

Estonian Music Review no 3

MUSIC

in Estonia



80 YEARS
FROM THE BIRTH
OF THE REPUBLIC

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Handwritten musical score for the second system, consisting of five staves. The notation includes notes, rests, and dynamic markings such as *pp*. The score is written in a dark ink on a light background.

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Handwritten musical score for the fourth system, featuring five staves. The notation includes notes, rests, and dynamic markings such as *pp*. The score is written in a dark ink on a light background.

Music in Estonia no 3

REVIEW OF ESTONIAN CULTURAL AND MUSIC DEVELOPMENT

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The way towards a modern culture

Towards the Way Culture

Ea Jansen

Some general positions

In a debate in 1995, delivering a report with an irritating title: "Do Nations Have Navels?", the late Ernest Gellner – one of the best theorists on national question – expressed the opinion that the nationalism of the Estonians appearing in the 19th century was created just "from nothing" – ex nihilo. It served as an argument for Gellner's theory that nations and their cultures are totally modern phenomena. Gellner argued, that at the beginning of the 19th century, the Estonians "... were referred to just as people who lived on the land as opposed to German ... burghers and aristocrats or Russian administrators. They had no ethnicity. They were just a category without any ethnic self-consciousness. Since then they've been successful in creating a vibrant culture."

In a sense, Gellner is right, but that is only "half of the story". Of course, it was surprise for Europe, when in 1918, on the shore of the Baltic Sea from the ruins of tsarist Russia, new nations and nation states appeared: Latvia and Estonia. They had no ancient monuments of written word nor its own aristocracy nor clergy, to say nothing of a state - they had been peasants dependant on German manor lords, until the beginning of the 19th century, just serfs. Small in number the indigenous peoples were living in a permanent danger to be swallowed by stronger neighbours or simply annihilated by wars and diseases. Yet, the international public had from 1918 on to face the virgin states in Europe: Estonia and Latvia with people charac-

terized by general literacy, and a system of high culture – arts and so on – that was similar to other countries. It also appeared, that the culture, serving as an expression and an instrument of the collective national identity to both - Estonians and Latvians, was strong and viable enough to endure the manipulations during the 50 years of Soviet rule.

It is the most irritating problem: how have such Cinderella-nations as Estonians and Latvians come into being at all. Actually, in the eyes Estonian early nationalists, the Estonian nation was not so much a Cinderella, an orphan wonderfully turned into a princess, but a Sleeping Beauty, who had to be awakened. The main characteristics of this Beauty were the elements of the ethnic culture, of Estonians as one of the Fennougric people most celebrated by the early nationalists: language and folk poetry. It is true that a language is not only just a mechanical means of communication somewhat different in case of different people, but also an expression of the spiritual world of an ethos as an individuality, which had taken shape in the deep past. This spiritual world was revived and reconstructed in the 19th century under the banner of all-Europeans Nationalism.

But being aware of the meaning of the common experience gathered during centuries, we also have to recognize that without modernisation process, the emergence of the written word in Estonian language and a new communication system, a modern nation and a modern culture could not have been born. The roots of this process can be found in the reception of the experience of other European people: Christianity, the literacy, printed word and the modernizing ideas “invading” the oral peasant culture of the Estonians.

In this respect, several big streams on the way of Estonians to the European-type of literary culture may be distinguished, the first one being the German-Danish conquest in the beginning of the 13th century bringing along closer contacts with the Catholic European world. The next big change was brought along with the Lutheran Reformation and the Era of the Swedish rule, favouring education of all the social strata. Still, it cannot be compared with the breakthrough in the Era of Enlightenment and the (German) Estophiles, when the wealth of Estonian language and folklore were discovered. It was the natural introduction to the Era of the National Awakening, when the ideas of the Enlightenment and Romanticism were “put into practice” in nationalist agitation and creative activities of poets, musicians, journalists among the ethnic Estonians. All these phases constituted actually the overture of the modern Estonian culture: the performance of the opera itself with a trained chorus and orchestra and qualified soloists began in the first decades of the 20th century, when the Estonian “third estate” as a layer of society, and a new intelligentsia were established, while the mechanisms of control on behalf of the autocratic tsarist government and the Baltic German aristocracy somewhat weakened. It was the era

of modernisation – the professionalisation and differentiation, the emergence of an Estonian elite culture as well as a new popular culture instead of the traditional peasant culture. These processes were reinforced by the sponsorship of the Estonian independent nation-state in the 1920s and 30s.

Let us try to characterize a little closer the decisive phases of the “Europeanisation” of the Estonians.

The prelude of a new culture

From 1710 the Baltic provinces of the Russian Empire witnessed a somewhat curious phenomenon: enjoying a wide autonomy (an aristocratic one, the provinces were administered by the German nobility corporations, *Ritterschaften*), they were also culturally isolated from the rest of the Empire. The domination of the Lutheran church as well as the German language belonged to its privileges; it was characteristic that they were called the German Baltic Sea Provinces of Russia (*Deutsche Ostseeprovinzen Russlands*). It was not important at all, what language the Estonian and Latvian peasants spoke. The cultural contacts with Germany proper were promoted; characteristic for the 18th century was a permanent immigration of young intellectuals from Germany. The expansion of the printed word in German, exported or produced new printing plants in Riga, Tallinn and Tartu; the Tartu university, re-founded in 1802, and the activities of several learned societies contributed to the wide reception of the ideas of Enlightenment, Rationalism and German Romanticism. Although not without pressure on behalf of the tsarist government, serfdom of the Estonian and Latvian peasantry was abolished (1816-1819). Following new agrarian laws opened the way for the (slow) emergence of a class of small landowners among the indigenous populations.

The rich spiritual life of the Baltic provinces during the first half of the 19th century, signified the boom and bloom of the Baltic German culture that was, however, deeply ambivalent. It was also the prelude of the decline of German culture and of the birth of a new culture, although nobody at first could believe it. The idea of the first Baltic-German Enlighteners and the so-called *Estophiles* (or *Lettophiles*) was that an Estonian (or Latvian) peasant is also a human being. Therefore, the peasants had to be educated, morally and intellectually, but just as representatives of peasant estate according to the needs of their everyday life. Yet, along with such views, some *Estophiles*, inspired by the ideas of Johann Gottfried Herder and Nationalism in Germany, expressed a seemingly unreal idea that the Estonians (or Latvians) could maybe be able to found a new literary culture on the basis of their own language. Thus, the idea of the emancipation of the peasants as Estonians was also born. The cultivation of Estonian literary language began and attempts were made to revive the old folklore and

to restore, actually construct, on the example of Ossian's song, Finnish epic "Kalevala" and an Estonian epic. First experiments were made to write sophisticated poems and prose in Estonian. Among the Estophiles, young men appeared stressing demonstrably their Estonian origin: for example, the physicians, linguists, folklorists and writers Friedrich Robert Faehlmann and Friedrich Reinhold Kreutzwald.

The academic or educative Estophile activities of the intellectuals were accompanied in the first half of the 19th century by something very new "below", too. The network of rural folk schools with Estonian as language of instruction expanded, a mass of folk school teachers, parish clerks and also Moravian brethren houses of prayer activists as a kind of "village intelligentsia" appeared contributing to the advancement of the new pattern of a popular culture based on the literacy. By the way, in the emergence of the new popular culture, music played a considerable role: choral singing was enthusiastically practised in all the schools; supported by the Lutheran pastors, small choirs and orchestras were founded. Along with the everyday instruction of religion in the folk schools, the choral singing and the spontaneous community singing in the houses of prayer of the Moravian brethren, contributed to the real christianisation of the Estonians, that is the decline of old religious practises and folk beliefs.

How many cultures?

During the 1860s it was already evident that the all-European process of modernisation, the emergence of an industrial-commercial society and new communication opportunities will not leave the backward Russia and its Baltic provinces alone. The social mobility of the indigenous population, better education and technical innovations contributed to a revolution of communication. "Print capitalism" (a term used by Benedict Anderson) changed the spiritual world and the everyday life of the German higher strata as well as of the Estonians - books and newspapers became "everyday bread" for both. Estonian language was now really "intellectualised" and ceased to be only just a "peasant dialect".

Nevertheless, in the 1860s-70s, it was still a problem of what turn the cultural development in the Baltic's would take. It seemed that along with the existing sophisticated high culture, based on German, now a new popular (literate) "low" culture emerged based on Estonian language, and that such a situation could last - if not forever, then for a considerable time. Despite the general literacy and growing mobility, the Estonians usually proceeded only to the lower middle steps of the social ladder, and on. On the level of the everyday culture, all the Estonian strata in the towns and villages accepted the urban German middle-class model; the traditional folk culture retreated before the new way-of-life. It seemed logical that the

would-be emerging Estonian elite should Germanise, because in all the types of the schools in the Baltic provinces except rural elementary schools, German was the language of instruction. There was the German Tartu university - an academic centre of a high reputation.

