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Wallenberg By Merike Vaitmaa

Wallenberg, opera by Erkki-Sven Tüür in 2 acts. Libretto: Lutz Hübner.

Première: Dortmund Opera, May 4th, 2001.

Estonian première: Estonian National Opera, June 1st, 2007.

It is a well-known fact in the opera houses around the world that the audience is intimidated by the modern opera. One exception to that rule is Erkki-Sven Tüür's *Wallenberg* with its sold-out performances at the Estonian National Opera. In acknowledgment of its importance as one of the main cultural events in 2007, the composer of the opera, the stage directors Dmitri Bertman (from Helikon Opera, Moscow) and Neeme Kuningas, the conductor Arvo Volmer and the scenographer Ene-Liis Semper (from Theatre NO99, Tallinn) received the Cultural Award of the Republic of Estonia.

The opera and the production stand together behind the success

Next to Arvo Pärt, Erkki-Sven Tüür (born 1959) is the most renowned Estonian composer. His works (including 6 symphonies, 6 instrumental

concertos, chamber music and vocal works) have been performed on every continent, having been delivered by nearly 100 symphony orchestras under various conductors and by many first-class soloists around the world.

Tüür's first and at the moment only opera is indebted to the British opera director John Dew who has worked mainly in Germany since 1966. From 1995–2001, Dew held the Director's and General Intendant's position at the Dortmund Opera where he fulfilled his long-time dream and commissioned an opera on Raoul Wallenberg. He chose both the librettist and the composer, having heard Tüür's music on a CD. Just as Dew, Tüür was also most excited by a chance to show the similarity between two totalitarian regimes.

In the 1980s, Raoul Wallenberg became an Honorary Citizen of the United States, Canada and Israel. His life has been the topic for dozens of scientific researches and popular monographies, documentaries and the miniseries *Wallenberg: A Hero's Story* (USA 1985, directed by Lamont Johnson with Richard Chamberlain in the title role), which won nine Emmy Awards. Still, the name of Wallenberg remains unknown for many even in the Western Europe. Before the collapse of socialism it was forbidden to talk about him in the Eastern Europe.

Raoul Wallenberg (1912–?) worked in the Swedish legation in Budapest before the end of World War II and saved over 100 000 Jews from the Holocaust during approximately six months by handing out Swedish protection passes.

When the Soviet army reached the outskirts of Budapest on January 17, 1945, Wallenberg was escorted to the headquarters in Debrecen by the Russian officers to give explanations about his mission and so he disappeared into the Gulag's black hole. His fate is still unknown. He was certainly arrested together with his driver by the NKVD (forerunner of KGB) and taken to Moscow; the main reason being the suspicion that Wallenberg was an American spy. The Soviet government gave various and contradicting explanations on the fate of Wallenberg. In the middle of the 1950s, Wallenberg's imprisonment was openly acknowledged for the first time and it was claimed that he had died of a heart attack already in 1947. Still, rumours spread even in the 1980s and 1990s that Wallenberg had been seen in the Siberian camps. According to the version of the early 21st century, Wallenberg was shot in prison in 1947, but the Western historians still claim to have no acceptable proof.



Opera on life incomplete

As an ensemble art, opera springs from the duet between the composer and the librettist, which in case of *Wallenberg* has been excellent. The librettist **Lutz Hübner** is a versatile theatre persona – a well-known German playwright who has also worked as an actor and a director. He understands the rules of the opera libretto and knows how to leave room for music. Whilst reading the libretto of *Wallenberg* as a piece of literature, the beginning of the prologue would seem declarative; with music it does not. (Chorus of Survivors: *Do we have to honour Wallenberg? Who else if not him? What did he do? Why did he do it?...*). At the same time, the first poetical aphorisms appear, i.e.: *Is memory more important than a man who lives and dies in the shadows of that memory?* The prologue ends with the question: *But where is Wallenberg?*

The authors' approach to their subject is directed from the surface into depths where new questions keep on emerging.

Had Tüür and Hübner wanted to write a linear story, they should have had to end it (as in the TV-movie) with the disappearance of Wallenberg. In the opera, the more or less straightforward storyline of the Act I is replaced by the drama of ideas in the Act II, the historical time by the psychological time together with the contents of collective consciousness. The stage becomes a room of imagination. For example, the Gulag camp is „visited“ by Eichmann who announces that he is on his way to Israel where he is going to be hanged (*Clean ending, books will be closed*). He mocks Wallenberg:

I am the accountant.

*You have to be a hero,
because you are a bad bookkeeper*

/—/

*It is faithfully by your side, the time,
so that you would wander around in Gulag forever
and I forced you to it.*

This is my revenge.

The Act II is a story about the rise of a media myth. Death has been taken away from Wallenberg, his role splits into two. Wallenberg 2 is the protagonist's pop version, a corny product of media, a cardboard celebrity whose lines are filled with clichés, such as *I bore my fate with an iron will* and the like. Real Wallenberg „remembers nothing“ – another ingenious motive connected to his dark fate. The intense dialogue between two Wallenbergs is won by the look-alike, the latter also gets to decide when Wallenberg is allowed to leave, that is, to rest in peace.

I will decide, when your work is done.

/—/

You are a sketch. I am the picture!

You are a stone. I am a sculptor!

You are a grain of sand. I am a pearl!

In the grotesque scene *Wallenberg Circus* near the end of the opera the stage is filled with historical characters and pop icons – from president Reagan and the diplomats to Mickey Mouse and Matryoshkas –, all singing praise to the fake Wallenberg. Yet the opera is truly concluded by the Woman who in Act I returned her protective pass to Wallenberg, in order to join her family, in other words, she chose to die. A high soprano sings a requiem to the thousands of people killed and lost, sings terrify-

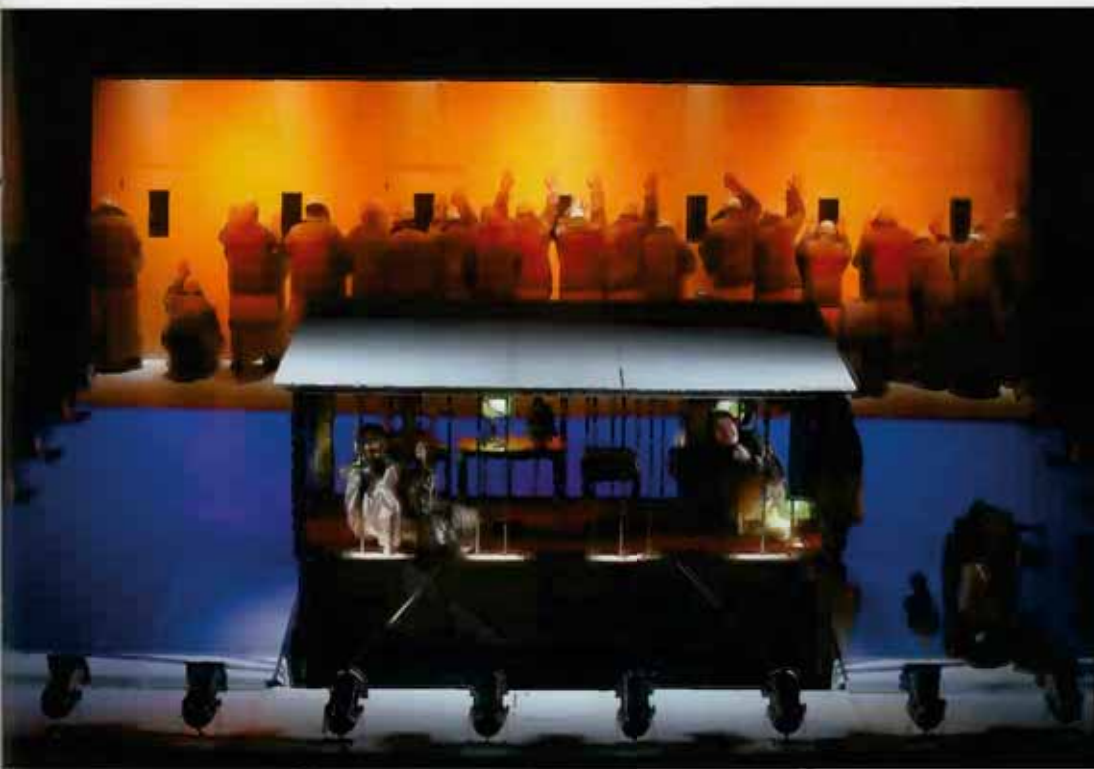
ing lines on behalf of them:

*I will stain your fingers.
You can scrape me from the fields,
from the leaves and the ridges of roofs,
you will not find even so much of me,
that a soldier would start coughing,
when I fly into his throat and who can breathe
thinking of ashes that fly into one's lungs.*

The many-levelled libretto that proceeds through different times is wisely and empathically interpreted by the music. The music shares a specific closeness with Tüür's orchestral works which were completed directly before the opera – *Exodus* (1999) and *Aditus* (2000), and also recalls the imagery of the large-scale vocal works from Tüür's younger days – an oratorio *Ante finem saeculi* (1985) and the mass *Lumen et cantus* (1989). Tüür has mentioned in one of his interviews that sometimes in opera, due to the claim of situation he has had to “fill the time with a certain kind of musical material”, which he would „never do on his own in an instrumental work.“ But does there even exist an opera in “pure” style which totally unfolds the situations and characters in music? Even in the chrestomathic work of the modern opera, Alban Berg's *Wozzeck*, the style is „smudged“ with the music from the military band, the pub's dance orchestra, and Marie's melodious scenes with her child.

The vocal lines are versatile: *Sprechstimme* and rhythmical speech, arioso and cantilena episodes are present in the parts of all the main characters. Common spoken word can also be heard, although not so extensively as it is generally used in contemporary opera. As can be expected, the many-layered orchestra with its accomplished treatment of sound and occasional additions of electronic music becomes the true bearer of *Wallenberg's* dramatic line. The composer has skillfully linked different characters to each other. For example, the insistent pulsating rhythms of the orchestra bring Eichmann together with the three (female) diplomats from the political opposition, and the false Wallenberg with the other media figures: every one of them know-it-alls who never doubt a thing. Eichmann, the cynical “bookkeeper” (*...my task is the calculations, time-tables, quotas, units, administration, lists and evacuation*) is connected to the innocent looking Russian officers by the low glissandos of string instruments and insolent and ironical timbre of the flexatone the clown of the percussion group.

The richest character is naturally Wallenberg. Most distinctive for



his diverse musical material is the radiant sonority of rapid passages of vibraphone and campanelli, which can even stand out among the massive sound from the rest of the orchestra; the other likeable characters are often accompanied by similarly bright tone-colours.

Wallenberg in front of audience

The production of the **Dortmund Opera** (conductor: Alexander Rumpf, director: Philipp Kochheim, scenographers: Peter Schulz and Bernd Hülfenhaus) enabled the audience to get a general picture and to sympathize with the story. German singers are known for their good acting school and can naturally create a character through both the voice and acting. The Finnish baritone, an excellent singing actor Hannu Niemelä was the one to really stand out as Wallenberg.



The German production as a whole was above all politically correct and the scenery overfilled with political symbols, swastikas and red stars.

