performed by the pianist, composer and rock musician Rein Rannap and recorded at his 50th jubilee concert. Rannap is the *enfant terrible* of Estonian pianism, presenting his own interpretations of the well-known classical compositions.



Reinvere, Jüri. *“A second... a century”* / performed by NYJD-Ensemble, conductor Olari Elts, Estonian Philharmonic Chamber Choir, Jana Peäske (piano), Richard Craig (flute), Julgi Stalte (lamerter), Ia Rimmel (piano), Peter Yearsley (narrator). Berliin: re:pi:n media, 2009 – 1 CD.

Jüri Reinvere: “... a line of windows”, Double quartet with piano solo, t.i.m.e., “Livonian lament”, “In a line of gates”, “Urvaste evenings”.

The first author record of Estonian composer Jüri Reinvere (1971), who’s currently living in Berlin. “Reinvere thinks on multiple levels, he’s a passionate metastructuralist and his compositions act as breakers and broadeners of musical aesthetics” (“Eight Portraits. Estonian Composers 1”). The record introduces his early compositions: Double quartet with piano solo and “Urvaste evenings” and multimedia compositions from the recent past combining the music and the individual texts written by the word-sensitive composer.

Resonabilis. Kristi Mühling (kantele, narrator), Tarmo Johannes (flute,



narrator), Iris Oja (vocal), Aare Tammesalu (violoncello, narrator). Tallinn: Kristi Mühling, 2009. – 1 CD.

Helena Tulve: “Noticer”, Antti Auvinen: “Allusion fragments”, Tatjana Kozlova: “Changeable”, Margo Kõlar: “Magic pond”, Age Hirv: “Recitative”, Kristjan Kõrver: “... notae... No. 9”, Märt-Matis Lill: “Sappho’s fragments”, Ülo Krigul: “Die Ernste Wandlungen”. Texts by Irving Layton,

Sappho and Ernst Jandl.

The music group Resonabilis was established by the initiative of Kristi Mühling and Tarmo Johannes in 2002. Due to rare set of instruments – kantele, flute, violoncello and vocal – the compositions are written almost exclusively for Resonabilis. The record includes Estonian and Finnish modern compositions, structured by the texts from Layton, Sappho and Jandl, read out by the musicians themselves.

Saal, Aare. *O sole mio*. Tallinn: Aare Saal, 2009. 1 CD.

Soloist of the *Estonia* National Opera baritone Aare Saal performs the Neapolitan songs, accompanied by piano (Piia Paemurru), mandolin (Alina Sakaloukaja) and accordion (Tiit Kalluste).



Tamberg, Eino. *Trompetikonserterid = Trumpet concertos* / Performed by Estonian National Symphony Orchestra, conductor Paul Mägi, Indrek Vau (trumpet). Tallinn: Eesti Kultuurkapital, 2009. – 1 CD.

Trumpet music composed by the Estonian composer-classic Eino Tamberg (1930) through his various creative periods is performed by the distinguished Estonian trumpeter Indrek Vau.

Uusväli, Rolf. *Johann Sebastian Bach. Orgel-Büchlein, Organ mass. Felix Mendelssohn. 6 Organ Sonatas op. 65*. Tallinn: Eesti Kultuurkapital, 2009. – 3 CDs.

Three CDs with performances by the legendary Estonian organist Rolf Uusväli, whose life work is kept at the Estonian Public Broadcasting music archive. His brilliant technique and philosophical approach made Rolf Uusväli one of the most distinguished musicians in the former Soviet Union. His interpretations can also be heard on 26 LPs from the unique series “Estonian Organs” released in Estonia and introducing most Estonian organs.

Mendelssohn’s 6 Organ Sonatas were recorded at the Vilnius Cathedral in 1982 and the grand jury of the then record award – Rostropovič, Gilels,

Oistrakh and Schnittke – gave this performance the *grand prix* for colour, perfect form and style.

U: *new Estonian music.* Ensemble U: Tarmo Johannes (flute), Meelis Vind (clarinet), Merje Roomere (violin), Levi-Danel Mägila (violoncello), Vambola Krigul (percussions), Taavi Kerikmäe (piano). Rein Oja (narrator). Tallinn: MTÜ ansambel U:, Eesti Rahvusringhääling, 1 CD.

Next to NYDD-Ensemble, Ensemble U: is yet another outstanding group of musicians dedicated to the performance of contemporary music. “U: new Estonian music” is their first record with music from composers born in the 1970’s: Helena Tulve, Märt-Matis Lill, Tatjana Kozlova and Tauno Aints. All compositions were written on request of Ensemble U:. The record also includes a musical piece from the composer of alternative electronic music Andres Lõo.