Yet somehow the model described above did not work; the appearance of a common Estonian (or Latvian)-German culture and step-by-step Germanising turned out to be impossible. Along with the German culture, actually new autonomous literary culture, based on Estonian language emerged. It seems that the crucial factor of its "independence" was the impact of the ethnic heritage of the indigenous population: it appeared that the old linguistic-ethnic identity of the Estonians could be easily transformed into a modern "national consciousness". Beginning with the 1860s, a group of seemingly half-Germanised Estonian intellectuals, inspired by the ideas of Herder, began to carry out national agitation among their compatriots. In contrast to the old German Estophiles, they spoke in Estonian and to Estonians, trying to enhance the sense of national dignity. On the example of Finnish "Kalevala", an epic was constructed ("Kalevipoeg", Friedrich Reinhold Kreutzwald). Many a writer and journalist gained rapid popularity: romantic poetess of 1860s Lydia Koidula extolled her mother tongue and fatherland; Carl Robert Jakobson - educationalist, journalist and farmer impressed people with visions of a heroic "golden past" of the Estonians and a better future etc. Due to the general literacy of Estonians and rapid development of reading habits, romantic-ethnic nationalism had success: it began to act in many aspects as a stimulus for further cultural endeavours in the fields of music, literature, journalistic etc. The first political programmes of Estonian lower strata were also cast, reflecting the strivings for equality with the privileged German estates.

In the mobilising process, concentrated on national endeavours, crucial role belonged to the newspapers in Estonian and the voluntary associations of Estonians. Step by step, the association movement (actually on the model of Germans) became one of the most characteristic treats to Estonian society and culture during the second half of the 19th century. Among the various types of organisations expanding among Estonians in these times, pioneer role belonged to the music societies and choirs in the towns and at the countryside, becoming during 1860s-80s a mass cultural practice. From 1869, all-Estonian singing festivals were organized, enhancing the national identity and the participation of the low-class Estonians in public life. Along with singing festivities, it was witnessed also by other popular mass campaigns, most striking, may-be, the all-Estonian collection of old runo verses and dialects in 1880s-90s.

The music culture in Estonia during the second half of the 19th century, was first of all a means of the integration of the national community. The aesthetic endeavours were still in the background; the amateur level was

prevailing, although in the towns close at hand there was the advanced professional music life of the Germans. It was still typical for Estonian spiritual life as a whole.

In late 1880s, a new menace for the spiritual life and political endeavours of the Baltic Germans as well as these of the Estonians appeared. It was the "Russian factor", not particularly felt during the previous periods. Led by slavophile and panslavist ideas, the government of Alexander III began to carry out a policy of the unification and Russification of the autonomous German Baltic provinces, and strengthened considerably the presence of the Russian institutions and state control over the cultural life of all the strata. A severe blow was the Russification of all the types of schools, Estonian, German and Latvian, along with the Tartu university. Yet the newspapers in local languages and the activities of various societies were not banned, paralysing the effect of the Russification means. Despite the presence of the officials of new state institutions, the number of Russians among the population did not increase much. The knowledge of the Russian language and culture as a whole expanded, but it seemed to have had an effect unforeseen by the tsarist regime - it encouraged the expansion of democratic ideas among the traditionally loyal population in the Baltics and the new kind of pressure, meant to suffocate their national identity, actually enhanced it. Many an Estonians saw in Russian language just a practical means for the studies in Russian higher schools or for a career in Russian administration. Soon, at the beginning of the 20th century, the first signs of the collapse of the almighty empire of the tsars were revealed.

Culture pyramids

Sometimes the culture of a people or nation has been compared with a pyramid: with a top meaning the elite culture, the professional artists, scientists, high clergy, and the trained elite public; with a middle section consisting of the communication system, and with a broad basis consisting of the "consumers" of the culture or the "common people". It is, of course, a rough scheme; nevertheless, it is a useful model helping to understand the status of a culture of a group in a concrete period. Of course, the model of an advanced European culture is a proportional and harmonious pyramid.

Despite the previous development, it was not the case with the new autonomous Estonian culture at the beginning of the 20th century. Its top: the elite culture, the professional intelligentsia, arts, humanities, and so on, was despite of certain achievements still underdeveloped. The middle: the communication sphere was however, relatively well-developed and due to the general literacy and participation habits, there was a strong basis for the further advancement of the Estonian literary culture on the "grass root-level".

Along with this pyramid, there was the pyramid of the Baltic German culture, disproportional the other way round. The elite top and the “middle” communication sphere were both advanced, but there was hardly any basis. In the end of the 19th century, the proportion of the Baltic Germans among the population of Estonia was only 3.5% and there were no German lower strata. The collapse of such a pyramid despite of the high level and high prestige and ties with Germany proper was already in the air.

In contrast, the Estonian pyramid had to and actually did begin, despite unfavourable material conditions, to cultivate its top. Otherwise, the further Europeanisation of Estonian culture could not have taken place and it could not even have survived.

The need of the cultivation of an original “high culture” was reflected already in the first years of the new century by the spirit and cultural endeavours of a group of young Estonian intellectuals, seeming “too radical” and sudden. The participants of the so-called “Noor-Eesti” (Young Estonia) literary group declared, that their mission was to create a new cultural life ignoring the traditions of the assumedly rural-clerical culture of the older generations. The slogans of these young people sounded arrogant: “Towards European culture!” and “Advance Aesthetism”.

Actually, the endeavours of the “young Estonians” were quite logical: they were justified by the phase of the intrinsic development of Estonian national culture as well as from the point of view of the tendencies of spiritual life all over Europe. In the *fin de siècle* mood, the previous traditions and stereotypes of thinking were intentionally dismissed, a multiplicity of new currents and styles emerged. In this process of general renewal, the Estonian young intellectuals, artists, writers, thinkers, now intended to participate, although belonging to an unknown small nation.

Regarding the nationalist feelings and ideas of the younger intellectuals, they were far from being nihilists: dismissing the assumedly “empty” national catchwords of the older generations, they acknowledged the feeling of national identity and love for one’s mother tongue as natural, but declared the need to use the experience of other cultures for the professionalisation, perfection and modernization of the original Estonian culture. In the second half of the 19th century, mostly called period of the National Awakening, the emerging new Estonian culture “served the nation” - more exactly: the integration of national community and its feeling of identity. Now the soil was prepared for a new phase of cultural development: the culture had to be autonomous, open and able to “compete” with other advanced cultures of analogic type. It was believed that together with the aesthetic perfection of the arts and professionalisation of the other fields of culture, the national individuality of Estonian culture will gain a new quality.

The first decades of the 20th century were characterized by an inten-

tional and intensive advancement of cross-cultural contacts by the younger Estonian intellectuals - along with wide reading, they displayed an unknown urge for travelling around. Partly, they were just compelled to leave the home country, because of the participation in the Russian Revolution of 1905. The mediating role of the Baltic Germans lost its significance; the dominant orientation was now pro-French and pro-Scandinavian, but new areas were also discovered in the more familiar German, Finnish and Russian cultures. St.Petersburg, maybe more conservative compared to West European culture centres, was particularly significant in the sense of the professional training of Estonian artists, composers, interpreters, and scientists. The ardent wish for artistic perfection and participation in modernist currents along with the advancement in professional training led to innovations and creative work in the field of literature, figurative art, the theatre and music. Regarding theatre and music, now along with the amateur level the professional level successfully advanced. In all the spheres of art, the innovations did not mean only a modernization of the creative work, it also meant intensive organisational activities and the expansion of the sphere of reception: concerts, exhibitions, new art studios, advancement of art and music criticism, and so on. An art public took shape.

The professionalisation of the Estonian national culture carried along the communication sphere as well. There was, of course, one serious drawback: the Russified schools. Still, as a result of the revolution, in 1906 the private schools with instruction in Estonian were permitted. The actual number of such schools was not big, but its foundation gave an impulse to a new current of association movement: educational societies sprang up all over Estonia, due to the liberating effect of the Revolution of 1905. It was a part of the new general boom of voluntary organisations among Estonians. Most characteristic for the new Era was the qualitative and quantitative advancement of Estonian journalism: along with increase in volume, the Estonian newspapers now turned into modern political organs. And last not least, some data about the progress of the printed word in general: in the 19th century, during the decade 1851-59 an average of only 35 Estonian books were published per year; in 1910 -1917, the number per year was 468.

The data presented are just a choice of the diverse cultural processes characterising the evolution of the Estonian national culture during the first decades of the 20th century. The conclusion is: it was during these years, when the most thorough change in the cultural life of the Estonians took place. It was in these years the still young Estonian national culture reached, by its composition and subsystems, by its level of professionalisation, differentiation and the quality of the creative achievements, becoming identical with an "average" European model of culture. Of course, it was still far

from being a proportional pyramid - if the ideal pyramid exists at all. And of course, in the independent Estonian nation-state the conditions for the national culture changed thoroughly. Until then, a product of voluntary activities of enthusiastic people, it now became a state-supported system, acquiring new functions. On the other hand, without a development of a national culture, without a certain level of education, of the mental horizons of the people, of the experience in public activities, a certain level of political culture, the independent nation-state could not have come into being. It was actually a result of a long and complicated historical process with quite many opportunities for a black scenario.

ESTONIAN MUSIC: *from the previous decades up till nowadays*

Mare Põldmäe

It seems quite unnatural to interpret the concept "Estonian music" since it only embraces the creative tradition of a century (the first Estonian symphonic work, overture "Julius Caesar", was completed by Rudolf Tobias in year 1896). Also, only a century has passed from the time the first Estonian composers received their composer diplomas in St. Petersburg: Rudolf Tobias in 1897 and Artur Kapp in 1900. During the previous century, the concept such as "Estonian music" mainly embraced choral music, which composers were locally educated and very talented musicians, as for example the first creator of choral songs Aleksander Kunileid (1845-1875) or otherwise musicians with higher musical education received in abroad and specializing mainly as organists. The same applied to the first female composer Miina Härma (1864-1941), whose creations of choral and solo

songs are popular even nowadays. In 1902 Miina Härma did some experiments to create an opera but the techniques were too weak to accomplish it.