Wallenberg of the Estonian National Opera has none of them, not even guns. Instead, a new visual world has been created with its own symbols, which are often startlingly expressive. Even the rehearsals were unusual. **Dmitri Bertman**, the author of the idea and an opera director known for his outstanding musicality and imagination, could not travel to Estonia, since it would have displeased Moscow – due to political confrontation in April 2007 (Bertman was already present at the première in June). The solution came from the modern technology: the director carried out the rehearsals via Internet (streaming video). It hardly affected the result, since Bertman and his Estonian partners, first and foremost **Neeme Kuningas** and **Ene-Liis Semper**, had most clearly been on the

same artistic 'wavelength'.

Bertman says in the programme that the events of *Wallenberg* have been looked at with the eye of the 42nd century man. However, the idea of the production is comprehensible even without the clever explanation. Ene-Liis Semper has filled the stage with expressive colours. The decorations and costumes seem to be full of anachronisms from the viewpoint of the 21st century, but surprisingly it is just that which lets the familiar details and overexploited signs to have a fresh and expressive language of their own. For example: the noble white wigs of the diplomats stress the conventional rules of the game that diplomacy is; the one who does not know the rules stays a pawn. The image of Russia has been created with red and golden colours, three kisses on the cheek, Matryoshkas and sarafans – how could the Swedish have expected during the first years after the war that the land of such nice things could so boldly lie about the fate of Wallenberg?

The deep contact between the directors and singers is seen in the captivating role solutions. **Jesper Taube** from the Royal Swedish Opera is a beautiful baritone with a rich vocal and emotional basis for the wide-ranged and versatile title role. **Rauno Elp**, the first baritone of the Estonian Nation Opera, had his successful première as Wallenberg in February 2008. Memorable characters are **Mati Turi's** Wallenberg 2 (dressed as Elvis!), a striking figure of Eichmann by **Priit Volmer**, the three diplomats, like three sirens – **Helen Lokuta**, **Annaliisa Pillak** and **Juuli Lill**. Beside the real Wallenberg, the tragic line of the opera is most powerfully carried out by the Woman whose very high vocal part is sung by **Aile Asszonyi** with deep expression. There are many other bright role solutions. *Wallenberg* of the Estonian National Opera is a true ensemble performance. The complicated production is directed either by **Arvo Volmer**, the Artistic Director of the Estonian National Opera, the Chief Conductor of the Estonian National Symphony Orchestra from 1993 to 2001, and an experienced interpreter of Erkki-Sven Tüür's music, or by the interesting young Assistant Conductor **Risto Joost**.

In May 2008 *Wallenberg* was released on DVD (ERP 1808).

*

The excerpts from the libretto were translated by Kesklinna Tölkekeskus (City Translation Centre).



Annual Awards of the Estonian Music Council

On October 1, the International Music Day, music prizes have been awarded by the Estonian Music Council since 2002 to Estonian musicians or music institutions whose activities have furthered the development of and contributed to the enrichment of music scene.

2007

composer **Tõnu Kõrvits** – for colourful contribution to Estonian orchestral music

singer **Aile Asszonyi** – for accomplished vocal skills and brilliant roles
musicologist **Jaan Ross** – for his epoch-creating music books and his services in taking the Estonian music theory discipline to international level

2006

composer **Toivo Tulev** – for outstanding works

pianist **Ivari Ilja** – for internationally distinguished concert activities and successful educational work

Andres Uibo – for leading the international organ festival for 20 years and for organizing other essential music events

2005

composer **Olav Ehala** – for works that unite generations, tastes and hearts

violinist **Arvo Leibur** – for input to shaping the sonority of the Estonian

National Symphony Orchestra and outstanding activities as a soloist

2004

composer **Helena Tulve** – for outstanding input to Estonian contemporary music

pianist **Irina Zacharenkova** – for concerts and successful performances at international competitions

Endel Lippus – for meritorious work on development of Estonian music education

2003


composer **Erkki-Sven Tüür** – for extraordinary input to introducing Estonian music culture in the world

Andres Mustonen and early music consort Hortus Musicus – for long-term determined and successful creative activity

Valter Ojakäär – for the great input to development of Estonian jazz

2002

Klassikaraadio (Classical Radio), 3rd programme of the Estonian Radio – for active coverage of music life, introduction of Estonian composers and musicians and propagation of Estonian music both nationally and abroad



Jaan Ross, Estonian Musicologist and Interdisciplinary Scholar

By Maris Valk- Falk

Jaan Ross (1957)¹ is an outstanding Estonian musicologist who received the Estonian Music Council's annual award in 2007 for his epoch-creating music books and his services in taking the Estonian music theory discipline to international level. He is also the recipient of Estonian Culture Endowment's music award in 2001 and Estonian Composers Union award in music theory in 1990. It is an unusually grand recognition for musicology in modern Estonian society where the phenomenon of live music performance is traditionally very highly valued, but next to which the intellectual achievements of musicology can remain unseen.

Ross is an internationally recognized musicologist who received his

¹ Jaan Ross's biography can be found in *Who is Who is Estonia*. Music (2004, EEP) and his publications on the webpage: <http://www.ceeol.com/aspx/authorlist.aspx?countryID=2905e7ed-c16b-41fa-aff-40aed066403b&AuthorFirstLetter=82>.

PHOTO BY TIIT BLAATIEESTI EKSPRESS

Jaan Ross



first PhD in musicology in 1988 and another PhD in psychology in 1992. He is a member of the Estonian Academy of Sciences, the European Society for the Cognitive Sciences of Music and the consulting editor (since 2001) of the magazine *Musicae Scientiæ* published by the society. Productive academic achievements have brought along organisational and various field-specific responsibilities: belonging to the Academic Council of the President of the Republic (since 2007, also 1997–2002), to the board of the Estonian Academy of Sciences (since 2005) and being the chairman of the board at the Estonian Ministry of Education and Research's research programmes *Estonian Language and National Memory* (since 2004) and *Estonian Language and Culture* (1999–2003). Ross has been the assistant director for research at the Institute of Estonian language (1993–1996), dean of the Faculty of Philosophy at the University of Tartu (1996–1999) and has belonged to various councils and committees. He has been honoured with the Order of the White Star, 4th class (2001).

Ross has concentrated on socially important questions in his interview with a British music psychologist John Sloboda², asking questions which are of deep interest to him – music's relationship with changing society.

Jaan Ross has talked about the functions of music in one's everyday life in one of his earlier interviews: „*Sound devices have made music more available than ever before. If you take a bus from Tartu to Tallinn then most of the students listen to something with their earphones. This is the biggest breakthrough of the recent decades. Music has become a natural part of our everyday life [---].*“ The status of music in society seems to be the question running through his entire research career. Jaan Ross has focussed on such divergent issues as the performing traditions of the Baltic-Finnic old folksongs or the experimental research on the perception of music in case of hearing disabilities³.

One could say that like John Sloboda, he also collates „*strict intel-*

² J. Ross, John Sloboda: “Music helps people to cope“. Eesti Päevaleht, 29.08.2007 (in Estonian).

³E.g., research in collaboration with the Pavlov Institute of Physiology of and the Research Institute of Otolaryngology of St. Petersburg (see I.V. Koroleva, J.J. Ross, E.A. Ogorodnikova, N.G. Ohareva, S.P. Pak i E.I. Stoljarova (2006), „Vosprijatie muzykal'nyh stimulov pacientami posle operacii kohlearnoj implantacii.“ Rossijskaja otorinolaringologija № 5(24), ss. 46-54), which also was presented by Ross at the 9th International Conference of Music Perception and Cognition at the University of Bologna (2006).

lectual traditions with empirical bases of music creation.“ Ross’ contribution to music research has been academically strict. It can be proved by looking at his numerous research papers and two monographs: a book on consonance and dissonance in music, published in St. Petersburg in Russian⁴, and a book on the acoustical relationship between speech and music in old Estonian folksongs, published in Berlin in English⁵... Both monographs introduce quantitative research methods in musicology, this way defining themselves as belonging to its more or less distinctive subsection called the cognitive (or empirical) musicology.

The musicologist who is keeping a keen eye on the society also has an attitude towards classical and popular music. „*Classification [into high and low, MVF] has lost its entire meaning and its reputation has never been lower. It really catches the eye whilst reading the music research dissertations from the first half of the 20th century. Specially those that concentrate on folk music, especially in North America and especially on the cultural relationship between the Afro-Americans and the white people.*

That hierarchy could easily be considered racist. I have seen clips [---] from Ken Burns’s jazz history TV series and found out that many big names in the world of jazz in 1920s and 1930s were social outcasts. They did not die of natural causes. They either drank themselves to death or killed themselves with drugs. For their art they actually paid with their lives. That has been accompanied by the racist attitude of some authors who [---]act as if they were looking down from the Olympic on the other kind of music, which they consider barbaric. Thereafter, the classification of music into high and low has totally discredited itself for me⁶.“

Ross can be considered as a musicologist, researcher of music perception, whose research covers the psychoacoustical characteristics of sound which enable us to hear and distinguish important elements in the structure of music – contour of melody, sequences of harmony, volume and timing. Together with Ilse Lehiste, a world-famous linguist of the Estonian diaspora in the USA, Jaan Ross has dealt with the perception of

⁴ J. Ross (2006), *Blagozvuchie: ob’ektivnye predposylki konsonantnosti v muzyke*. St. Petersburg: Izd. Evropejskogo universiteta v Sankt-Peterburge.

⁵ I. Lehiste and J. Ross (2001). *The Temporal Structure of Estonian Runic Songs*. Berlin and New York: Mouton de Gruyter. A summary from the back cover of the book says: “The Kalevala, or runic, songs is a tradition at least a few thousand years old. It was shared by Finns, Estonians and other speakers of smaller Baltic-Finnic languages inhabiting the eastern side of the Baltic Sea in North-Eastern Europe.”

⁶ T. Kahu (2004). Interview with Jaan Ross. *Eesti Ekspress*. Areen 18. 03. 2004 (in Estonian).

rhythm whose microstructural aspects are closely connected with prosody of the old folksongs, and thus link it to the performance traditions dating back for thousands of years. When analysing the early folk melodies, Jaan Ross has also studied their relationship to the rules governing the music performance, which have been developed by Anders Friberg from the Royal Institute of Technology in Stockholm⁷.

Jaan Ross and Richard Parncutt professor of music psychology from the University of Graz, were the principal organisers of the 3rd International Conference of Interdisciplinary Musicology, which took place in Tallinn in 16-19 August 2007. The theme of the conference was singing as considered from the point of view of different fields of music research, such as composition, aesthetics, sciences, linguistics, semiotics, psychology, etc. Ross writes about the singing in Estonia: „*The general subject of our conference is singing, which is perhaps the most popular way of making music in Estonia. Choral singing occupied a central place in the establishment of an Estonian national identity during 19th century.*

It also played a strongly symbolic role during the so-called Singing Revolution in 1988 (similar to the Velvet Revolution in Czechoslovakia at about the same time). During the Singing Revolution, Estonians vocally expressed their desire for independence. The popularity of choral singing in Estonia may be traced back to the Moravian brotherhood a few hundred years ago. Moravian practices became popular in Estonia as an alternative religious option to the official Lutheranism, which the Estonian-speaking lower-class population perceived as too closely associated with the German-speaking ruling upper class”⁸

In his book *Twelve Lectures on the Psychology of Music* Jaan Ross has written: “*The lectures have been published in order to give the reader as wide an overview as possible of the various subjects in whose framework the music’s relationship with reality has been discussed by the scholars – in other words, of the boundaries in which the psychology of music works*”⁹” The author of the book is one of the few music scholars who is always careful to choose appropriate language when describing results of the music research, so that his texts would also be valid in the rest of the

7 A. Friberg (1991). Generative rules for musical performance: A formal description of a rule system. *Computer Music Journal* 15, 56-71.