JAZZ

Nordic Sounds III / Performed by Villu Veski (saxophone), Tiit Kalluste (accordion), Taavo Remmel (double bass), Brian Melvin (percussions), Federico Casagrande (guitar), Robert Annus (song, small kantele), Guido Kangur, (narrator). Tallinn: Eesti Rahvusringhääling, 2009. – 1 CD.

Jazz musicians Villu Veski, Tiit Kalluste and Taavo Remmel together with Brian Melvin, Federico Casagrande, Robert Annus and Guido Kangur continue the round dance of jazz improvisations on Nordic tunes and moods began in 1998.



Randalu, Kristjan. *Desde Manhattan.* / Performed by Kristjan Randalu (piano), Antonio Miguel (bass), Stephan Braun (violoncello), Bodek Janke (drums, percussions, tabla, vocals), Olivia Trummer (vocals). Germany: Jazz'n'Arts, 2009. – 1 CD.

Kristjan Randalu, an outstanding Estonian jazz pianist from the younger generation performs jazz standards and own compositions together with his like minds.



Pissarenko, Oleg. *Prii lapse ilm = Realm of a Free Child.* Tallinn: Oleg Pissarenko, 2009. – 1 CD.

Estonian jazz guitarist plays his own compositions together with his companions Raun Juurikas (keyboards), Mihkel Mälgand (bass, double bass) and Ahto Abner (drums).

Voorand, Kadri. *Echo of a Feeling.* Tallinn: Sheikid, 2009. – 1 CD.

The first record of the young Estonian jazz vocalist Kadri Voorand, who performs various style jazz songs in Estonian and English together with pianist Jürmo Eespere, bass guitarist Mihkel Mälgand, percussionist Eno Kollom and saxophone player Jussi Kannaste.

ETHNO, OTHER

Bullfrog Brown with Steve Lury & Peeter Piik. Tartu: Andres Roots, 2009. – 1 CD.

Distinguished Estonian blues band Bullfrog Brown in the composition of Andres Roots (guitars) and Alar Kriisa (vocal) perform own music and blues standards together with mates Steve Lury (harmonica) and Peeter Piik (bass).

Bullfrog Brown. *Moon and Central.* Tartu: Andres Roots, 2009. – 1 CD.

Distinguished Estonian blues band Bullfrog Brown in the composition of Andres Roots (guitar, Dobro, percussions) and Alar Kriisa (vocals, harmonica, rhythm guitar) play own music and blues standards together with mates Steve Lury (harmonicas), Peeter Piik (basses, percussions), L. R. Phoenix (background vocals), Nikolaj Andersen (5-string violin) and Peeter Jõgioja (percussions).



Oort. *Suur härg = Big Bull.* Eesti: Oort, 2009. – 1 CD.

Music groups combining folk music with various modern styles are gaining popularity in Estonia. One is the ethnic rock group Oort, who evaluate songs and tunes having a harmonizing effect on man's relations with the invisible world. Mythical folk songs are performed on the CD.

Babel. *Epopoeia.* Sandra Sillamaa (Estonian bagpipe, soprano saxophone, whistles, jew's harp) Arno Tamm (vocals, acoustic guitar), Erko Niit (electric guitars), Tõnu Tubli (percussions), Tanel Kadalipp (double bass), Rainer Koik (sound artist), Villu Talsi (mandolin), Margus Rekor, Taavi Vardja, Jüri Liiva, Kaido Pärnoja and Meelis Käämer (vocals). Eesti: Paabel, 2009. – 1 CD.

Novel interpretations of Estonian folk music.

Estonian Academy of Music and Theatre 90

September 28, 1919 marks the beginning of musical higher education in Estonia. On that day the festive opening ceremony of Tallinn Higher Music School was held at the *Estonia* Concert Hall. Consequently, Estonian Academy of Music and Theatre celebrated its 90th jubilee in 2009. The rector of EAMT professor Peep Lassmann commented: “In the light of the fact that influential European conservatoires are app. 200 years old, ours is relatively young. Keeping in mind that our first professional musicians received their diplomas in Russia and Germany hardly a couple of decades before the establishment of our own higher music school, the beginning of our music culture was really explosive.”