Although the music created during the period could be defined as mainly music of romantic style (earlier creations were influenced by German liedertafel), the first composers quite soon started to grasp the peculiarity of the sound of Estonian folk songs (very confined melody, different untraditional soundmodes, South-Estonian particular music for two voices).

The development of Estonian music in turn of XIX and XX century was so fast that during the two decades almost all major music trends of long-tradition music countries (especially Germany) were more or less experienced - typical methods to classicism and romanticism up to atonality were used at that time. Different music styles coexisted during a short period, moreover, a very fast acquirement of classic music styles and development of national style evoked - that was the way Estonian music seethed in the first decade of XX century, supported by the higher musical education of composers and overall musicians. The latter was acquired mainly in St. Petersburg Conservatory, less often in Germany (Dresden, Leipzig). This kind of creative and active musical surrounding paved a way to the foundation of musical high schools in Tallinn and Tartu in 1919. Native music high schools create great conditions for professional interpreters to develop, especially in terms of symphony orchestras. Thus, for the year 1940, that ceases the existence of the first Estonian Republic (1918-1940), a very peculiar musical output and traditional structure of music life had been developed, characterized mainly by regularly working opera theatre and symphony orchestra whose birth difficulties do also fit into the first decade of XX century.

Thus, we do have a significant and remarkable composition and performing experience to take along to the end of XX century. Naturally, comparing to the other nations, who do have 1000 or more years musical experience, it is not a long period of time, yet, we do have grasped main European experiences in those fields and passed through almost all music creation eras.

Today's music is very much influenced of the preceeding period. Many different author types coexist at the same time, who despite of generations, create very different music styles and it is quite hard to dispose them under a similar denominator. The important connection between today's musical picture and century's long tradition is also the fact that after freeing from the communistic censorship, several different masterworks of Estonian music classics have been made accessible. Especially the performances and recordings of two oratorios, "Jonah's Mission" of Tobias (1909) and "Job" of Kapp (1929) conducted by Neeme Järvi.

Observing the creations of different music styles, the relationship to nationalism including folk melody has gained a great importance which is more comprehensible in terms of a small nation rather than bigger nation. Conformation to the national style has fettered Estonian music since its very beginning that can simply be described as: national—favorable, non-national—unfavorable. That is one of the main reasons why several earlier masterpieces (i.e. creation of Artur Lemba, the author of the first Estonian symphony in 1908) have fell under heavy criticism, result of what the real value of the piece remains unnoticeable. At the same time, the preference to the nationalism has led to the extreme simplification of Estonian music during the different periods - use folk melody and you are good.

Another characteristic that derives from the youth of Estonian music is a short historical distance, which means that there has been no time to separate corns and beards. Moreover, if we do interpret “contemporary music” as music created in XX century then Estonian music, compared to the West, could be determined as contemporary music only. Many pieces created back to many decades have been rediscovered during the latest years, more emphasize is put on performance of pieces created at the end of 1950s and at the beginning of 1960s.

After 15 years stagnation and claims ca 1944-1958 of communist ideologies (socialistic essence, national shape) new winds were starting to blow: thanks to the contemporary music festivals “Warsaw Autumn” influence of the music trends of the second part of XX century started to reach Estonia, which then being intertwined with the local nationality received a peculiar impressive effect. Several masterpieces, especially Concerto for Chamber Orchestra created by Jaan Rääts in 1961, have become real hits in contemporary world. A new impressive and strong generation of composers arose in 1930-1942 (Eino Tamberg, Veljo Tormis, Jaan Rääts, Arvo Pärt, Kuldar Sink), who through past neoclassicism and modernism developed into very different creation personalities. The next time a new generation of composers arose in the second part of 1970s, at the time when Lepo Sumera and Raimo Kangro joined Estonian music and a little while later Erkki-Sven Tüür and Urmas Sisask came along having been related to postmodernism and minimalism before.

However, the theory of generations does not provide a good analytical tool for observing Estonian music either. In current creation works one can see similar features in creations of both old masters and beginners, though, one can perceive more playfulness in the earlier and more musical wisdom in the later periods.

Also, other quite speculative subject is the schools of music composition in Estonia. In 1920 two very distinctive schools in Estonian music composition were laid down: Artur Kapp's (1878-1952) in Tallinn and Heino Eller's (1887-1970) in Tartu and those two symphonists shared it in

very peculiar way: Kapp's students were more inclined toward choir music, being academic in some sense but still open to nationalism, while Eller's inclined towards symphonic music and were more open to the trends of XX century. One of the main masters of this school was symphonist Eduard Tubin (1905-1982); Arvo Pärt, Jaan Rääts, Lepo Sumera should be mentioned as other famous students of that school as well. In today's scene one can see Eller's students (all Kapp's students have passed away) side by side with student's students of Kapp's and Eller's. Withdrawn from the founders of the school, their work hardly resembles Kapp's monumental style or Eller's grasp over Nordic character added to symphonic thinking and good sense of nuances.

Naturally, each time bears its own impress of a period. At the current moment, Estonian music can be described with words like - show and performances, on one side inclination towards multimedia tools, on the other hand using the elements of playfulness in music ("play" elements are quite often mentioned in titles) in terms of idea, sound, ensemble composition and text.

Musical works and performers

Due to the inevitably small number of musician groups in Estonia the prevalence of one genre to another during some periods is caused by the existence of one specific professional music collective - when a good string quartet do exist then it certainly becomes a favorable media object. From the beginning of 1993 one of this kind of an ensemble is NYJD Ensemble (artistic director Olari Elts). This is an ensemble whose music collective may change from solo performer to chamber orchestra and where the leading interpreters of Estonia do participate.

The ensemble do play music of XX century and during the concert tours music of this century's great masters (from Schönberg to Adams) has been delivered to the audience in high level of interpretation. Estonian cream of chamber music has received one of the leading positions in repertoire of NYJD Ensemble. Proceeding from the specific characteristics of NYJD Ensemble, many new works have been created for it, authors being like Eino Tamberg or some young composers like Helena Tulve whose work "à travers" got the second prize (for young composers) in UNESCO International Rostrum of Composers in Paris in 1998. Earlier, composers as Erkki-Sven Tüür, Lepo Sumera, Mari Vihmand and Toivo Tulev have been successful in this Rostrum.

Estonian National Symphony Orchestra (chief conductor Arvo Volmer), Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra (artistic director of both Tõnu Kaljuste) and early music ensemble "Hortus Musicus" with its orchestra (artistic director Andres Mustonen)

and Estonian National Male Choir (conductor Ants Soots) have seized leading positions in today's music life of Estonia. In addition to these, there are also other national collectives like Estonian National Opera in Tallinn and Vanemuine Theatre in Tartu who do perform operas as well. Regional, so called half-professional orchestras are just the latest phenomena's of Estonian cultural field; they were existing before 1940 as well. Currently, there are regional orchestras in Pärnu, Narva, Rakvere, Tartu and Järvamaa. Thus, concert life outside Tallinn has considerably lightened up in recent times, especially in seaside resorts like Haapsalu "Promenade Orchestra" and Pärnu Town Orchestra, but also in islands.

Alongside of music collectives, there are Tallinn String Quartet operating in Tallinn, also Tallinn Saxophone Quartet and piano duo. The solo concerts of Estonian interpreters are primarily carried out by pianists themselves: Peep Lassmann (he is also rector of Estonian Music Academy and president of Estonian Music Council), Lauri Väinmaa, etc. Conductor Neeme Järvi (lives now in USA) visits home audience every year, in spring 1998 he was here together with his Detroit Symphony Orchestra. Foreign visitors, also very famous ones, do perform in Estonia quite often.

It should be mentioned here that a state organization arranging Estonian concert life is Eesti Kontsert (Estonian Concert) which issues almost 700 concerts during a year. Eesti Kontsert organizes the biggest festivals in Estonia: Baroque Music Festival, International Contemporary Music Festival "NYJD" (Now!), International Tallinn Organ Festival, Eastern Music Festival "Orient", also participates in Estonian Music Days, summer festivals etc.

All music collectives cooperate more or less with Estonian composers, Andres Mustonen and Tõnu Kaljuste have a long-term relationship with Arvo Pärt and they have completed several music pieces together.

In addition to that very interesting works have been completed in cooperation with Andres Mustonen and composers Jaan Rääts and Lepo Sumera, and in cooperation with Tõnu Kaljuste and composers Erkki-Sven Tüür and Raimo Kangro.



Festivals

Contemporary music festivals and concert series have considerably influenced the creation of new music in Estonia. Currently, the biggest international contemporary music festival is NYJD festival which takes place every two years and was first introduced in 1991. 1997- year festival was important because of the fact that new chamber operas were brought to the stage: Lepo Sumera "Olivia's masterclass", Alo Põldmäe "Depression in bar". The first one of them was multimedia performance, where the visual- and musical effects and text played equal roles. The same applied to other multimedia performances - new short operas of Raimo Kangro, Mari Vihmand, and Alo Mattiisen, performed in 1995. The presentations of those operas were related to NYJD Ensemble again. Recently, the chamber operas are the only outputs of operatic creations. The last new opera performance "Lend" ("Flight") of Estonian composer Eino Tamberg took place in Tallinn opera house in 1983. From the beginning of 1998 theatre is denominated as Estonian National Opera. Yet, Estonian National Opera tries to improve the situation: at the beginning of 1998 the contest was introduced to gain fresh ideas for new operas, result of what there is a hope to get a new Estonian opera to the stage for autumn 1999. Up till now, chamber operas have been played in different halls in Tallinn. However, at the end of 1997, Estonian Philharmonic Chamber Choir performed a new Estonian opera - ironic-allegoric opera "Uku and Ecu" by Raimo Kangro and Leelo Tungal, which could be characterized as peculiar rhythmical spontaneous synthesis of pseudonationalism and political sarcasm. This was a performance from opera series of "Leaders and Gods" initiated by Tõnu Kaljuste, during what Estonian public witnesses also John Adams' "Nixon in China" in concert performance.