⁸ K. Maimets-Volt, R. Parncutt, M. Marin and J. Ross, editors (2007). CIM07: 3rd Conference on Interdisciplinary Musicology. Tallinn, 15-19 August 2007. Abstracts. Tallinn: Estonian Academy of Music and Theatre, p. 14.

⁹ J. Ross, (2007). *Twelve Lectures on the Psychology of Music*. Tartu: University of Tartu Press, p. 9 (in Estonian).

humanities as well. His own language either in Estonian or international research papers is always elaborate and specific, which enables him to walk on both sides of the border that stands between the language of science and language of music research. In general, during the last few decades, the Estonian musicology has broadened its horizons in many respects. The Department of Musicology at the Estonian Academy of Music and Theatre currently employs five full professors working in the history, music theory, and cognitive musicology. Results of their studies are now published in different languages in many countries.

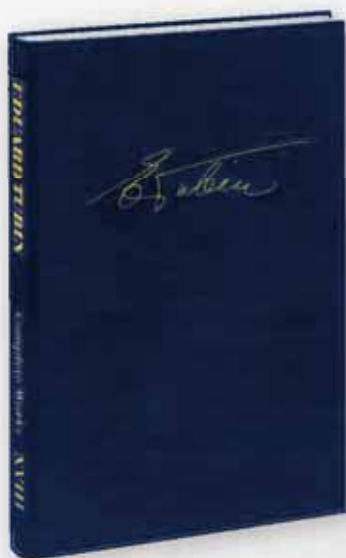


First Complete Works of Estonian music classic

By Ia Rimmel

November 2007 witnessed an important event in the Estonian music history: the publishing of the first volume of Eduard Tubin's collected works. Volume No 18 *Works for Piano* was the first to be published. The consultant for the edition is Arbo Valdma – a pianist and a professor at Cologne University of Music in Germany (Hochschule für Musik Köln), proofreader is Toomas Trass. Toomas Velmet – executive director of the International Eduard Tubin Society, Peep Lassmann – rector of the Estonian Academy of Music and Theatre (EAMT), Margus Pärtlas – music expert, Tubin researcher and prorector of the EAMT, Kerri Kotta – music expert, Paul Mägi – conductor, Sigrid Kuulmann – violinist, Toomas Trass – composer and organist: they all belong to the editorial board of the *Complete Works* series.

Vardo Rumessen, chairman of the board of the Tubin Society, a pianist and a music expert is the editor-in-chief of the series. Mr Rumessen, the initiator and the ground-layer of publishing process of the *Complete Works*, sees it as an important part of a strong national culture and a clear expression of a national self-consciousness. Eduard Tubin (1905–1982) is one of the most important composers in Estonian music history and also the biggest symphonist. Tubin lived as a refugee in Sweden for the second half of his life due to the unsettling times following the World War II. His rich portfolio of compositions is comprised of 10 symphonies (composed 1931–1973), a sinfonietta, operas *The Parson of Reigi* and *Barbara von Tisenhusen*, a ballet *Kratt*, two



concertos for violin and orchestra, a concertino for piano and orchestra and various works for the symphony orchestra and different instruments, also solo and choral songs. Firstly, Tubin's style is influenced by the so-called traditional symphonism of the 20th century. Similar composers are Jean Sibelius, Dmitri Shostakovich, Arthur Honegger. On the other hand, Tubin did always pay attention to the national roots of music which does not have to mean direct melody quotations from the folk music. Tubin has said in one of his interviews: „I have tried to bring my compositions nearer to the Estonian soul, to create new music with national elements inside it, but

without using old folk melodies. When the listener can not distinguish between the original composition of the composer and the elements of folk melodies, only then has the composer achieved a truly national level.“

Vardo Rumessen, chairman of the board of the International Eduard Tubin Society, shared the following thoughts about the work process of the first time publishing of all the compositions of an Estonian composer.

What preparations had to be done in order to publish this kind of series?

Mainly, it is all about creating a certain structure and solving the problem with copyrights. Then it is necessary to get an overview of all the manuscripts and previously published editions and systematically organise all the materials. I started with that work directly after Tubin died due to the need to compile a total overview of his compositions. In 2003, my dual-language (Estonian-English) edition of *Thematic-Bibliographical Catalogue of Works* (ETW) was published with the support of the Royal Swedish Academy of Music. Tubin's *Complete Works* are published by a Swedish publishing house Gehrman's Musikförlag. We made decisions concerning the text extent and decided to publish the detail-rich commentaries on

PHOTO BY EINO TURIN

Eduard Tubin



the Internet. The most labour consuming part of the publishing process is certainly the going through of sheet music and making sure no errors slip in. We have several proofreaders for that job. Many problems rose due to the lack of experience, since this kind of publication has never been printed in Estonia.

Many questions concerning the different aspects of copyrights of Tubin's works had to be solved. After the death of the composer, the copyrights of his compositions belonged to publishing house Wilhelm Hansen which had later on sold them to many smaller publishing houses in Sweden. Nordiska Musikförlaget, one of the main owners of Tubin's publishing rights signed the publishing contract with Gehrman's Musikförlag in 2002. In 2005, all the involved parties signed a contract in the Royal Swedish Academy of Music stating that the International Eduard Tubin Society is the publisher of the Collected Works series and Gehrman's Musikförlag AB is the international distributor and is also in charge of pre-subscriptions and covering the costs related to it.

In which state is the publishing of complete works of music classics in our neighbouring countries: Russia, the Baltic States and Scandinavia?

To my knowledge, this kind of publishing process has not been undertaken in the Baltic States. During the Soviet Union, collected works of Rimski-Korsakov, Tchaikovsky, Prokofiev, Shostakovich and others were published, although the publishing principles were quite different in each case. There was a proposition to publish all Sibelius's compositions in Finland already in 1965, but the first volume was published in 1998. The preparations for this kind of work take a long time: the idea to publish the collected works of J. S. Bach was already there in 1800, but the first volume was published only in 1850. The labour consuming preparation process is also very expensive. This is the reason why the German government subsidizes the publishing of Wagner's *Gesamtausgabe* – there are four editors and their only task is editing and examining the reference materials – a job for which they are granted a professor's wage from the state. A general contract was signed in 2002 to obtain an annual financial support for publishing Tubin's *Complete Works*. Despite of it, the financial resources have been quite limited and extra funding has to be found. It will take decades to publish the *Complete Works* series of Tubin, but the work justifies itself since Tubin's music is worth it.



Republic of Estonia 90

The Gift from a Musical Country is collaboration between the Estonian Ministries of Culture and Foreign Affairs aimed at celebrating the 90th birthday of the republic in countries that played an important role in the regaining of independence of Estonia – Iceland, Denmark, Finland, Sweden and Great Britain. Specially commissioned musical works from the current top Estonian composers are being performed in every country.

CONCERTS:

16.02.2008

The Estonian Philharmonic Chamber Choir (conducted by Daniel Reuss) performed under Daniel Reuss at Salurinn's concert hall in Kopavogur, Iceland (an additional concert was held the next day at the same place). After the première of *Three Island Songs* by Tõnu Kõrvits the written score was presented to Iceland's Minister of Foreign Affairs by Urmas Paet. In addition, works by Cyrillus Kreek, Arvo Pärt and Mart Saar were performed.

16.02.2008

The Estonian National Male Choir held a concert in Copenhagen's Royal Library *Black Diamond*. The programme included works by Danish and Estonian composers (G. Ernesaks, V.Tormis, A. Pärt, M. Saar, T. Lepik, E. Mägi and K. Sink). They also premièred the work of Urmas Sisask titled *Spell for Denmark* for male choir, baritone and percussions, dedicated to Denmark.

The conductor of the Estonian National Male Choir was Mikhail Gerts. Next evening, the same programme was performed at the small hall of Århus Music House. The musical gift was presented by the Minister of Justice, Rein Lang.

12.-14.04.2008

The Tallinn Chamber Orchestra gave three concerts in Finland by in celebration of the 90th birthday of the Republic of Estonia. Eri Klas conducted the ceremonial concert a Helsinki's *Finlandiatalo* on April 14. Jaakko Kuusisto was the soloist of Helena Tulve's specially commissioned violin concerto. Other authors of the musical works were Ülo Krigul (first performance), E.-S. Tüür (Cello Concerto, soloist Silver Ainomäe), A Pärt and J. Rääts. The same concert programme was performed at Lahti's Sibeliusatalo on April 12 and at the small hall of Tampere-Talo on April 13.

24.05.2008

The Estonian National Symphony Orchestra gave a concert at Berwaldhallen, Stockholm, Sweden with Olari Elts as their conductor. The author of the commissioned work *Future Continuous* is Toivo Tulev. E.-S.Tüür's Symphony No 5 for Electric Guitar, Big Band and Orchestra and Stravinsky's *Symphony in Three Movements* were also performed.

08.07.2008

The Girls Choir of the Estonian Television conducted by Aarne Saluveer performed in Great Britain together with the Royal College of Music Choir (conductor Joy Hill). They premièred the work of Urmas Sisask titled *Veni Creator Spiritus* at the St. Paul's Cathedral, Knightsbridge, London. The Girls Choir of the Estonian Television also sang at festivals in Mansfield and Cheltenham.



Best young interpreters of 2008

After a 22-year-long break, the competition for wind instrument players took place in Tartu 10-13 April, 2008.

32 young interpreters (mainly students) took part in the competition: 8 flutists, 3 oboists, 7 clarinetists, 2 bassoonists and 5 trombonists. The competition had two rounds and was judged by an international jury: Stig Bengtson (Sweden), Joel Versavaud (France), Jel-Inge Stevansson (Sweden), Arvidas Klišans (Latvia), Viktor Sumerkin (Russia) and Andres Siitan (Estonia). The first prize was awarded to Oksana Sinkova (flute), Jaan Ots (trumpet) and Andres Kontus (trombone), different prizes and diplomas were awarded to 18 musicians altogether.

Oksana Sinkova (1978) is already a familiar face and has attracted attention both at competitions and on concert stage. She graduated *cum laude* from the Estonian Academy of Music and Theatre in 2002 (under Neeme Punder, Matti Helin and Imants Sneibis) and obtained her MA in 2006 also at the academy, then studied at the Academy for Music and Theatre Hamburg (tutor Moshe Aron Epstein). She has held the concertmaster's position of the flute section at the orchestra of Vanemuine since 2000. Sinkova has given solo concerts (also abroad), has performed as soloist with many Estonian orchestras and in various chamber concerts.

Jaan Ots (1988) has also attracted attention at various competitions, although he graduated from the Tallinn Music High School only in 2007, after having specialized both in piano (teachers' Marja Jürisson and Mati Mikalai) and trumpet (teacher Aavo Ots). As the son of two musicians he has exceptionally flourished whilst following in the footsteps of his mother (a pianist) and father (trumpet pedagogue) and has also been very successful in different competitions, winning 1st prize in the Competition for Young Trumpet Players in Jēkabpils, Latvia (2001),



Andres Kontus



Jaan Ots

Oksana Sinkova

in the competition of young trumpet soloists in the framework of the Estonian Music and Theatre Academy's Trumpet Days from 2001-2005 and the Steinway Piano Competition in Hamburg, 2003. In addition, he also made it to the final round and obtained the finalist's diploma from 7th Estonian Piano Competition this April.