The jubilee programme was launched in April by the concert series “Vivat Academia”, which, by October, had circled in all buildings where musical higher education has been provided. For instance, the concert-ceremony of the 2009 EAMT graduates was held in Suure-Jaani, where Tallinn Conservatory had worked during the war in 1944. Diplomas were handed over to graduates at the same Lahmuse school-building also in spring 1944.

September – the birthday month – had the biggest number of various jubilee events: concerts, festivals, commemorations and conferences. On September 15 the open house day of the academy “The Sounding House” was held; the annual Autumn Festival was held on September 23.–26.; on September 26.–27. EAMT hosted the conference of the rectors of the Association of Baltic Music Academies (ABAM). ABAM is the regional network of music academies from the countries around the Baltic Sea, founded in 1995 with the purpose of organising students and teachers exchanges, master classes, summer campuses, orchestra projects etc. The rector of EAMT Peep Lassmann has been the president of ABAM since 2007. Rectors of music academies from Lithuania, Latvia, Poland, Sweden, Israel, Germany, Finland, Denmark, Russia and Estonia participated in the conference.

The birthday anniversary celebrated on September 27. At midday, memorial candles were lit at the cemeteries all over Estonia, where the former EAMT faculty members have been buried. An afternoon concert was held in the *Estonia* Concert Hall with ABAM Symphony Orchestra performing Arvo Pärt’s “Cantus in memory of Benjamin Britten” and Gustav Mahler’s Symphony No. 1 under the baton of Paul Mägi. In the evening the festive concert-ceremony was held to celebrate the 90th anniversary of EAMT. Eugenio Barba, Rein Laul, Virgilijus

Noreika, Krzysztof Penderecki, Matti Raekallio and Jaak Rähesoo were awarded the honorary doctorates and Kuno Areng, Enn Kunila, Olev Oja, Ivika Sillar, Eino Tamberg and Lea Tormis were named the honorary members of EAMT. The rector of EAMT rejoiced: “Never before has Estonian music and theatre life been so versatile. Never before have the students of EAMT had so good opportunities for learning and self realization. The bulk of our faculty members lead active creative life, performing substantial roles in the music and theatrical circles. International communication opportunities have never been so good.”

The jubilee year was concluded with the concert of EAMT Symphony Orchestra on March 28, 2010. On that day EAMT and the wider music audience acknowledged Krzysztof Penderecki. EAMT honorary doctorate certificate was handed over to Maestro by rector Peep Lassmann and Penderecki’s *Concerto grosso* No. 1 (soloists Henry-David Varema, Indrek Leivategija, Andreas Lend) and *Ciaconna* for string instruments, the latter conducted by the author, were performed at the concert.



EAMT honorary doctorate certificate is handed over to Krzysztof Penderecki by rector Peep Lassmann.

PHOTO: RASMUS JURKATAM

Distinguished musicians were awarded on International Music Day

The tradition of celebrating the International Music Day on October 1st was initiated by the then president of the International Music Council, the legendary violinist Yehudi Menuhin in 1975. For the second time, Estonian Music Council (EMN) and Estonian Cultural Endowment Music Endowment delivered their music awards on that day. The award ceremony, staged by Jaanus Rohumaa at the Niguliste Church-Concert Hall, was also broadcasted on TV. Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra were performing, conducted by Daniel Reuss.



Eri Klas.

EMN, the umbrella organization of Estonian music-related institutions, acknowledged the best Estonian musicians for the eighth time now, whereas the three most distinguished Estonian musicians were awarded for their entire career. The Composition Award was given to the grand figure of Estonian music **Veljo Tormis** (1930), who has revived the cultural heritage of the Estonians and their kindred nations. The Interpretation Award was given to **Eri Klas** (1939) for long-time and outstanding performance as a conductor. **Laine Leichter** (1919), the legendary teacher of a spectacular school of violoncellists, was celebrated for her distinguished role in Estonian music life.

Estonian Cultural Endowment Music Endowment annual awards were given to nine most outstanding musicians and groups: violinist and pedagogue, founder and leader of Tallinn String Quartet **Urmas Vulp** (1954) for promoting Estonian string music culture, music critic **Raili Sule** (1944) for long-time outstanding pedagogic work, composer **Tõnis Kõrvits** (1944) for musical arrangements performed at the song festival, percussionist **Toomas Rull** (1965) for outstanding musical interpretations, pedagogic work and authorship at



Laine Leichter and Veljo Tormis.