Estonian Music Days, that take place from year 1979, are mainly dedicated to new Estonian music. During the days one can get a broad picture of current creators in Estonia; many debuts are performing beside the old masters.

Tartu New Music Festivities are usually dedicated to one specific composer (Boulez, Berio, Ligeti or in 1998 Birtwistle). The leader of those festivities is NYJD Ensemble.

During the season of 1997/98 Vox Est Fest was one of the most important concert series conducted by Tõnu Kaljuste, where beside new chamber music of Erkki-Sven Tüür, Lepo Sumera, and Jaan Rääts, Arvo Pärt and a young composer Tõnis Kaumann did perform their author concerts. By the way, London Academy of St. Martin-in-the-Fields selected Tõnis Kaumann to a "European Young Composer" in 1995.

Performance places

The biggest concert stage in Estonia is concert hall "Estonia" in Tallinn (completed in 1913), that after renovation in 1997 fits ca 1000 head audience. Estonian National Symphony Orchestra (ERSO) and other chamber ensembles, perform in the "Estonia" concert hall. During the season of 1997/98 composer-in-residence status was established by ERSO for the first time. Eino Tamberg was the first one chosen for that position. His Symphony No 4 performed in 1998 played a determinative role in getting the position. Beside that, ERSO performed and recorded several earlier masterpieces of Eino Tamberg, including one of his break-through pieces "Concerto Grosso" from the year 1956.

In autumn 1998 "Eesti Kontsert" (Estonian Concert) also opens up reconstructed Concert Hall of Vanemuine in Tartu (completed in 1970). Hopefully, symphonic concerts become more regular in that university town after that event.

Rotermann Salt Stock has become one of the most popular chamber halls in Tallinn, where from the beginning of 1995 situates Architecture Museum and where do concerts take place. Building which was completed as a Salt Stock in 1907 and later on extensively renovated, really suits into presentation of music of XX century.

Recently, new very exciting concert places have been found in small towns around Estonia, in old manorial estates and etc. The recent phenomena in Estonian music life are an "open-air projects". In 1997 Handel's "Water Music" and "Firework Music" were performed on the lake of small town Võru (Estonian southeast center) conducted by Eri Klas. The audience was very big: 40 000 people drove in to see the performance. In summer 1998 Montserrat Caballé sang in Town hall square of Tartu. Max Reger's "Psalm 100" was introduced in the yard of Põltsamaa Castle. Open-air concerts are inherent to Estonians due to the long-lasting song festival tradition from the beginning of 1869. Large open-air seaside song square in Tallinn fits in almost 300 000 peoples, thus, one third of Estonians.

Balance of genres

Looking at the new works of Estonian music, the least part of them includes symphonic music - there is only one professional symphonic orchestra in Estonia. But despite of that, Lepo Sumera has completed five and Erkki-Sven Tüür three symphonies. The origination of new orchestras has enlivened up Estonian symphonic music. Masses and also music for canon texts are dominating in oratorical genre (Urmas Sisask has completed four masses already).

Likewise to full-time operas, ballet music has receded into the background as well, although it was definitely one of the favorite genres of composers in 1970s and 1980s.

The role of the chamber music and music written to chamber orchestras is quite vast in today's new works. The still life of choral music is surprising, but this is caused by low-level of choirs (excluding world known Estonian Philharmonic Chamber Choir and Estonian National Male Choir), in addition to that Estonian music life lacks one Oratorio Choir. Still, several choirs are constantly occupied in two fronts - in Estonian music life and global music pictures. However, nothing has ever before played more important part in Estonian music life than the cooperation between 16 year ago established Estonian Philharmonic Chamber Choir and its conductor Tõnu Kaljuste that gave birth to many top works of Veljo Tormis and Arvo Pärt.

Electronic music is mainly represented by two names: Sven Grünberg and Peeter Vähi, in addition to that Lepo Sumera and Erkki-Sven Tüür are engaged in the same genre. After the opening of electronic music studio in Estonian Music Academy in 1995, a new, multimedia affected circle of composers have occurred, whose sound installations can be seen also in expositions of fine arts.

Currently, there are almost 30 active composers at the age of 26-76 operating in the Estonian music field, and if one adds to it famous composers from the past he/she gets almost 100 different names of composers whose music is played in different concert places of Estonia. However, one perceives here the preferences similar to the world concert stages: Arvo Pärt, Lepo Sumera, Eino Tamberg, Veljo Tormis, Eduard Tubin, Erkki-Sven Tüür, Urmas Sisask.

For conclusion one very subjective choice. If I should have to make a selection from the Estonian music of 1990s the choice could be:

Veljo Tormis' primitive murmur of Finno-Ugric

Ester Mägi's delicate sensitiveness

Eino Tamberg's constantly changing but still preserved mild lyrics

Lepo Sumera's ability of synthesis

Raimo Kangro's joy of rhythm

Jaan Rääts's motility

Erkki-Sven Tüür's magic of sound

Peeter Vähi's enthusiasm for orient

Urmas Sisask's fanatics.

ESTONIAN MUSICAL LIFE AND WORKS BEFORE AND AFTER THE BIRTH OF INDE- PENDENT REPUBLIC

Johannes Jürisson

Estonian professional music culture was first of all founded by the students of St. Petersburg Conservatory. The last students of this institution (composers Cyrillus Kreek, Heino Eller, Adolf Vedro) graduated at the beginning of 1920s. After the birth of independence since 1918, the cultural contacts with Soviet Russia began to weaken. Until that, many highly capable Estonian musicians found better ways to earn their living in St. Petersburg or in other Russian cities. Some of these musicians include

composers Artur Kapp and Mihkel Lüdig, pianist brothers Theodor and Artur Lemba (A. Lemba being also a composer), virtuoso of French horn Jaan Tamm etc. They did not look for, or find work in Western Europe: only the composer Rudolf Tobias worked in Berlin. All the Estonian musicians living abroad gathered back to home country during summer to develop Estonian music life either by conducting, being a soloist, or just an organizer of different musical events. Those who came back and stayed include composers Mart Saar and Juhan Aavik, who tied their work with Tartu – the university town. Later, the female composer, choir conductor and an organist, Miina Härma, and the composer Cyrillus Kreek joined them. The leaders of the Tallinn music life were a conductor Raimund Kull, an organist and choir conductor August Topmann, and the composer and choir conductor Konstantin Türrpu. All of them obtained their musical education in St. Petersburg. Only after the birth of an independent Estonia, in 1920s, the Estonian musicians living abroad came permanently back to organize the musical life here.

It became important to create music relevant to contemporary and national musical demands. Along with creating music that corresponded to the modern needs, it was also desirable to produce Estonian music. Musicians started to approach this goal from two different directions. At first, our composers were fascinated by European modern expressive music of dissonant and colourful harmony, which became popular in the first decades of this century. The most significant example of this stream was Mart Saar (1882-1963). During the second decade of the century, Mart Saar gave up his somewhat extreme means of expression. This was probably because that kind of expressiveness did not find positive reaction among Estonian choirs and soloists, as these works were somewhat difficult to perform. The second starting point towards modern Estonian music, was fighting against German sentimental liedertafel-like influences that were dominating in our music, and replacing these influences with more crisp and national music, that can be recognized in Estonian folk songs. Musicians attempted to find out the characteristics of Estonians, for these to be expressed in music. These characteristics were comprised in poet Anna Haava's poem "Children of North" (1913): "Estonians are laconic, intrinsic in their expression of emotions, winter-like crisp more than shining like sun in spring". The example was set to be the Finnish composer Jean Sibelius' stern and even harsh melodies, as can be heard in his famous symphonic poem "Finlandia".

One first outstanding composers of the above mentioned so-called national stream, turned out to be previous "modernist" Mart Saar, and next were his fellow composers Cyrillus Kreek (1889-1962) and Juhan Aavik (1884-1982). Their attempts succeeded mostly in a cappella choral songs, but also in piano music. Accordingly, Mart Saar's second and third collec-

tion of choral songs: “Nelisteistkümmend Laulu Segakoorile” (1914) and “M. Saare Koorilaulud” (1920) should be noted. In the first collection the vivid examples include “Põhjavaim” (lyrics by Marie Heiberg) and “Oh Kodumaa” (lyrics by Anna Haava). There were no Estonian folk songs actually used, but their choir based texture and harmony, along with original and not so classical ending cadences indicate a novel, fresh, northern and national impression. In the second collection, we can find processed folk melodies. To reach that, Mart Saar took a method, used already in 1909 in his first choir collection: variation developing principle. A folk melody, that may exist four or more times in a song, will not be changed, but the other components that go along with the melody – harmony, texture, rhythm etc. – are varied. This type of songs were later called as “national choral symphony” (songs like “Seitse sammeldunud sängi”, “Karjase kaebtus”, “Meie elu” and others from the 1920 collection). Following the same principle, Cyrillus Kreek, being an eager collector and explorer of folk melodies, even exceeded Saar with his fantasy and inventiveness in developing folk melodies (“Sirisege, sirisege, sirbikesed”, “Maga Matsikene” and others). Saar and Kreek are therefore considered to be the founders of national choral music. In the second half of the century, the composer Veljo Tormis (born in 1930) continued this stream.