Andres Kontus (1981) graduated from the Royal Danish Academy of Music in Jutland, Denmark in 2006 (tutors Nils-Ole Bo Johansen and Rolf Sandmark) and has successfully taken part in many competitions, e.g. he was awarded 2nd prize in the International Competition of Trombonists in Riga in 1999, won the *Yamaha* scholarship competition in 2002 and was awarded 2nd prize in Andrejs Jurjans International Competition for Brass Instruments in Riga, 2006. He has held the concertmaster's position of the trombone section at ENSO since 2005, has also been a lecturer at the Estonian Academy of Music and Theatre since 2006, performed with the orchestras of Århus, Ålborg and Malmö, performed as soloist with the Danish military orchestra *Slesvigske Musikkorps* and been active on the pop music scene.

The jury was satisfied with what they heard and gave the winners a high valuation. '*Sometimes I forget to be a member of the jury and listen to the music as if in a concert*' was the token of high esteem by Stig Bengtson.

7th Estonian Piano Competition, 23-30 April, 2008.

To celebrate the 40th anniversary of the competition, the jury of this year's competition was made up of the winners of the previous ones. The winner of the first competition, Arbo Valdma (professor of piano at the Cologne University of Music, Germany) was the head of the jury. The other jury members were Toomas Vana (Karlsruhe), Lauri Väinmaa, Mati Mikalai, Ralf Taal, Age Juurikas and Sten Lassmann (all from the Estonian Academy of Music and Theatre).

Maksim Shtshura (1988), one of the 25 young pianists to compete, was awarded 1st prize. Being still a student, he is also already a pianist with considerable experience in performing and competing. He graduated from the Sillamäe Music School in 2002 (teacher Svetlana Rosseva), studied at the music school of St. Petersburg Conservatoire 2003-04 (class of Nina Seryogina), at the Tallinn Music High School 2004-07 and furthered his studies at the Estonian Academy of Music and Theatre in 2007 (both in class of professor Ivari Ilja). He won the International Chopin Competition for Young Pianists in Narva in 2000 and the *Steinway-Klavierspiel-Wettbewerb* in Hamburg in 2004. He has given recitals in Estonia (e.g. at the festival *Piano '98*) and in the concert halls of St. Petersburg and has performed as soloist with the Narva Symphony Orchestra in Germany in 2004.

Although the age of the finalists fluctuated from 15 to 30, jury rated highly the level of the exciting competition. The head of the jury Prof. Valdma was in elated mood because of the high level of pianists in Estonia.



Maksim Shtshura



Year 2007 in Short: Musical Events

**Compiled by
Kersti Inno**

JANUARY

1/I Eri Klas conducts Estonian National Symphony Orchestra (ENSO) at New Year's concert in Estonia Concert Hall. The soloists: Svetlana Trifonova (soprano) and Christian Lindberg (trombone).

12/I The concert dedicated to composer Ester Mägi's 85th birthday at the Estonia Concert Hall. The performers include ENSO, Estonian Philharmonic Chamber Choir (EPCC), Mixed Choir of Estonia Society and the Academic Female Choir of the University of Tartu. The conductors are Tõnu Kaljuste, Mikk Üleoja, Mikhail Gerts, Heli Jürgenson and Triin Koch. The soloists are Arvo Leibur (violin), Aleksandra Juozapėnaitė-Eesmaa (piano) and Madis Kari (clarinet).

12–28/I 14th Pärnu Contemporary Music Days (artistic director Andrus Kallastu).

18/I Tallinn Philharmonic Society celebrates the 70th birthday of Philip Glass with a concert at the House of the Brotherhood of Blackheads. The Estonian conductor residing in Germany, Mihkel Kütson, conducts the Tallinn Chamber Orchestra for the first time.

19/I ENSO's opera gala at the Estonia concert hall with Aile Asszonyi and Juhan Tralla as soloists. Conductor Nikolai Alexeev.

21/I The annual award night of the Estonian Choral Association at the Estonia Concert Hall. The awards are given to: Mixed Choir of Miina Härma's Grammar School (conductor Kadri Leppoja), Riinimanda's Choir Studio (conductor Urve Uusberg), Wind Instrument Symphonics of Tallinn Music High School (conductor Aavo Ots), to conductors Raul Talmar, Thea Paluoja, Aavo Ots, young conductor Hanno Põldmäe, the sponsors IS Music Team and Tallinn University of Technology, organisers Jaan Ots (chairman of the Estonian Male Choirs Association) and Margus Arak (president of Tartu Academic Male Choir).

25/I Nordic Symphony Orchestra performs at Estonia Concert Hall. The premiere of Tõnu Kõrvits's *Sung into the Wind*. Estonian Radio's annual Musician of the Year award goes to conductor Anu Tali.

25/I Premiere of the documentary movie *Vastutuulesaal* which introduces Tõnu Kaljuste as the head of the Nargen Opera and his idea to build an opera house on an island Naissaar. Director Priit Valkna, producer Artur Talvik.

27/I Annual awards night of the Estonian Cultural Endowment at the Estonian Drama Theatre. ENSO is given the award for the important role it plays on the Estonian music scene. The annual awards of musical endowment are awarded to Sven Grünberg (for opening new directions in Estonian music life), to Kaja Irjas (for productive management of the Estonian Music Information Centre), to the young conductor Risto Joost (for preparing and conducting monographic concerts of Estonian composers), to the pedagogue Tiiu Peäske (for outstanding results in training of young violinists), to pop musician Kustas Kikerpuu (for years of productive work as a composer, conductor and pedagogue and for his comprehensive jazz-harmony study-book), to pianist Kalle Randalu (for his work as an active concert pianist) and to composers Timo Steiner and Ülo Krigul (for organising *Estonian Music Days* festival and for promoting modern Estonian music). The Foundation for National Culture awards were awarded to conductor Ants Üleoja (for his comprehensive work in the field of mixed choirs), to the Boys Choir of the Estonian National Opera (for their high artistic achievements and their active con-

cert work) and conductors Raul Talmar (for his work with the Academic Female Choir of Tallinn University of Technology and with the Girls's Choir *Leelo*), Andrus Siimon (for his work with Virumaa's Youth Male Choir), Peeter Perens (for his versatile concert work with Academic Male Choir of Tallinn University of Technology) and Aivar Leštšinski (for his high quality work with Tallinn Chamber Choir).

FEBRUARY

1–4/II 2nd International Festival of Youth Choirs in Tartu.

1–11/II 18th Baroque Music Festival (artistic director Andres Mustonen).

2–4/II 7th international Competition of Young Pianists in Narva.

10/II *Tuljak* singing contest for mixed choirs at Miina Härma's Grammar School in Tartu.

10/II EPCC performs Cyrillus Kreek's *Requiem in C-minor* arranged for choir and organ by Christopher Bowers-Broadbent at Niguliste Church; also the premiere of his *7 words* for choir and organ, specially written for the EPCC. The same programme was also presented at the St. John's Church in Tartu and the Church of Haapsalu.

12/II Best Choral Performance *Grammy* awarded to EPCC's CD *Arvo Pärt: Da pacem*. The album was recorded under conductor Paul Hillier who has been the chief conductor of the choir 2001–07. The album is recorded at Niguliste Church in Tallinn in September 2005 and released by company Harmonia Mundi.

16/II The symphony orchestra and the choir of Estonian National Opera (ENO) celebrate their 100th anniversary with the performance of the opera *La Wally* by Alfredo Catalan at the Estonia Concert Hall with Heli Veskus and Emil Ivanov (Bulgaria) in titleroles. Conductor Arvo Volmer.

17/II Opera Gala at the Vanemuine theatre (Tartu) – *Estonia's* and *Vanemuise's* communal celebration of the 400th birthday of opera under

European Opera Days programme from 16–18 February.

18/II Finale of the 2nd patriotic choir song competition *I love you, Estonia* at the Estonia Concert Hall, organised by the non-profit association Hirvepark Culture Society. The audience's favourite song is awarded the first prize – Sirje Kaasik's *I want to become the president* (words Aidi Vallik).

23/II Estonian premiere of Erkki-Sven Tüür's Piano Concerto. The soloist is Thomas Larcher, the conductor of ENSO is Olari Elts.

MARCH

3–4/III Premiere of Galina Grigorjeva's *Ant John J. Plenty and Grasshopper Dan* by the NYVD Ensemble (conductor Olari Elts).

4/III Andres Mustonen is the conductor of St. Petersburg's Philharmonic Academic Symphony Orchestra at the Kapella Hall in St. Petersburg. The programme also includes Arvo Pärt's *La Sindone* and *Für Lennart in memoriam*.

7/III On the 120th birthday of Heino Eller, the conductor Neeme Järvi receives the Heino Eller Award. The other awards are given to composer Mart Siimer and the head of the music department of the Estonian Theatre and Music Museum, a music pedagogue and composer Alo Põldmäe.

16–17/III An outstanding premiere of Bellini's opera *The Puritans* at the ENO with conductor Manlio Benzi (Italy) and the soloists Bernarda Bobro (Germany) and Mario Zeffiri (Italy).

17/III The choir concert *Mart Saar – 120. Ester Mägi – 85* at the Hall of the University of Tartu, organised by the Estonian Chamber Choirs Union. The choirs performing: Tartu University Chamber Choir, Tallinn Chamber Choir, Pärnu Chamber Choir and Chamber Choir of Tallinn University of Technology. On 18 March the same programme was presented at the Estonia Concert Hall.

20/III Premieres of the multimedia works of the Estonian composers

Timo Steiner, Tõnis Kaumann, Mart Siimer and Toivo Tulev at KUMU's (Art Museum of Estonia) Lecture Hall. Performance by Cyberstudio, conductor Tõnu Kaljuste.

23–25/III Paul Hillier's last concerts as the chief conductor of the EPCC. The performances of Bach's *St. Matthew Passion* in Riga, Tartu and Tallinn.

30/III The presentation of Estonian Radio's 3rd programme *Klassikaraadio* collection of articles *NYVD music. New sounds in the Classical Radio* to celebrate programme's 12th birthday.

30/III–2/IV 6th international *Young Musician* competition for young pianists, cellists and violinists in Tallinn.

31/III Premiere of Toivo Tulev's *I said, Who are You? – He said, You* in the Swedish St. Michael's Church in Tallinn. The Tallinn Chamber Orchestra performs together with Risto Joost (vocals), Virgo Veldi (saxophone) and Reinut Tepp (organ).

APRIL

9–14/IV Premiere of *Formula of Happiness* at the warehouse of the Von Krahl Theatre with the commissioned music from the world's renowned minimalist Gavin Bryars. The director Peeter Jalakas, the performers Kādi Plaas and the NYVD Ensemble (conductor Olari Elts).

12–19/IV 22nd *Estonian Music Days* (artistic directors Timo Steiner and Ülo Krigul). Festival of Estonian Composers Union, the feature composer being Veljo Tormis. In addition approximately 40 premieres of new compositions.

13/IV Estonian Radio presents the CD *Special Moments from Concert Halls* with selected pieces from the radio's archives.