issuing the first drum-playing textbook in Estonian, young composer **Mirjam Tally** (1976) for her brilliant creative year, EAMT pro-rector **Marje Lohuaru** (1949) for versatile musical performance and promotion of music life, and jazz musicians **Ain Agan** (1959) and **Aleksey Saks** (1971) for the accomplishment of the series “Estonian Improvisations”. Special acknowledgments went to: **Ensemble U:** (2002) (Taavi Kerikmäe, Tarmo Johannes, Helena Tuuling, Merje Roomere, Levi-Danel Mägila, Vambola Krigul) for their first CD and for promoting contemporary music and to the creative team in the composition of Andres Laasik, Vello Mäeots, Ruth Alaküla and Ülle Õun for making the **documentary “Hymns of Song Papa”** of the legendary choral conductor Gustav Ernesaks (1908–1993) to celebrate his 100th birth anniversary.

Chairman of Estonian Composers Union Olav Ehala, who is also chairman of the Music Endowment and member of the board of Estonian Music Council, participated in the work of both juries: “Dozen awards is quite a number, yet I feel bad about some nominees, who could not make it this time. Of course, we’ve got some outstanding figures – take Tüür or Kaljuste, for instance – who deserve all the awards we’ve got, but something should be left to the others, too. The Estonian Music Council award is perhaps more significant, since it’s given for lifetime work and the selection is backed by the entire Estonian music scene, for the nominations are made by our major music organizations and institutions like the *Estonia* Theatre, Eesti Kontsert, Estonian Composers Union, EMIC and others. The number of Music Endowment awards is more abundant, but even here one shouldn’t underestimate the role of a background: at least half of this year’s winners are people, whose activities may not be so visible, yet they’ve demonstrated high quality performance for years, like, for instance Urmas Vulp, Tõnis Kõrvits or Raili Sule.”

A quarter century of Tallinn String Quartet

Tallinn String Quartet in the composition of **Urmás Vulp** (violin), **Olga Voronova** (violin), **Toomas Nestor** (viola) and **Levi-Danel Mägila** (violoncello) celebrated its 25th anniversary within the concert series “Violino bis!” in December 2009. Ival Ilja (piano) participated in the concerts held in Jõhvi Concert House chamber hall and Tallinn Town Hall.

Tallinn String Quartet was established in 1984. Today, it is one of the most experienced chamber ensembles and the only permanently functioning string quartet in Estonia. They have performed in Estonia, Lithuania, Latvia, Finland, Sweden, Norway, Denmark, Germany, France, Switzerland, Japan, Canada and Israel. Tallinn String Quartet has participated in international music festivals like Sound Pressure in Toronto, Saison Balte in Paris, Södertälje Chamber Music Festival in Sweden, contemporary music festival Hamburger Begegnungen and at Estonian festivals (NYYD, David Oistrakh Festival, Mustjala Music Festival etc.). Their repertoire includes compositions from the gold pool of chamber music and Estonian composers – the entire quartet culture from Haydn to masterpieces of the XXI century with Estonian music from Tobias to Tulev in the highly cherished position. A number of authors have composed their works with Tallinn String Quartet in their mind. The musicians have recorded several CDs with Estonian music and made a number of recordings to Estonian Radio and Television. The 2003 Heino Eller Music Award was granted to Tallinn String Quartet.

Professor Toomas Velmet wrote about their jubilee programme – Beethoven’s Quartet No. 14 in C minor *op* 131 and Schumann’s popular Piano Quintet in E-flat major *op* 44 together with Ivari Ilja, singling out their Beethoven interpretation: “The freedom of performance was admirable, the musicians were ready to unfold this extremely demanding composition here and now, knowing that the momentous composition needs time to ripen at rehearsals, but even more so on the stage. Their performance stood well above the average level of our chamber music presentations. This intricate and long composition (40 minutes of *attacca*) was warmly received by the audience, who gave the quartet a number of curtain calls. I would even say their Beethoven performance was a real occasion in Estonian music life.” He also acknowledged the Schumann interpretation: “The second half of the anniversary concert was filled with Schumann’s Piano Quintet



Tallinn String Quartet.

PHOTO MAGNUS VULP

in Es-major, performed with delicate sense of ensemble both in terms of time and sound, making painstaking efforts to adapt the sound to the stony acoustics extremely uncomfortable for this line-up. The mastery of Ivori Ilja avoided the turning of the presentation into a piano concert accompanied by a string quartet. He blended well into the ensemble, leaving nothing to chance. They were equal partners. The second part was received even better and the musicians had five curtain calls, playing the most demanding part three of the Quintet as encore.”

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