Many choral songs were written by Artur Kapp (1878-1952), Juhan Aavik, Miina Härma (1864-1941), and Mihkel Lüdig (1880-1958). An outstanding composer from Tallinn was Konstantin Tüرنpu (1865-1927). Being a conductor of German choirs, at first, he wrote songs characteristic to German liedertafel. After the Estonian Man’s Singing Association was founded in 1916, the composer was invited to become the conductor of the association’s male choir. Consequently, the German minded man became an Estonian minded composer. The greatest peculiarity of his songs are the heroic songs of serfdom and freedom, darkness and light, all of them based to the lyrics of Estonian poets – “Mul lapsepõlves rääkis” (Carl Robert Jakobson), “Priiuse hommikul” (Marie Heiberg), “Valvur” (text from Bible). In these songs, author uses the Beethoven-like formation: they begin in minor in piano, and end with shining major in forte. Aside heroic songs, Tüرنpu has created lyrical songs about nature, which also became novel to Estonian choral music (“Talvine õhtu”, “Kevade tunne”, “Luiged” and others, all based on the lyrics of Villem Grünthal-Ridala).

The choral music was born along with Estonian national awakening in the middle of last century. It has remained as one of the most popular musical genre up until today. Chamber, or so called solo singing (with a piano accompaniment) is a later phenomenon. The first professional examples of this genre appear in the first years of this century (composers Aleksander Läte, Artur Kapp, Mart Saar) along with the emergence of talented singers. Saar and Kapp remained to be outstanding composers of chamber songs in

1920s and 1930s also. Similar to everywhere in the world during that period, in Estonia, love and nature were dominating in the lyrical music. Kapp's songs sounded a little more different because of their concentrated and confessing character, especially in "Nõmmelill" (lyrics are written by Ernst Enno), "Mets kohas" (Juhan Liiv), dramatic "Üksi" (Peeter Jakobson), and "Ta tuli" (Ernst Enno). For many songs, Saar wrote the lyrics himself. The solo songs written by Konstantin Tüρνpu appear in number, but they are very memorable.

The first examples of the instrumental music in 1920s and 1930s were Artur Kapp and Heino Eller (1887-1970). They returned to Estonia in 1920s, one started to live in Tallinn and the other in Tartu. Living in Astrahan, Kapp had written many instrumental pieces both to chamber ensembles and symphony orchestra. As in Kapp's earlier works, these works were serious, in some parts even tragic or melancholic. These may have been invoked by the events in Russia, the revolution, the degeneration of everyday life, and the terrible hunger. In the symphonic prelude "Hauad" ("Graves" 1917), the composer indicates that life is over, and death knocks on the door. In the passionate String Quintet (1918) where several Estonian folk melodies are used, the composer seems to yearn for his home country and past years. Similar romantic and passionate works originating from the same period include Prelude for cello and orchestra, Andante Religioso for organ and orchestra and the Symphony No 1, created in 1924 for the 100. anniversary of the first performance of Beethoven's Ninth Symphony.

Heino Eller had a little different artistic principles. Living in Russia, he had composed many peculiar piano pieces. From 1917 till 1924, one-part symphonic works such as "Videvik", "Koit", "Öö hüüded" and "Viirastused" followed. As these titles suggest, those works are about nature, being spiced with impressionist characteristics. The musical language of Eller is far more modern than Kapp's, his melodies are often short and fragmentary, and the orchestral colour is dominating. Similar are his one-part Violin Sonata (1922), Seven Preludes for piano (1920), and many others. The composer was often criticised for his too modern sounded expressions. European modern art was also tried to follow by some poets from the literary group "Siuru", and by some painters. European expressionist poetry was translated, and the poets and the painters tried to follow the criteria of futurism and cubism.

The concerts and other musical events include many grand national happenings, which importance can be seen in far future. One of these happenings was the opening of the new concert and theatre building of Estonia Association in August of 1913. This building is in the same use up until today. The celebration along with many concerts lasted three days, also many Estonian musicians living abroad had come. The concert programs and theatre performances were ought to show our latest achievements. In

August 24th, the opening proceeded with the performance of Shakespeare's "Hamlet". In the next day a symphonic concert was performed. Estonian musical pieces were performed, such as "Introduction" and "Sanctus" from the oratorio "Jonah's Mission" by Rudolf Tobias, Artur Lemba's Symphony No. 1, melodrama based on Estonian national epic "Kalevipoja Epiloo" by Tobias and his ballad "Sest Ilmaneitsist Ilusast" for soprano and orchestra, Lemba's cantata "Merekuninganna", and Kapp's cantata "Päikesele". The conductors were Tobias and Lemba as the authors, and Raimund Kull. Four Estonian and one Finnish singers were performing as soloists, as well as the mixed choir of Estonia's Music Department. Another symphonic concert was given, where so-called international works were performed. These included Haydn's oratorio "The Seasons" and Humperdinck's opera "Hänsel und Gretel". In connection with the opening of the new theatre building, musical performances became popular. At first, Western classical operetta was dominating the stage. Also some opera performances such as "Pagliacci", "La Traviata", "Les Huguenots" and others were given. A turn from operetta to opera was apparent in the years of 1920 till 1924, when the conductor of the theatre was the composer Artur Kapp. He brought to the stage Weber's "Freischütz", Rossini's "Il barbiere di Siviglia", Verdi's "Rigoletto" and especially successful "Aida".

The second most important occasion was the opening of higher music schools in Tallinn and Tartu in 1919. The leaders of this project in Tallinn were Mihkel Lüdīg who had just returned from St. Petersburg, and the organist and conductor August Topmann. The similar developments in Tartu were due to the work of Juhan Aavik and Miina Härma. Couple of years later, Tallinn Higher Music School became a Tallinn Conservatory. An opening of a musical educational institution became possible due to the donations of many organisations and individuals, as well as due to many interpreters who had returned from Russia to home country. These include pianist brothers Lemba's, composers Mihkel Lüdīg and Artur Kapp, who came back respectively in 1918 and 1920, also a soprano Mathilde Lüdīg-Sinkel, a baritone Leonhard Neumann, who already was well known abroad, and the future soloist of Boston Symphony Orchestra – the double-bass virtuoso Ludvig Juht.

The symphonic concerts became common in concert life. Especially famous were the so-called "garden concerts of Vanemuine" (at the Vanemuine Theatre) in Tartu during summer from May up until August. The Vanemuine garden concerts got started already in 1908, but their high period was in the beginning of 1920s. The orchestra had grown from a small cast to 50 or more players. Instead of two or three concerts per week, now already seven (!) concerts were given per week – it makes about hundred concerts during the whole summer. Most of the classical repertoire that an orchestra was able to play was performed, including all Beethoven's

nine symphonies. The spirit of these events as conductor was Juhan Aavik along with conductor Juhan Simm. Many foreign and Estonian guest conductors as well as soloists appeared to the public, including Russian composer Alexander Glazunov, Artur Lemba, Raimund Kull, and many others.

In connection with the opening of new theatre building in Tallinn, summer music concerts were started. They still did not become very popular. The symphonic concerts in winter remained irregular also.

The biggest music event of that period was the VIII Song Festival in 1923 in Tallinn, where more than ten thousand participants – mixed and male choirs, and wind orchestras were performing. As in the previous Song Festival in 1910, the program included only the Estonian music; some of these works were technically quite difficult to perform. The principal conductors of the Song Festival (which is very honourable title in Estonia) were Juhan Simm and Anton Kasemets. The wind orchestras were conducted by Georg Reeder. The program included an open-air performance of Oscar Wilde's "Salome".

The foundations of Estonian music life were many musical organizations. The central of these was the Union of Estonian Singers, established in 1921. The main role of the union was organizing the All-Estonian Song Festivals, arrangement of choral music life, reproduction of note sheets, organizing contests to get new choral songs, organizing the additional education of choir conductors and music teachers, and so on. The headquarter of the Union of the Singers was in Tallinn, but the sub-organizations were established all over the country. In 1924, there were 21 of them, and music departments with other associations made up 46 more. In 1924, the union started a journal "Muusikaleht". Other musical organizations include the Estonian Academic Association of Music Art, the Music Society of School Youth, the Association of University Extension, and All-Estonian Youth Society. Aside of the a cappella songs of Estonian composers, many classical masterpieces were performed such as Haydn's "The Seasons", Verdi's "Requiem", Beethoven's Mass in C-major, Mozart's "Requiem", Mendelssohn's "Elias", and many others. One of the most consistent performer of masterpieces (one new oratorical work every year) was the mixed choir of Tallinn Niguliste Church, conducted by Konstantin Türnpu, where the singers were mainly German. They performed Bach's "St Matthew Passion" (in English) and his Mass in B minor. The most talented Estonian choir was the mixed choir of Estonia's Music Department, founded in 1913 by August Topmann, which also time to time performed oratorios such as Handel's "Messiah" and "Simson".

The quick development and elaboration of Estonian cultural life in the beginning of the century was followed by the birth of the first independent Republic of Estonia in 1918. This created a political ceiling as well as protection for the contemporary developments, and created even larger pre-conditions for the establishment of national cultural and musical institutions and the birth of new Estonian music.