14/IV Paul Hillier conducts EPCC at the 25th birthday of Tuglas Society in Helsinki. The programme is comprised of music by C. Kreek, A. Pärt, V. Tormis and T. Tulev.

16/IV Presentation of the CD *Mart Saar. Poetry, it does not come from the Wind* by EPCC (conductor Mikk Üleoja). Later, the album is awarded the year's best choir album award. The conductor Mikk Üleoja will be awarded the annual award of music endowment.

19/IV Lund's Student Male Choir presents a CD of Veljo Tormis's compositions at the Estonian Academy of Music and Theatre (EAMT).

19–21/IV 43 choirs from 11 countries participate in the 10th international choir festival *Tallinn 2007* (artistic director Ants Soots). The Grand Prix is awarded to Mixed Choir of the University of Delaware (USA).

20–21/IV Maarika Järvi and the Symphony Orchestra of Cologne's Radio perform Peeter Vähi's Flute Concerto in Cologne. The conductor is Neeme Järvi.

20–23/IV Tõnu Kaljuste conducts Bologna's orchestra and choir concerts at the 44th Arturo Benedetti Michelangeli's international music festival in different Italian cities (Bologna, Brescia and Bergamo), the programme also includes Arvo Pärt's *Credo* and *Festina lente*.

22–29/IV 18th Tallinn International Jazz Festival *Jazzkaar* in Tallinn, Kuressaare, Viljandi, Rapla, Paide, Valga, Rakvere, Türi, Haapsalu.

MAY

2–8/V Eastern music festival *Orient* (artistic director Peeter Vähi).

8–14/V Dietrich Buxtehude Music Days (artistic director Andres Uibo).

9/V The concert programme *Apocalypse* – Anu Tali conducts the Nordic Symphony Orchestra at the Estonia Concert Hall. The programme also includes the premiere of Tõnu Kõrvits's *Thule elegies* and E.-S. Tüür's world premiere of his Symphony No 6 (dedicated to A. Tali and the Nordic Symphony Orchestra).

4–11/V EPCC tours the Great Britain with four concerts in Norwich, Edinburgh, Perth and Manchester.

19–20/V Tõnu Kaljuste conducts the EPCC and the Tallinn Chamber Orchestra which perform works of Arvo Pärt at the 44th Arturo Benedetti Michelangeli's international music festival in Italy. The festival is dedicated to Ludwig van Beethoven and Arvo Pärt and is called *Beethoven, Pärt: the voices of soul*.

19–20/V Concerts dedicated to 15th birthday of the baroque ensemble *Corelli Consort*.

21/V Presentation of the book *I Dedicate the Most Beautiful Songs to You...* by the Estonian conductor, pedagogue and composer Roman Toi residing in Toronto. The 91-year-old author was also present at the presentation in the Estonian Theatre and Music Museum.

22/V–3/VI 13th Evgeny Mravinsky International Music Festival in Narva, Narva-Jõesuu, Sillamäe, Kohtla-Järve, Tallinn. Series of concerts celebrating the famous Russian conductor were this year dedicated to Edvard Grieg.

23/V Forum of music education takes place at the EAMT. The main subject of the forum is the sustainable growth of the music education in Estonia.

26/V Celebration of Neeme Järvi's 70th birthday with a festive concert at the Estonia Concert Hall with performances from ENSO and Estonian National Male Choir together with the jubilarian's sons Paavo and Kristjan (both conductors) and his daughter Maarika Järvi, a flutist.

27–28/V Paul Hillier conducts the two concerts the EPCC gives at Bergen's international festival: at Håkon Hall, dedicated to Edvard Grieg and at Bergen's Dome Church with a programme *Baltic Voices* comprised of works by Jean Sibelius, Erik Bergman and the Estonian composers Cyrillus Kreek, Veljo Tormis and Arvo Pärt.

25/V–9/V 15th Pärnu International Opera Music festival *PromFest 2007* (artistic director Erki Pehk). The performance of Bizet's *Carmen*; Klaudia Taev International Competition for Young Opera Singers (1st prize goes to tenor Ji-Mi Park from South-Korea); concert by the head of the committee, Barbara Hendricks.

30/V 10th King Arthur's Gala at the Estonia Concert Hall (manager Mart Mikk). The performers: Kaludi Kaludov, Juhan Tralla, Rauno Elp, Hannu Niemelä, Leonid Savitski, ENSO, Boys' Choir of the ENO. The conductor Vello Pähn.

JUNE

1–3/VI *Kreek Days* in Haapsalu. Tõnu Kaljuste conducts the EPCC and Tallinn Chamber Orchestra. Among other works, Kreek's *Requiem* is performed. The premiere of Tõnu Kõrvits's *Kreek's Music Book*.

1/VI–31/VII *Nargen Festival* (artistic director Tõnu Kaljuste). Over 60 cultural events at Estonian sea-side locations, including island Naissaar.

1–9/VI ENO's ballet and opera festival *Midsummer Night's Stars*. The main event of the festival is the Estonian premiere of Erkki-Sven Tüür's opera *Wallenberg*. The libretto, written by Lutz Hübner, was commissioned by Dortmund Opera (the world premiere of *Wallenberg* took place on May 6 2001 in Dortmund). In the ENO *Wallenberg* was directed by the renowned Russian music theatre director Dmitri Bertman together with the scenographer Ene-Liis Semper and stage director of the ENO, Neeme Kuningas. The conductor and the music director is the chief conductor and artistic director of ENO, Arvo Volmer.

5–9/VI 54th International Rostrum of Composers in Paris. Two compositions from Estonian composers are among the 64 musical pieces performed. Ülo Krigul's *Jenzeits* (performed by ENSO, conducted by Paul Mägi) was given the first place in the category young composers (under 30 years of age). The other composition representing Estonia, Märta-Matis Lill's *My crying voice is the autumn wind* (performed by Ensemble U) also reached the top ten in the main category.

7–10/VI 1st Türi Spring Festival (artistic director harpsichordist Iren Lill). Dedicated to music and nature.

10–14/VI Juhan Tralla becomes the first Estonian to reach the finals of BBC's *Cardiff Singer of the World*.

13–16/VI Tallinn Guitar Festival (artistic director Tiit Peterson).

14–17/VI 6th festival of Estonian Young Composers in Tartu's St. John's Church. Five different events and a workshop dedicated to works by Tõnis Kaumann.

16–23/VI 10th Suure-Jaani Music Festival (artistic director Andres Uibo). 24 different events, including Mart Saar's Singing Competition, won by a mezzo-soprano Teele Jõks.

26/VI–1/VII 11th Muhu Future Music Festival *Juu Jääb!* (artistic director saxophonist Villu Veski).

29/VI–1/VII 10th Estonian Youth Song and Dance Festival *Ilmapuu lävel* (*On the Doorstep of the World tree*) (artistic director Aarne Saluveer).

JULY

1/VII Tõnu Kaljuste conducts the programme of Saarimaa Festival: Arvo Pärt *Trisagion* and *In principio*, Erkki-Sven Tüür's *Requiem*. The performers are the EPCC and Orchester des Pfalztheaters Kaiserslautern.

4–8/VII 14th Haapsalu Early Music Festival (artistic director conductor and music expert Toomas Siitan). Five different concerts, including the opening concert of church music composers who lived in Estonia in 17th century.

6/VII–9/VIII 11th Glasperlenspiel Festival (artistic director Peeter Vähi). 16 concerts in Tallinn, Tartu, Pärnu and Jõhvi.

8–14/VII 22nd Viljandi Early Music Festival (artistic director flutist Neeme Punder). Six concerts and a symposium *35 years of early music in Estonia, 25 years of early music festivals in Estonia*.

11/VII Estonian TV Youth Choir (conductor Külli Kiivet) wins the first prize and the golden medal at the 13th choral competition of sacred music in the 25th International Choral Festival of Preveza in Greece.

14/VII Female Choir of University of Tartu's Teachers Seminary (con-

ductor Ülle Sakarias) wins the first prize in the female choir category at the International Choral Festival in Llangollen.

13–15/VII 9th Hiiumaa Chamber Music Days.

13–14/VII 5th Pärnu Opera Days. Performances by Stanislavsky and Nemirovich-Danchenko Music Theatre (Moscow) at Pärnu Concert Hall.

13–17/VII 20th International Folklore Festival *Baltica 2007*.

17–27/VII David Oistrakh Festival in Pärnu (artistic director cellist Allar Kaasik) – the only wide-ranging classical music festival in Estonia – 12 concerts and Neeme Järvi's Summer Academy (professors Jorma Panula and Juozas Domarkas). Beside the classical music from the West, many Estonian composers are represented (Ester Mägi, Heino Eller, Arvo Pärt, Kuldar Sink, Helmut Rosenvald, Tõnu Kõrvits, Erkki-Sven Tüür and Galina Grigorjeva). The premiere of Galina Grigorjeva's *Aria*.

19–22/VII 13th Võru Folklore Festival. Over 800 performances, half of them from abroad.

21/VII–11/VIII 15th Rapla Church Music Festival. 16 concerts in churches and manor houses in Raplamaa, Järvamaa, Läänemaa and Virumaa. The performance of Haydn's oratorio *The Seasons* to celebrate the 275th birth anniversary of Haydn.

24–29/VII 4th International String Music Festival *Viiulimängud (Violin Games)* in Haapsalu.

26–29/VII 9th Kuressaare Opera Days.

26–29/VII 25th Viljandi Folk Music Festival.

27/VII–5/VIII 21st Tallinn Organ Festival (artistic director Andres Uibo). 40 concerts honouring Dietrich Buxtehude and Jean Langlais.

AUGUST

7–11/VIII 13th Kuressaare Chamber Music Days (artistic director pianist Andres Paas).

1–10/VIII 6th International Piano Playing SUVEUNIversiteet (Summer University) under direction of Arbo Valdma.

10 and 18/VIII ENO brings Bizet's *Carmen* and Verdi's *Rigoletto* to Dalhalla Festival in Sweden.

10–19/VIII 3rd Birgitta Festival at Pirita Abbey, organised by Tallinn Philharmonic Society (artistic director Eri Klas). The feature guests are Moscow's Novaya Opera Theatre and Imperial Russian Ballet.

20–25/VIII 3rd Tallinn Chamber Music Festival (artistic director singer Pille Lill).

26/VIII The presentation of Virve Normet's book *Saatus valib meie muusika. Ene Üleoja (The Destiny chooses our Music. Ene Üleoja)* at the concert celebrating 70th birthday of choir conductor Ene Üleoja.

17–27/VIII The young violinist Triin Ruubel who graduated from the Tallinn Music High School under Tiiu Peäske in spring wins the special prize and the 2nd prize at the International Violin Competition Kloster-Schontal in Schontal, Germany.

SEPTEMBER

4/IX Giacomo Puccini's opera *Tosca* is restaged at Theatre Vanemuine to celebrate the 70th birth anniversary of director Mikko Mikiver.

5/IX ENO and the publishing house AS Kultuurileht present the voluminous collection of articles on the history of the professional *Estonia* theatre.

5/IX To celebrate his 65th birthday, the pianist and music expert Vardo Rumessen delivers the programme *Additions to Estonian music history* at the Estonia Concert Hall. The programme is comprised of compositions

by Estonian composers which the pianist has premiered (or performed for the first time after the war). The presentation of the 100th issue of Rudolf Tobias's *Walpurg Burlesque* (Estonian Classics), edited by Valdo Rumessen.