ESTONIAN MUSIC IN THE WORLD : 1997/1998

Priit Kuusk

The BBC Music Magazine, which has fast become the most readable magazine in the music world, published its silver coloured 5th anniversary edition in the beginning of the season, with an interesting overview: "Who's Who in Music - a Snapshot of the International Music Scene at the End of the 20th Century". The overview contained more than 250 known musicians all over the world, who are characterizing the end of this century as well as signifying the next. The selection was done by the experienced observers in the editorial staff of the magazine in London. Let us cite its introduction: "In recent times we have heard cries of 'Where have the great musicians gone?' The Toscaninis, Carusos, Kreislers and Stravinskys have come to represent a mythical 'golden age'." With this article, the magazine wants to answer the above mentioned question with remarkable optimism: "We live in an age of abundant talent and unprecedented diversity, whether in the field of period performance, grand opera or composition..."

It may be hard to believe, but in the same list, four Estonian musicians are named: conductors Neeme Järvi and Paavo Järvi, and composers Arvo Pärt and Erkki-Sven Tüür. Based on this selection we have done very well - although being a smallest nation whose musicians are named in the list,

along with our four musicians we make up about 1/64 of it. That puts us to the equal position with nations whose population is 64 million as there are only one million of Estonians. In this overview, there are more Estonian musicians mentioned than musicians from Latvia, Lithuania, Czech Republic, Ireland, Norway, Romania; but same amount as from Poland and Belgium; ahead of us with one musician are Hungary and Denmark... It should be noted, that two of above mentioned musicians, Neeme Järvi (born in 1937) and Arvo Pärt (born in 1935) were able to break through the Soviet occupation in their home Estonia in their so-called median creative period (both emigrated in 1980), and two younger musicians - composer Erkki-Sven Tüür (born in 1959) and conductor Paavo Järvi (born in 1962) have been able to choose the direction of their creative works more freely. Nevertheless, Tüür, who stayed to live in Estonia, lost nearly ten years because of unsatisfactory educational possibilities. All four, but also many other Estonian musicians have been quite successful during the foregoing season.

The first monography of Arvo Pärt has just been published. The author is a well known British musician, and also another interpreter of Pärt - Paul Hillier ("Oxford Studies of Composers", Oxford University Press, 219 p.). As before, Pärt's musical creations are played all over the world - from Europe to America and Australia, from Tokyo to Reykjavik, where the composer's concert took place just a while ago. Quite noticeable is the systematic presenting of Pärt's music by an Estonian conductor Tõnu Kaljuste, as well as the mutually inspiring creative co-operation of these two Estonian musicians. Kaljuste is now conducting three choirs, the Estonian Philharmonic Chamber Choir, the Netherlands Chamber Choir and the Swedish Radio Choir. The performances of Pärt's music, as well as the recordings, have taken place mainly with these choirs. Kaljuste is also conductor of the Tallinn Chamber Orchestra. Being aware of a good performance which is partly based on the mutual sensation, and also as suggested by the author, the world premieres are often conducted by Tõnu Kaljuste. In the same way was born Arvo Pärt's opus for a choir "Dopo la Vittoria", which was ordered for the celebration of the 1600. anniversary of the Milan city guardian St. Ambrosius. It took place in December 1997 in Milan, performed by the Swedish Radio Choir conducted by Tõnu Kaljuste. During the same month, Pärt's music was brought to Milan and Verona (this time also "Te Deum" and "Trisagion"), by the Estonian choir and orchestra, conducted again by Tõnu Kaljuste. Already in the summer of 1997, the first performances of Arvo Pärt's new masterpiece "Canon of Repentance" ("Kanon Pokajanen") were given in Estonia, conducted by Tõnu Kaljuste. The work was ordered for the celebration of the 750. anniversary of the Cologne cathedral in Germany. 150 journalists from all over the world were invited to the presentation in Cologne. "Canon" was recorded in Tallinn

by ECM company, and the presentation concerts of the new album took place in spring 1998 both in Cologne and Paris. Let us add that Pärt received the most distinctive cultural award of Russia - the "Triumph" for his life work and contribution to the world culture.

Erkki-Sven Tüür's works have also been presented in many famous concert halls as well as in the known festivals. Let us recall, when the Estonian composer and maestro Mstislav Rostropovich sat side by side in the Kronberg Cello Festival in Germany, listening to Tüür's Cello Concerto's performance by David Geringas as a soloist, for an appreciation, the maestro embraced the author. In the Kronberg festival, all of the best students of Rostropovich had come to celebrate the maestro's birthday. David Geringas has performed the Cello Concerto (which he himself ordered from Tüür) also in Switzerland and Italy. A highly considerable performances of Tüür took place in Vienna, in the festival Wien Modern, started by Claudio Abbado. Having performed Pärt and Tüür all over the Europe, in the Vienna festival, conducted by Tõnu Kaljuste, Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra performed Tüür's Requiem, as well as "Passion" for a chamber orchestra. In the same festival, Pärt's "Te Deum" and "Trisagion" were performed. Tüür's Requiem was also performed by Mainz's Bachchor. Ansbach's Bach Festival ordered another new work from Tüür - the "Lighthouse", which was successfully performed by the both Estonian collectives conducted by Kaljuste. In the new music festival "Musica Nova" in Helsinki, Tüür was one of the resident composers, and five of his works were performed.

During this season, Neeme Järvi has achieved much: with his Gothenburg Symphony Orchestra (which is the Swedish national orchestra), he performed in London Prom's, in their third tour to Japan, one of the greatest Estonian symphony writer's - Eduard Tubin's (1905-1982) ballet suite "Kratt" was performed. With his second orchestra in Detroit, he started the season performing the first Estonian symphonic work - Rudolf Tobias' (1873-1918) overture "Julius Caesar" (1897), and brought the Detroit Symphony Orchestra (DSO) to their large tour in Europe. The EuroTour '98 consisted of 17 concerts in 8 countries, starting with Great Britain (they also performed in London Barbican) and finishing in Tallinn, Estonia. During the tour, DSO performed in various festivals in Brighton, Valencia, Vienna, Praha and Budapest. The main sponsor of the tour, William Davidson - an owner and president of Guardian Industry accompanied the tour up to Tallinn. In Detroit, the top soloists such as Murray Perahia, Isaac Stern, and Kathleen Battle have performed with Neeme Järvi. In the summer he took the DSO to the Japan tour. In Lisbon, Neeme Järvi conducted the Orchestre de la Suisse Romande in the "100 Days Festival" EXPO '98. For Estonian music, a major event was Tobias' the "Jonah's Mission" in July in Melbourne, Australia - conducted by Neeme Järvi.

Under the Harrison & Parrott management, Paavo Järvi conducts all over the world; especially successful was his concert with the London Philharmonic Orchestra in winter. He was the principal conductor of the Malmö Symphony Orchestra in Sweden and the principal guest conductor of the City of Birmingham Symphony Orchestra till now, and of the Stockholm Royal Philharmonic Orchestra. Estonian National Male Choir considers very important their CD album (Virgin Classics) - Sibelius' "Kullervo Symphony" performed along with Stockholm Royal Philharmonic Orchestra, which is conducted by Paavo Järvi. Paavo Järvi has repeatedly conducted Tüür's works, for example the "Insula Deserta", which was recently performed in Los Angeles and Ottawa.

Internationally known are the performances of conductor Eri Klas - already six years in a row in Hollywood Bowl in Los Angeles, in Dallas, Detroit, and Washington conducting the National Symphony Orchestra. Many times, Estonian music has been performed. Eri Klas is currently the principal conductor of the Holland Radio Symphony Orchestra, will be in the same position in the Tampere Philharmonic Orchestra, and at the same time the first guest conductor of the Finnish National Opera. Eri Klas conducts also in the Savonlinna Opera Festival. Together with the Russian National Symphony Orchestra, Eri Klas opened the Sydney Festival in the Sydney Opera performing for an audience of 6000 people.

Estonian Arbo Valdma works as a piano professor in the Cologne Conservatory. During this season, his project named "Schubert Mirrored on the Piano" became widely known. The project was sponsored by Deutsche Welle, and the concerts under this project were performed in Germany, Belgium, Netherlands, Slovenia, Finland as well as in Tallinn Estonia.

Another well known piano professor and a pianist (especially with the "Villa Musica") in Germany, is an Estonian - Kalle Randalu.

Young ballet and opera conductor Vello Pähn has become internationally appreciated. He conducts regularly in Hamburg and Paris, and takes part in famous festivals in Athens, Peralada, etc.

Some Estonian musicians who are living abroad, celebrated their anniversaries: a conductor and a composer Roman Toi in Toronto (80), an organist in Hannover - Carl Otto Märtsen (80), and a pianist and a writer - Käbi Laretei in Sweden (75). There were also sad losses: well known Canadian Estonian contrabass player Viiv Ann Varik died in the car accident; in the age of 76 died a well known tenor Naan Pöld, professor and a director of singing department in Hamburg Conservatory (1973-1988), who had more than 200 times been participating in international performances of Bach's "St Matthew Passion". The Neue Zeitschrift für Musik magazine published a farewell article for an Armenian musician Boris Parsadanjan, who lived in Estonia (born in 1925) and died recently.

Besides Pärt's and Tüür's music, other works of many Estonian com-

posers such as Lepo Sumera, Eino Tamberg, Jaan Rääts (especially in Germany), Veljo Tormis, as well as Raimo Kangro (many times in Taiwan, including "Display VII - The Portray of a Pilgrim" for two pianos and drums), are played on the international stages.

When Gidon Kremer invited the Estonian National Symphony Orchestra (ERSO, principal conductor Arvo Volmer, laureate of the Nikolai Malko contest) to perform in the Gstaad Festival in Saanenland Switzerland, Tüür's "Zeitraum" was performed. In Järvenpää Finland (the last living place of Sibelius), along with Estonian National Male Choir, ERSO performed Sibelius' "Kullervo's Symphony" (conducted by Jüri Alperden) for the celebration of the 80th anniversary of the Republic of Finland. The first independence of the two neighbouring countries was born quite in the same time: the Republic of Finland had its 80th anniversary in December, and the Republic of Estonia had its 80th anniversary in February. Estonian musicians celebrated their country's anniversary all over the world: girl's choir "Ellerhein" conducted by Tiia-Ester Loitme in Paris, Hague, Brussels, and London (the choir won the contests in Giessen and Tolosa). The principal conductor of the Estonian National Opera - Paul Mägi conducted concerts in Kiev Ukraine (and before that, in the Wexford Opera Festival in Ireland). For Arne Mikk, it was a exiting opportunity to stage Tchaikovsky's "Evgeny Onegin" in Teatro Colón of Buenos Aires (leading role was performed by Dmitri Hvorostovsky).

20 years old Estonian pianist Peeter Laul (currently studying in St. Petersburg Conservatory) won a contest in Bremen, Germany; 23 years old organist Katrin Meriloo (studying in Helsinki) won a contest in Lahti, Finland. Other successful Estonian musicians include chamber choir "Arsis" in the Eisteddfod International festival in South Africa; the mixed choir "Noorus" in Rhodos; the Tallinn Musical High School brass orchestra in the biggest festival of the Scandinavia in Gothenburg. The male choir of Tallinn Technical University successfully presented the songs of Ester Mägi and Veljo Tormis in New Zealand and Australia, the Chamber Choir of Tallinn Musical High School performed in France and Spain. Weekend Guitar Trio performed in "Nord-West" Festival in Moscow. Kuldar Sink's (1942-1995) spiritual vocal pieces (including "Stabat Mater") have been heard in Finland, Sweden, and Norway. Well known Estonian conductor, professor Venno Laul has been invited to the juries of the leading international choir contests all around Europe and also in Japan.

During last couple of years, Estonian music has most of all been introduced to the international audience by Estonian Philharmonic Chamber Choir, conducted by Tõnu Kaljuste, and the Tallinn Chamber Orchestra, also founded by him in 1993. Their USA tour in autumn 1997 lasted three weeks, and as arranged by New World Classics, it was the presenting tour of ECM's CD album - Arvo Pärt's "Litany". The program included Tüür's

works as well as Veljo Tormis' "Livonian Heritage", "St. John's Day Songs" and "Curse Upon Iron". Even the most modern music can be made simple and interesting by Tõnu Kaljuste, and therefore everything performed in America gained much praise, especially the interpretative aspects. Kaljuste took Pärt's "Te Deum" also to the Europa Cantata's united choir in Linz Austria. Already second time, his choir in Estonia was invited to the Bach Cantata Festival in Milan. Both in Tallinn and Stockholm, the programs of Kaljuste's choirs were to be presented in Euroradio. In 17th of January, when Stockholm was announced to be the cultural capital of Europe in the Stockholm City Hall, the Veljo Tormis' "Curse Upon Iron" performed by Swedish Radio Choir, conducted by Kaljuste, offered a remarkable experience to the audience, which by the way included His Majesty King of Sweden as well as many other celebrities of Europe. In fall, Kaljuste will become the principal conductor Netherlands Chamber Choir, with whom he has already many times performed. One critic wrote about how Kaljuste interprets Pärt: "It is a shock - how silent can one be in this world and make music! With this music, the universe comes down to us - everything that grows, gathers, comes silent and trembling, and goes back up again in the same way..."

About the authors

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Eesti Kontsert

State Concert Institute **Eesti Kontsert** has a wide-ranging musical remit, including symphonic and chamber music, jazz and other forms of improvisation, electro-acoustic music, non-European and children music. Working for the co-ordination of musical activities in Estonia is one of its central tasks, together with initiatory and supplementary concert and programme activities. Wider international contacts and information on music in Estonia are other important fields.

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Eesti Kontsert arranges various music festivals every year, for example - Contemporary Music Festival **NYJD**, **Baroque Music Festival**, **Oriental Music Festival**, **Summer Music Festival**, **Young Musician's Festival**, **Eduard Tubin Music Days**, etc.



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CD- RECORDINGS OF ESTONIAN MUSIC

Igor Garšnek

Estonian music CD- recordings have become considerably capacious. It is very difficult to say exact how many hundred or thousand CD- s with Estonian music have been recorded in the world up till nowadays. Considering Estonian deep music (this review does not include pop- and jazzmusic) we should generalize the size and talk about hundreds of recordings.

Today there are Estonian music recordings done by our own Estonian companies and foreign ones i. e. the enormous concerns as Warner, but also the smaller and less well- known companies, and musicians with their own initiation, too. Such kind of colourful picture evokes two questions: 1. who has more important role in recordings of Estonian music - Estonian recordings industry or foreign one. 2. what kind of musical priorities we can talk about in connexion with producers.

In comparison with capacity of Estonian and foreign recordings of Estonian music as a whole the relation between them is more or less equivalent. There are two recording companies at the moment in Estonia (Forte and Estonian Radio) and several smaller producers. It is quite comprehensible that Estonian companies produce only the Estonian music records and the importance of Estonian music recordings by foreign companies is small-

er. But in that case the different numbers of the records are not so important at all, the most essential are the priorities of Estonian music recordings: do we prefer either Estonian classic or contemporary music; chamber music or symphonic music; history or nowadays.

The biggest recording companies in Estonia use in their recordings lot of archival materials, also. Especially Estonian Radio, which is our public broadcasting and which has a very unique collection of phonograms. We can not think about or wait for that some foreign company should become interested in our musicians from the past, these, who have left the stages for long time ago. In connexion with that the job of Forte and Estonian Radio is really thankworthy.

Estonian contemporary music have been recorded mostly by foreign companies and the remarkable job have done by Finlandia Records (Warner) and Antes Edition.

The following review is a selection of most important Estonian music CD- s recorded only by the bigger companies. This list does not include the recordings of Arvo Pärt and Neeme Järvi because it is already a completely separate topic.



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ESTONIAN MUSIC DISCOGRAPHY

FINLANDIA RECORDS

ESTONIAN EXPERIENCE

Music by Arvo Pärt *Pari intervallo* (arr. for kantele), René Eespere *Trivium* (excerpt), Urmas Sisask *Gloria Patri - Surrexit Christus, Omnis Una; Starry Sky Cycle - Ursa Minor / Peace*, Erkki-Sven Tüür *Insula Deserta*, Oratorio *Ante Finem Saeculi (Tempus 11 excerpt)*, *Piano Sonata*, Lepo Sumera *Piece from the Year 1981*, Veljo Tormis *Bridge of Song, I Sing For My Child, God Protect Us From War* and Peeter Vähi *To His Highness Salvador D. - Adagio*, various performers
Warner Classics International / Finlandia Records CD 0630-12244-2

ERKKI-SVEN TÜÜR. ARCHITECTONICS (Complete)

The NYJD Ensemble, Olari Elts, cond.
Warner Classics / Finlandia Records CD 0630-14908-2

ORATORIO ANTE FINEM SAECULI. SYMPHONY NO. 2

Music by ERKKI-SVEN TÜÜR. Estonian National Symphony Orchestra, various artists, Paul Mägi and Tõnu Kaljuste, cond.
Warner Classics / Finlandia Records CD 4509-95579-2

VELJO TORMIS. BRIDGE OF SONG

Estonian Radio Choir and Toomas Kapten, cond., 1995
Warner Classics / Finlandia Records CD 4509-96937-2

PEOPLE OF KALEVALA

Balto-Finnic folk songs composed or/and arranged by Veljo Tormis, performed by National Male Choir of Estonia, Ants Soots and Ants Üleoja cond., 1996
Warner Classics / Finlandia Records CD 0630-12245-2

URMAS SISASK. GLORIA PATRI. MAGNIFICAT

Chamber Choir Eesti Projekt, conducted by Anne-Liis Treimann
Warner Classics / Finlandia Records 2CD 4509-95577-2

URMAS SISASK. STARRY SKY CYCLE

performed by Lauri Väinmaa, piano
Warner Classics / Finlandia Records CD 4509-95880-2

ESTONIAN PIANO MUSIC. LAURI VÄINMAA, piano

Ester Mägi *The Ancient Kannel*, Raimo Kangro *Suite op. 1*, Jaan Rääts
Toccata, Lepo Sumera *Piece from the Year 1981*, Erkki-Sven Tüür
Piano Sonata, Peeter Vähi *Fata Morgana*, Arvo Pärt *Partita*
Warner Classics / Finlandia Records CD 4509-95704-2

ESTONIAN CHAMBER MUSIC. CAMERATA TALLINN

René Eespere *Trivium*, Alo Põldmäe *Sonatina*, Ester Mägi *Cantus &*
Processus, Raimo Kangro *Idioms op. 43a*, Lepo Sumera *For B.B.B. and*
His Friends, Peeter Vähi *To His Highness Salvador D.*
Warner Classics / Finlandia Records CD 4509-95705-2