13–15/IX The EPCC opens its new season with a concert from a new series *Parade of Conductors*. The concerts will be performed with guest conductors, since the choir has no chief conductor for the 2007/2008 season. The opening concert is conducted by Paul Hillier. The programme includes Tormis, Kreek, Sibelius, Bergman.

14/IX The State Concert Institute Eesti Kontsert and ENSO open their season with a symphony concert where ENSO is conducted by the chief conductor Nikolai Alexeev, the soloist is the Russian pianist Nikolai Lugansky. The programme includes Ravel and Rachmaninoff.

14/IX Tõnu Kaljuste conducts the State Choir *Latvija* and Bremen Philharmonics at the world premiere of Lera Auerbach's *The Russian Requiem* in Bremen.

20–22/IX The audio and video recording of Erkki-Sven Tüür's *Wallenberg* at ENO by Estonian National Broadcasting.

20–23/IX 14th Orthodox Church Music Festival *Credo* (artistic director Valeri Petrov).

21/IX Andres Mustonen conducts *The Passion of St. John* by Sofia Gubaidulina at the Estonia Concert Hall to celebrate the 75th birthday of the composer. The performers are ENSO, the mixed choir *Latvija* and various international soloists.

21–24/IX Tõnu Kaljuste conducts the EPCC on a concert tour in Ireland. The compositions of Toivo Tulev, Cyrillus Kreek, Veljo Tormis, Arvo Pärt (including Pärt's *Kanon Pokajanen*) are performed in churches of Mayo, Galway, Dublin and Drogheda.

25/IX Estonian Theatre and Music Museum celebrates the 125th birth anniversary of Mart Saar with the book presentation *Northern spirit. Selection of letters, thoughts, memories, poems of Mart Saar and Tuudur Vettik*.

28/IX Presentation of Vardo Rumessen's book *In Shadow and Light. Eduard Oja* in Kadriorg palace. The works of the composer are performed by singers Heli Veskus and Mati Turi, cellist Aare Tammesalu and pianist V. Rumessen.

6–17/IX The selected composer for the opening events of Frankfurt's Alte Opera new season is Erkki-Sven Tüür with his 8 concerts: *Erkki-Sven Tüür – a portrait of the composer*. Helena Tulve's compositions are also performed.

25–28/IX 9th EAMT Autumn Festival of Contemporary Music where the works by composition students is presented.

26–30/IX Mixed Youth Choir of Estonian Pupils (conductors Kadri Leppoja and Taavi Esko) wins the Grand Prix at International Folksong Choral Festival *Europe and its Songs* in Barcelona.

30/IX Symphony Orchestra of West-Germany's Broadcasting Cologne gives a concert in the framework of the International Music Day. Conductor Semyon Bychkov, soloist Gautier Capucon (cello, France).

30/IX Pianist Irina Zacharenkova and the Tallinn Chamber Orchestra (conductor Juha Kangas) perform at Tallinn Philharmonic Society's concert of the *Piano Fever* series, dedicated to International Music Day. Estonian Music Council gives out the annual music awards: composition award goes to Tõnu Kõrvits (for colourful contribution to Estonian orchestral music), interpretation award to Aile Asszonyi (for accomplished vocal skills and brilliant roles) and the award for important and outstanding activities in the field of music goes to music expert Jaan Ross (for his epoch-creating music books and his services in taking the Estonian music theory discipline to international level).

30/IX The 2007 prize night of Danish Classical Music Awards in Copenhagen. EPCC wins the prize for the International CD of the Year with Arvo Pärt's *Da Pacem*, conducted for the Harmonia Mundi recording by Paul Hillier.

OCTOBER

1–7/X 12th International Tartu Early Music Festival *Orient et Occident* is mainly dedicated to the 375th anniversary of University of Tartu. The festival is organised by concert agency Festivitas Artium, artistic director is Raho Langsepp.

6/X The celebration of choir conductor Jüri Variste's 100th birth anniversary at the Glass Hall of the Song Festival Grounds of Tallinn. Tõnu Kaljuste conducts the EPCC, Anneli Mäeots and Ingrid Kõrvits conduct the children's choir *Ellerhein*.

6/X René Eesepere's *auteur* night in Tallinn's Methodist Church with five premieres (Teet Järvi, Marius Järvi, Eleftheria Kotzia and Tallinn Chamber Orchestra conducted by Paul Hillier) and the presentation of his 6th CD *Concertatus celatus* (Bella Musica).

9/X The renowned classical music magazine *Gramophone* lists *Orchestral Music. Ester Mägi* (Tocatta classics) among top 10 outstanding new CDs of November. The recording features the ENSO (conductors Arvo Volmer and Mihkel Kütson) and soloists Ada Kuuseoks, Mati Mikalai (piano) and Tarmo Pajusaar (clarinet).

11–14/X 5th Rainbow Jazz in Tartu (artistic director saxophonist Lembit Saarsalu). Jazz concerts and competition for young jazz musicians.

12–21/X 10th International Contemporary Music Festival *NYYD* (artistic directors Erkki-Sven Tüür, Olari Elts and Madis Kolk). Feature composers: György Ligeti, Mark-Anthony Turnage and Salvatore Sciarrino. The premieres of new compositions from the following composers: Enrico Chapela, Liisa Hirsch, Age Hirv, Tõnis Kaumann, Diana Kiivit, Agata Krawczyk, Ülo Krigul, Gerhard Lock, Hans-Gunter Lock, Malle Maltis, Mirjam Tally, Toivo Tulev, Helena Tulve, Mark-Anthony Turnage. The Estonian premiere of Erkki-Sven Tüür's – *Prophecy*. Concerto for accordion and orchestra.

14/X Girls Choir *Ellerhein* (conductor Tiia-Ester Loitme) wins the first place in the youth choir category at EBU choir competition *Let the People Sing* in Wuppertal, Germany. Tartu Karlova Grammar School's children's

choir *Maarjalill* (conductor Ave-Maria Sild) wins the 2nd place in the same category. The competition, known as the Olympics for choirs, was broadcasted on 21 radio stations over the world, including *Klassikaraadio* of the Estonian National Broadcasting.

15–16/X EPCC (conductor Tõnu Kaljuste) performs Arvo Pärt's *Kanon Pokajanen* and Alfred Schnittke's *12 Psalms of Penance* at Nostalgia festival in Poznan, Poland.

17–21/X The CD presentation concerts of Veljo Tormis's *That Forever Lingerin' Voice* (*See igipüsiv hää...*) in various Estonian cities. Estonian National Male Choir has thus concluded its long project of recording works by Veljo Tormis to five CDs (conducted by Ants Soots).

23/X Presentation of the new CD series Mozart/ENSO/Vavilov by Estonian National Broadcasting. ENSO performs Mozart's works with Toomas Vavilov as soloist (clarinet) and conductor.

24–30/X *TriaLogos Festival*. Dialogue between cultures and creators of culture on an intellectual, intuitive and liturgic levels.

30/X EPCC (conducted by Paul Hillier) performs works of Arvo Pärt and Toivo Tulev at *Gaida* festival in Lithuania. The premiere of Juste Janulyte's *Aquarelle*, specially commissioned for the choir.

NOVEMBER

3/XI Presentation of Margarita Voites's CD collection *Prima donna assoluta*. *Margarita Voites* (MTÜ Colla Voce) in Narva's fortress.

5/XI Girls' Choir of Old Town's Music House (conductor Maarja Soone) wins the first prize at 39th international choral competition in Tolosa, Basque Country.

7–11/XI Estonian Guitar Society and *Eesti Kontsert* organise the 6th international guitar music days *Fiesta de la guitarra* in Tartu and Tallinn. The renowned classical guitar player Paul Galbraith (GB/BRA) is the main attraction of the festival.

11/XI Tartu Youth Choir (conductors Kadri and Riho Leppoja) wins the first place in 3rd international choral festival in Warsaw, Poland.

11/XI Academic Female Choir of Technical University of Tallinn (conductor Raul Talmar) wins the first place and the silver diploma at 11th Athens International Choir and Lyric Soloist Festival in the male and female choir category.

12/XI Nordic Symphony Orchestra (conducted by Anu Tali) opens its *Strata* season in Estonia Concert Hall. The following concerts take place at the concert hall of Berlin's Philharmonics (14.11) and at the Herakles hall in Munich (15.11) with the premiere of Erkki-Sven Tüür's Symphony No 6 *Strata* in Germany.

17/XI The first volume of Tubin's *Complete Works* and the CD *Eduard Tubin. Northern Lights Sonata. Vardo Rumessen* (ERP) are presented at the 25th death anniversary of the composer Eduard Tubin.

13–15/XI Tallinn Chamber Orchestra performs together with Latvian National Choir *Latvija* at *Europalia* festival in Belgium. Andres Mustonen conducts the works by Estonian (Tobias, Eller, Pärt) and Latvian (Vasks, Maskats) composers.

14–18/XI 4th *Ariel* festival which introduces the classical Jewish culture (artistic directors Jaan-Eik Tulve, Ilja Sundelevich and Jaan J. Leppik). The festival is comprised of film programmes, lectures and concerts. The main performance is given by the ensemble Hespèrion XXI.

22/XI The publishing house Estonian Encyclopaedia Publishers presents the first volume of the *Biographical Lexicon of Estonian Music* in the chamber hall of EMTA. The two-volume lexicon gives a wide overview of the creative activities of Estonian composers, music experts, music pedagogues and music related people in classical, mainstream and folk music fields, containing more than 3000 musical biographies.

24–29/XI Early music ensemble Hortus Musicus (artistic director Andres Mustonen) celebrates its 35th birthday with concerts in Tallinn, Tartu, Pärnu and Jõhvi.

22/XI–2/XII Estonian music is performed at ISCM's World Music Days in Hong Kong: Toivo Tulev's *Then I am in Silence...*, Helena Tulve's *Ligne d'Horizon* and Tõnu Kõrvits's *On the Other Side of Fields of Sun* (solist bassoonist Martin Kuuskman).

DECEMBER

1–15/XII 12th International Festival *Jõulujazz* (Christmas jazz).

6/XII Presentation of Hille Karm's book *Helgi Sallo. Helgib ja heliseb* about one of the most remarkable operetta stars of the ENO.

5–9/XII The premieres of Erkki-Sven Tüür's *Questions...* at Frankfurt's Alte Opera, Munich's Prinzregenttheater, in Ravensburg, at Amsterdam's Musikgebouw and Eindhoven (Alexander Liebreich conducts the Munich Chamber Orchestra and the Hilliard Ensemble).

13/XII The celebration of Polish composer Karol Szymanowski's 125th birth anniversary with a concert and lectures in EMTA.

17–21/XII Estonia's first participation in electro-acustical music rostrum in Lisbon with three compositions: Malle Maltis's *Res*, Ülo Krigul's *Time welder* and Monika Mattiesen's *Mandragora*.

20/XII Day of conference and paper presentations *Finnish-Estonian music relationships: conductors and orchestras* at Estonian Theatre and Music Museum. The conference is dedicated to the 90th anniversary of the Finnish and Estonian Republics and to the memory of Jean Sibelius.

26/XII 2007–9/I 2008 2nd Tallinn Winter Festival (artistic director Pille Lill).

27/XII The ensemble Orthodox Singers presents its CD *Modern sacred music of Estonian Composers* containing works by Arvo Pärt, Veljo Tormis and Andres Uibo in Tallinn's Matkamaja (medieval building in Town Hall Square).

Selection of Estonian Records anno 2007

By Igor
Garshnek

CD Rolf Uusväli. J. S. Bach Organ Mass. © Estonian Radio 2007.

Rolf Uusväli (1930–2005) was one the most notable designers of our organ music landscape and due to his numerous recordings – over 40 LPs and hundreds of compositions in the sound archive of Estonian Radio – his work is still significant today. Let us go back in history: those 40 LPs were recorded under deep stagnation conditions of the Soviet Union where the „cultural masterminds“ were in charge of pulling all the ropes and also the ones of the *Melodiya* record company.

Not to mention that the promotion of the sacral music – which organ music largely is – was looked down upon. Despite that, Uusväli was able to record numerous valuable organ recordings, 27 of them in the culturally important series *Estonian Organs*.

The commonly known saying „art requires sacrifice“ stands liter-

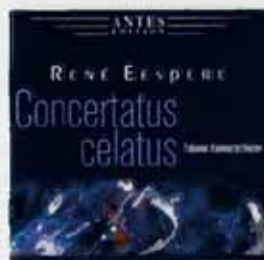


ally true in his case, since performing as an organist in the churches effectively terminated his educational career at the end of the 1940s. The uncompromising youth solved the „organ or education“ ultimatum put before him by the communists by sacrificing his school education for music. I specifically say, „school education“, because both his spiritual and music education he obtained from the legendary organist Hugo Lepnurm (who was also frowned upon by the officials of that time). It is clear without saying that *that* education outweighed the teachings of Stalin's red tape school system. In case of Uusväli, the music researcher Ivalo Randalu underlines his brilliant technique, his polished style and register, extraordinary sense for rhythm and composition, the versatility and variety of his concert programmes, which reached from the early baroque to the Romantics and from there to Messiaen. Twelve pieces of Johann Sebastian Bach's Organ Mass, probably better known under the name of *Klavierübung III*, can be heard on the posthumous CD, 2007 (with Andrus Lember's tasteful design). The original recording was made in the Estonia Concert Hall in 1968 with recording engineer Jaan Sarv and it has been restored by Maido Maadik. The highlights of the interpretational ensemble (among many other positive aspects) are the expressive sound colour dramaturgy in register selection and brightly drawn polyphonic relief which sound particularly majestic in the polyphonic ending (fugue in five voices).

Now there is hope that Rolf Uusväli's organ sounds can posthumously be heard on new CDs.

CD René Eespere. Concertatus Celatus. Tallinn Chamber Orchestra , conductor Risto Joost, Neeme Punder (flute), Marius Järvi (violoncello), Toomas Vavilov (clarinet). © Bella Musica Edition, Antes Edition, 2007.

René Eespere's (b. 1953) sixth monographic CD *Concertatus Celatus* compiles the three chamber concertos (for flute, cello and clarinet) among his seven instrumental concertos and the miniature *Cantus* for a chamber orchestra, all written in the 21st century. The



collaboration with the young conductor Risto Joost also commenced in this century – according to the CD booklet, in 2003 when Joost conducted Eespere's second Flute Concerto during the festival Estonian Music Days.

The detailed CD booklet has been compiled by Evi Arujärv. This is her short description on Eespere's creative style: „René Eespere's music sounds mainly harmoniously. The clear chamber-like harmony is mostly brightened by the dramatic shaman-like drum rhythm.“ I would like to emphasize the (neo)Baroque style elements and the quite frequent use of the *ostinato*-technique.

The Concerto No 2 (2003) for flute and chamber orchestra (soloist **Neeme Punder**) can at the outset be identified with oriental style, but before long, bright rhythm patterns attract one's attention. In the Punder-Joost collaboration the composition's style pattern is interpreted in an extremely expressive key. The counterbalance becomes evident in Punder's very emotional and animated flute sound and in the wide spectrum in the shade of dynamics near the end of the composition

Marius Järvi is the soloist in *Concertatus Celatus* for cello and chamber orchestra (2004). An amount of secrecy never hurts the music and the fluttering melodic passages of the vibraphone and the quiet orchestral line bring along that exact effect in the beginning. As the time evolves, something else starts to emanate from behind the general musical atmosphere, something that I would call „existentialistic drama“. I enjoyed Marius Järvi's passionate cello cantilena at the very end of the composition and the soft sound colouring and the flexible dynamics of the orchestra.

The concerto for clarinet and chamber orchestra *In dies* (2005) is dedicated to **Toomas Vavilov**. The clarinet line is quite technical, yet in good balance with the rest of the wind instruments in the orchestra. It should be noted that Eespere has contributed a lot to the colourful characters that are brilliantly presented in Vavilov's artistic performance. The author has also left plenty of sound space for the soloist's virtuous performance. Excellent music together with excellent interpreters forms an ensemble that should invite people to listen to it.

CD Kaia Urb (soprano) / Corelli Consort. Christmas in Ancient Tallinn. © 2007 Corelli Music.



It is not Christmas time at the moment, but the CD *Christmas in Ancient Tallinn* by the soprano **Kaia Urb** and the Baroque music ensemble **Corelli Consort** can be listened to in every season. Italian Baroque music – Corelli, Torelli, Manfredini and Scarlatti, whose compositions are performed with instruments pertaining to the period are not tied to any appointed date.

This CD contains a selection of trio sonatas, *concerto grossos*, pastorales and one church cantata. Corelli Consort has found something interpretationally different for every performance – thus, Arcangelo Corelli's (1653–1713) *Sonata da chiesa in G Major Op. 3 No 6* turns into a charming cycle of miniatures, which could be characterized as „graceful and delicate ensemble performance.“ Giuseppe Torelli's (1658–1708) *Holy Night Pastorale*, which really is *Concerto grosso in G minor Op. 8 No 6* is filled with more serious emotions.

Soprano Kaia Urb's artistic vocal arrangement has to be highlighted in Alessandro Scarlatti's (1660–1725) solo *Christmas Cantata (Cantata pastorale: O di Betlemme altera)*

Recommended for all music listeners!

**CD Imbi Tarum (harpichord).
Vertigo – French Baroque.
Manufactured by Sony DADC,
Austria. © 2007 ERP.**



Harpichordist **Imbi Tarum** is a valued ensemble partner for all old music interpreters in Estonia – she is also a once member of the early music consort Hortus Musicus. Her collaboration with other early music ensembles, for example Tallinn Baroque and Corelli Consort, should be noted just as well. Her record *Vertigo* which was issued at the end of last year is compiled of music from the late French Baroque (end of 17th century and beginning

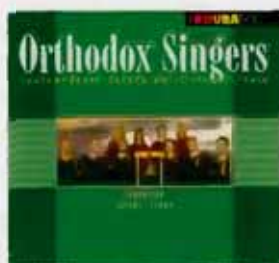
of 18th century) which is also called rococo. The general impression of the album can be summarized in the word „elegance“. Naturally, there is nothing surprising about that – elegance and the gallant style characterize the music, fashion and the general conduct customs of the rococo-period people.

In truth we are often not familiar with the rococo composers. The name of Rameau does ring a bell, but what about Royer, Forqueray or de la Guerre? But by listening to this recording and Imbi Tarum's interpretation, everyone can become convinced that the last three are also masters of their field.

The album is full of beautiful and enriching listening moments, miniatures like Joseph Nicolas Pancrace Royer's (1705-1755) *Le Vertigo* (toccata-like dramatism), Jean-Philippe Rameau's (1683-1764) *Les Cyclopes* (fantasy-rich agogics) and Élisabeth Jacquet de la Guerre's *Courante* (gallantly moving character) stand out for their character stylisation.

The ones who take the harpsichord for a dry and boringly „clinking“ instrument are proven wrong. There are plenty of entertaining colours, exquisite figurations and musical characters with interesting sounds.

CD Orthodox Singers, conductor Valery Petrov. Contemporary Sacred Music from Estonia. © 2007 Troubadisc.



The fact that we can hear music from Arvo Pärt, Veljo Tormis and Andres Uibo on the brand-new record *Contemporary Sacred Music from Estonia* of the Russian orthodox vocal ensemble **Orthodox Singers** (11 singers do not really make a choir) is actually not very surprising. At least to those who know the conductor **Valery Petrov's** and the Orthodox Singers's performance of Pärt's *Kanon pokajanen* (1996) from earlier. Three movements from that masterpiece (*Kontakion*, *Ode VI* and *Prayer for the Canon*) can also be heard on this CD.

The informative and well-designed CD-booklet should be specially underlined, since it contains a page from Tormis's score in addition to information about the song texts, authors and their compositions.

I am hereby mostly impressed by a slightly more chamber-like and

intimate interpretation of Veljo Tormis's choir concerto *The Tower Bell in my Village* (1978, words Fernando Pessoa, soprano soloist **Maria Shugailo**), especially by the third movement „Death is only a highway curve...“. It is questionable though, whether Tormis's *The Tower Bell in my Village* can be considered a sacral work and I doubt it is. In addition, the Estonian listener can be put off by the choir singing in the English language, whilst knowing Tormis's master talent in catching the musical rhythm of the Estonian language. Therefore I believe that the original language should remain unchanged.

What else? It was certainly a nice surprise how skilfully Andres Uibo caught the atmosphere of the Russian orthodox church music in his work *Antiphons* (2005, Russian psalms 102 and 145 as text material). That same atmosphere is also present in the performance and makes it a valuable listening experience.

CD Piret Rips, *The Bells of Spirit Land*, cantata for soloists, choirs and instruments. Maire Eliste Singing Studio, recorded at Matrix Studios. © 2007 Maire Eliste.



Piret Rips is a composer who has mainly concentrated on the (choral) song genre. Having listened to her choral works performed by Tallinn Chamber Choir, one could say that Piret Rips's creative style is characterized by a special talent for melody and a good knowledge of the choir. The composer has also contributed to school music – her songs can be found in the music books of comprehensive schools.

Maire Eliste Singing Studio is a well-trained children's choir that is also capable of performing more difficult compositions. This is proved on the record *The Bells of Spirit Land*, half of which contains Rips's cantata and the other half an instrumental sound recording. The latter helps anyone slightly interested to sing the composition himself (the words are also printed in the CD booklet); the score of the cantata has also been published.

The meaning of „cantata“ has been interpreted very differently in the music history – we are aware of solo and choir cantatas, there are chamber and vocal-symphonic compositions etc. Piret Rips has taken an easier

way – *The Bells of Spirit Land* consists of 12 parts, which can also be performed as independent songs outside the context of the cantata. Thus, it is basically a variegated song cycle where the emotional coherence is still fathomable. This mainly means the harmonious and positively coloured tone of the cantata's composition. *The Bells of Spirit Land* is an attractive record with a positive and lyrical message, which shows that young children can perform this kind of music well. The tasteful sound (recording engineer Indrek Patte) should also be highlighted. And although I do not think that music should be classified into „children's music“ and „real music“, when asked about the quality of children's music I would have to say without a doubt that excellent children's music is the one on the CD *The Bells of Spirit Land*.



Books and Scores 2007

BOOKS

Heinapuu, Uno. *Vootele Veikat: with and without song.* Edited by Irja Väher. Tallinn: Eesti Teatri- ja Muusikamuuseum: SE&JS, 2007. 127 pp. ISBN 9789985985618.

Story of Estonian baritone singer Vootele Veikat (1907–1980)

Humal, Mart. *Studies on tonal structures: introduction and fourteen analytical studies.* Tallinn: Eesti Muusika- ja Teatriakadeemia, 2007. 196 pp. ISBN 9789985949689

The book contains seventeen articles on the analysis of tonal music. In almost all the articles, relationship between for and counterpoint are discussed

Humal, Mart. *Studies on tonal structures: introduction and fourteen analytical studies. Examples* Tallinn: Eesti Muusika- ja Teatriakadeemia, 2007. 183 pp. ISBN 9789985949696

Musical and analytical examples to the “Studies on tonal structures” by Mart Humal.

Järvela, Uno. *The main theme: Memoirs of a Finnish boy and a choir conductor.* Edited by Hedi Rosma and Piret Pääsuke. Tallinn: SE&JS, 2008. 270 pp. ISBN 9789985854839.

Memoirs of Estonian choir conductor Uno Järvela (1928) to celebrate his 80th anniversary.

Luhats, Toivo. *The playing methods of thumb zither.* Edited by Igor Tõnurist. Tallinn: Eesti Folkloori Seits, 2007. 54 pp.

The history and playing methods of a specific South-Estonian traditional instrument zither.

Normet, Virve. *Desitny chooses our Music: Ene Üleoja.* Tallinn: Eesti Segakooride Liit, 2007. 232 pp. ISBN 9789949153770.

Jubilee book of Estonian choir conductor Ene Üleoja (1937).

Penjam, Tiia. *In moto perpetuo: choir conductor Silvia Mellik.* Tallinn: Eesti Naislaulu Selts, 2008. 143 pp. ISBN 9789949156832.

The book about choir conductor Silvia Mellik (1933), her life and work.

Pilliroog, Ene. *Lembit Verlin.* Tallinn: Eesti Naislaulu Selts, 2007. 58 pp. ISBN 9789949154326

Short biography about Estonian choir conductor Lembit Verlin (1917–2004).

Ross, Jaan. *12 lectures about music psychology.* Tartu: Tartu Ülikooli Kirjastus, 2007. 189 pp. ISBN 9789949117901

The book contains of 12 lectures about music psychology and acoustics mostly read in Estonian Academy of Music and Theatre, Tartu University and Helsinki University. Compilation explores a wide variety of questions concerning the relations between music and the rest of the world

Rumessen, Vardo. *In Shadow and Light: composer Eduard Oja (1905–1950).* Tallinn: Eesti Raamat, 2007. 133 pp. ISBN 9789985656204

Book about Estonian composer Eduard Oja.

Selke, Tiina. *Music education in Estonian comprehensive school: trends in the 2nd half of the 20th century and at the beginning of the 21st century.*

Tallinn: Tallinna Ülikooli Kirjastus, 2007. 200 pp. ISBN 9789985584866
Doctoral dissertation about the general tendencies in Estonian musical education at the end of the 20th century and latest developments.

The biographical lexikon of Estonian music. Part I, A–M. Edited by Tiina Mattisen, Ene Pilliroog and Mall Põldmäe. Tallinn: Eesti Entsüklopeediakirjastus, 2007. 530 pp. ISBN 9789985702765.

CIM07: 3rd Conference on Interdisciplinary Musicology: Tallinn, Estonia, 15-19 August 2007: abstracts. Edited by Kaire Maimets-Volt, Richard Parncutt, Manuela Marin and Jaan Ross. Tallinn: Eesti Muusika- ja Teatriakadeemia, 2007. 159 pp. ISBN 9789985979716

Abstracts of the Third Conference on Interdisciplinary Musicology, held in Tallinn, august 2007.

First century of "Estonia": collection of articles on history of the professional theatre "Estonia". Compiled by Vilma Paalma, edited by Tiina Õun. Tallinn: Rahvuskooper Estonia; SA Kultuurileht, 2007. 497 pp. ISBN 9789985950562

Most Beautiful Songs I dedicate to You: Memoirs of Roman Toi.... Edited by Tiina Sarv, musical editor Maret Tomson. Toronto, Viljandi: T. Sarv, 2007. 400 pp. ISBN 9789949151691

The memoirs of legendary choir conductor Roman Toi (1916), about his childhood in the First Republic of Estonia, the war- years and life as a emigree in Germany and Canada.

Male choir and male singing. Compiled by Urve Lippus, edited by Meeli Sedrik and Maarja Kasemaa. Tallinn: Eesti Muusika- ja Teatriakadeemia, 2007. 190 pp. ISBN 9789985979709.

Compilation of articles presented on the international conference about male choirs and 20th century music life. Conference was held in the Estonian Academy of Music and Theatre in November 2004 and it celebrated the 60th anniversary of Estonian National Male Choir. Articles represent both Estonian male singing as well as Swedish and German similar tradition.

Neeme Järvi: the maestro's touch. Idea by Sirje Endre; edited and translated by Katre Koit and Krista Parve; musical editor Priit Kuusk; interview with Neeme Järvi by Hedi Rosma and Maria Kallaste. Tallinn: SE&JS, 2007. 293 pp + 1 SACD, 1 DVD. ISBN 9789985854808

Biographical book about Estonian conductor Neeme Järvi. Includes biographical details, interview with the maestro and attached CD and DVD with Neeme Järvi's most famous recordings.

The northern spirit: correspondence of Mart Saar and Tuudur Vettik, thoughts, memoirs, verses. Compiled by Tiiu Tosso, edited by Katre Koit. Tallinn: Eesti Teatri- ja Muusikamuuseum: SE&JS, 2007. 94 pp. ISBN 9789949153558.

Correspondence of Estonian composer Mart Saar and choir conductor and composer Tuudur Vettik. They were friends for many years and their correspondence reveals facts about their working process as well as about their lives.

NYDD-music: new sound in Klassikaraadio: articles. Compiled by Tiia Teder and Immo Mihkelson, edited by Immo Mihkelson. Tallinn: Klassikaraadio, 2007. 279 pp. ISBN 9789949150939
Compilation of articles about Estonian contemporary musical scene – compositions, composers, musical collectives and festivals.

The power of a song. Compiled by Heivi Pullerits. Tartus: Tartu Linnamuuseum, 2007. 32 pp. ISBN 9789949154692.
In 2007 the museum of song festivals was opened in Tartu as a branch of Tartu City Museum. This book introduces the main exhibition of the museum and gives a brief overview of Estonian song festival tradition.

XXI contemplations on an organ: about Estonian organ culture. Compiled by Ene Pilliroog and Ivalo Randalu, edited by Ene Pilliroog. Tallinn: Eesti Orelisõprade Ühing, 2007. 265 pp. ISBN 9789949152520
Extensive overview about everything concerning organ in Estonian musical life – organists, organ festivals, organ music and composers, teaching organ etc.

Yearbook of International Eduard Tubin Society: 2007. Tallinn: Rahvusvaheline Eduard Tubina Ühing, 2007. Compiled and edited by Edward Jurkowski and Margus Pärtlas. 139 pp. ISSN 14067099.
The book consists of nine articles, eight of them are proceedings of international conference “Eduard Tubin 100” which was held in Tallinn on June 2005 and as Mart Humal’s paper was already published, it has been substituted with another study. Articles are all centred around Eduard Tubin – reception of his works, performance practice and in-depth analysis of compositions.

SCORES

Amor, Mari. *Musical moment for Cello and Piano.* Karlsruhe: edition 49. 6 pp

Eespere, René. *Modus vivendi: for Violin and Guitar.* Lilienthal/Bremen: Eres, c2007. 12 pp + 2 parts. ISMN M202428870

Eespere, René. *24 Präludien, Band 1 (Preludes 1–12) / Volume 1 – Prelude in cis, D, dis, e, f, fis, g, gis, a, b, h, C.* Karlsruhe: edition 49. 27 pp

Eespere, René. *24 Präludien, Band 2 (Preludes 13–24) / Volume 2 – Prelude in h, b, a, gis, g, fis, f, e, dis, d, cis, C.* Karlsruhe: edition 49. 24 pp

Eller, Heino. *13 piano pieces on Estonian motifs.* Tallinn: SP Muusikaprojekt, 2007. 41 pp. ISMN M801701497

Eller, Heino. *13 Klavierstücke über estnische Motive.* Karlsruhe: edition 49. 28 pp. ISMN: M-2043-0359-5

Eller, Heino. *Koit (Dawn) transcription for Piano.* Karlsruhe: edition 49. 14 pp.

Eller, Heino. *4 Stücke für Streichquartett.* Karlsruhe: edition 49. 13 pp. ISMN: M-2043-0940-5

Eller, Heino. *Streichquartett No 1 in c-moll.* Karlsruhe: edition 49. 36 pp. ISMN: M-2043-0948-1

Jussufi, Guldžahon. *The flowers of little Ida: musical for children.* Text by Griseldis Luist. Viljandi: Viljandi Paalalinna Gümnaasium, 2007. 48 pp. ISMN M540020675

Jõelegt, Lauri. *Pieces for guitar.* Haabneeme: Eesti Muusikakoolide Liit, c2007. 39 pp.

Järve, Aldo. *Travels with guitar: Beginning.* Tallinn: SP Muusikaprojekt, 2007. 112 pp + 2 CD. ISBN 9789949152407

Jürisalu, Heino. *Unelaul (Lullaby) for Guitar solo.* 1 pp. Karlsruhe: edition 49.

Jürisalu, Heino. *Unelaul (Lullaby) for Melody instrument and Guitar.* 2 pp. Karlsruhe: edition 49.

Jürisalu, Heino. *Unelaul (Lullaby) for Mandolin-Orchestra.* 4 pp. Karlsruhe: edition 49.

Jürjo, Tuuliki. *Organ missa no. 2 with Estonian chorals.* Narva: T. Jürjo, 2007. 47 pp.

Kreek, Cyrillus. *Vaikne meri, tasa liigud for Mixed Choir a cappella.* Karlsruhe: edition 49. 2 pp.

Kreek, Cyrillus. *Hans ja Mihkel for Mixed Choir a cappella.* Karlsruhe: edition 49. 2 pp.

Kreek, Cyrillus. *Torupill - Hindu kotipoisid for Mixed Choir a cappella.* Karlsruhe: edition 49. 4 pp.

Kreek, Cyrillus. *Külapoiste laul for Mixed Choir a cappella.* Karlsruhe: edition 49. 2 pp.

Kreek, Cyrillus. *Muhumaa ja Virtsuväin for Mixed Choir a cappella.* Karlsruhe: edition 49. 4 pp.

Kreek, Cyrillus. *Jaän läeb jaanitulele for Mixed Choir a cappella.* Karlsruhe: edition 49. 6 pp.

Kreek, Cyrillus. *Wiegenlied for Mixed Choir a cappella, (German text Peter Maternus).* Karlsruhe: edition 49. 4 pp

Kuulberg, Mati. *Punkt E for Violin and Guitar.* Karlsruhe: edition 49. 5 pp.

Marguste, Anti. *3 Fresken für Orgel.* Karlsruhe: edition 49. 26 pp. ISMN: M-2043-0662-6

Mägi, Ester. *Pöllul laulmine (Fieldsongs) for Soprano (Alto) and Piano.* Karlsruhe: edition 49. 14 pp

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