ESTONIAN PIANO CONCERTOS

Artur Lemba *Concerto No. 1*, Eduard Tubin *Concertino*, Lepo Sumera
Piano Concerto (1987/1997);
Lauri Väinmaa, piano; Estonian National Symphony Orchestra, Arvo
Volmer, cond.
Warner Classics / Finlandia Records CD 3984-20684-2

PASTORAL OF COMPUTERIZED WORLD. BALTIC CHAMBER MUSIC FROM ESTONIA, LATVIA AND LITHUANIA

Peeter Vähi *Pastoral of Computerized World*; Erkki-Sven Tüür
Architectonics VII (original version); Vytautas Barkauskas *Intimate*
Music op. 100a; Peteris Vasks *Cantata*; Mindaugas Urbaitis *Three*
Movements;
The Baltic Trio
Warner Classics / Finlandia Records CD 0630-18435-2

CANTUS. ESTONIAN CHAMBER MUSIC FROM THE 1990's

Ester Mägi *A tre, Cantus*; Erkki-Sven Tüür *Drama, Spiel*; Raimo
Kangro *Little Suite op. 37a*; Mati Kuulberg *E Point*, René Eespere
Evocatio
Heiki Mätlik guitar, Henry-David Varema cello, Urmas Vulp violin,
Janika Lentsius flute
Warner Classics / Finlandia Records CD 3984-21435-2

**MUSIC FROM ESTONIA, LATVIA AND LITHUANIA.
CANTABILE**

Baltic Works for String Orchestra. Erkki-Sven Tüür *Insula Deserta*,

Bronius Kutavičius *Northern Gates*, Peteris Vasks *Cantabile*, Jurgis Juozapaitis *Perpetuum Mobile*, Mindaugas Urbaitis *Lithuanian Folk Music*, Antanas Rekašius *Music for Strings*
Ostrobothnian Chamber Orchestra, Juha Kangas, cond.
Warner Classics / Finlandia Records CD 4509-97893-2

THE HEINO ELLER SCHOOL. ESTONIAN WORKS FOR STRING ORCHESTRA

Heino Eller *Sinfonietta*, Lepo Sumera *Come cercando*, Erkki-Sven Tüür *Passion*, Jaan Rääts *Chamber Concerto I*, Arvo Pärt *Silouans Song*, Eduard Tubin *Music for Strings*
Ostrobothnian Chamber Orchestra, Juha Kangas, cond.
Warner Classics / Finlandia Records CD 3984-21448-2

ERDENKLANG

PRANA SYMPHONY

Composed and performed by SVEN GRÜNBERG, 1995
Erdenklang 50862

SINGING REVOLUTION ESTONIA

Live recording of All-Estonian Song Festival, 1994
Erdenklang 20552

SYNTHESIZER MUSIC FROM ESTONIA AND RUSSIA

Music by Lepo Sumera, Erkki-Sven Tüür, Sven Grünberg, Peeter Vähi, various performers
Erdenklang 29612

THE PATH TO THE HEART OF ASIA

Music composed and/or arranged by Peeter Vähi, various performers, 1992
Erdenklang 20602

MAGIC AGE III. ANCIENT CULTURES

Various composers and performers, including - Hortus Musicus *Ego Sum Alpha et Omega*, Peeter Vähi *Nine Mantras*, Sven Grünberg *Breath, Tibet*, 1994
Erdenklang 40722

SAATUS / FATE

Music by Peeter Vähi & Kirile Loo based on Estonian folk music, performed by Kirile Loo (vocal), 1994
Erdenklang 40772

THE FLUTISH KINGDOM

Based on music by Jacob van Eyck, arranged by Peeter Vähi & Neeme Punder, performed by Neeme Punder and ArsIs Handbell Ensemble, 1996
Erdenklang 60932

MILAREPA

Composed and performed by SVEN GRÜNBERG, 1993
Erdenklang 30642

ECM

VELJO TORMIS. FORGOTTEN PEOPLES.

Livonian Heritage, Votic Wedding Songs, Izhorian Epic, Ingrian Evenings, Vepsian Paths, Karelian Destiny. Estonian Philharmonic Chamber Choir, Tõnu Kaljuste, conductor
ECM 1459 CD 434 275-2, 1992

ARVO PÄRT. TE DEUM

Te Deum, Silouans Song, Magnificat, Berliner Messe. Estonian Philharmonic Chamber Choir/Tallinn Chamber Orchestra, Tõnu Kaljuste, conductor
ECM 1505 CD 439 162-2, 1993

ERKKI-SVEN TÕÜR. CRYSTALLISATIO

Architectonics VI, Passion, Illusion, Crystallisatio, Requiem. Tallinn Chamber Orchestra, Estonian Philharmonic Chamber Choir, Tõnu Kaljuste, conductor
ECM 1590 CD 449 459-2, 1996

ARVO PÄRT. LITANY

*Litany, Psalom, * Trisagion.* * The Hilliard Ensemble, Tallinn Chamber Orchestra, Estonian Philharmonic Chamber Choir; Tõnu Kaljuste, conductor. *Lithuanian Chamber Orchestra, * Saulius Sondeckis, conductor
ECM 1592 CD 449 810-2, 1996

ARVO PÄRT. KANON POKAJANEN (*Canon of Repentance*)

Estonian Philharmonic Chamber Choir; Tõnu Kaljuste, conductor.
Recorded June 1997, Tallinn Niguliste Church
ECM NEW SERIES 1654/55 - 2-CD-Set, 1998

VIRGIN

VELJO TORMIS. CASTING A SPELL

Estonian Calendar Songs, 3 Estonian Game Songs. Estonian Philharmonic Chamber Choir, Tõnu Kaljuste, cond., 1996
Virgin Classics 7243 5 45185 2 2

ARVO PÄRT. BEATUS.

Statuit ei Dominus, Missa syllabica, Beatus Petronius, 7 Magnificat-Antiphonen, De profundis, Memento, Cantate Domino, Solfeggio. Estonian Philharmonic Chamber Choir, Tõnu Kaljuste, cond., 1997
Virgin Classics 7243 5 45276 2 3

ARVO PÄRT. STABAT MATER

Taverner Consort & Choir, Andrew Parrott
Virgin 5 45272-2

PÄRT, TUBIN & TÜÜR: SEARCHING FOR ROOTS

Eduard Tubin *Symphony no. 11*, Arvo Pärt *Nekroloog, Symphony no.1 (Polyphonic)*, Erkki-Sven Tüür *Searching For Roots (Homage a' Sibelius)*, *Insula Deserta, Zeitraum.* Royal Stockholm Philharmonic Orchestra, Paavo Järvi, cond., 1997
Virgin Classics 545 212 2

FORTE

LAULUISA GUSTAV ERNESAKS

(Music by Gustav Ernesaks)
FD 0001/2

VALIK EESTI ORELIMUUSIKAT

(Selection of Estonian Organ Music) Rudolf Tobias, Peeter Süda, Alfred Karindi, Edgar Arro
FD 0002/2

PRANTSUSE VAIMULIK MUUSIKA.

TÜTARLASTEKOOR ELLERHEIN.

(French Sacred Music. Girl's Choir Ellerhein) Guillaume Legrant, Gabriel Fauré, André Caplet, Maurice Duruflé. Conducted by Tiia-Ester Loitme and Chifuru Matsubara.
FD 0008/2

125 AASTAT EESTI LAULUPIDU

(125- years of Estonian Song Festivals)
FD 0009/2

**KAUNIMAD LAULUD. EESTI FILHARMOONIA KAM-
MERKOOR**

dirigent Tõnu Kaljuste
(*The beautiful songs. Estonian Philharmonic Chamber Choir, con-
ducted by Tõnu Kaljuste.*)
FD 0010/2

VELJO TORMIS. MUISTSED HÄÄLED

Eesti Rahvusmeeskoor
(Veljo Tormis. *Ancient Voices.* Estonian National Male Choir, Olev
Oja, cond.)
FD 0011/2

SUU LAULAB, SÜDA MURETSEB...

Valimik eesti rahvalaule. (*Selection of Estonian folksongs.*)
FD 0012/2

RUDOLF TOBIAS. MOTETTEN

Chamber Choir Eesti Projekt, conducted by Anne-Liis Treimann.
FD 0013/2

PEETER VÄHL. 2000 YEARS AFTER THE BIRTH OF CHRIST.

Various artists.
FD 0016/2

HENDRIK KRUMM (tenor). OPERA ARIAS & DUETS

Rossini, Donizetti, Verdi, Puccini, Eugen Kapp, Ponchielli, Cilea,
Franck.
FD 0017/2

MILVI LAID. OPERETTA ARIAS

Dostal, Kalman, Lehar, Godard, Nick, Mackeben, Jones, Gröthe,
Millöcker, J. Strauss, Priit Ardna, Robert Stolz.
FD 0018/2

VELJO TORMIS. ÜHTEHOIDMISLAULUD

Eesti Rahvusmeeskoor (*Veljo Tormis. Keeping Together. Estonian
National Male Choir, cond. Olev Oja and Kuno Areng*)
FD 0019/2

HEINO ELLER. SÜMFOONILIST LOOMINGUT

(*Heino Eller. Symphonic pieces "Koit", "Videvik", Viis pala keelpil-
liorkestrile, "Viirastused", "Varjus ja päikesepaistel", Eleegia keelpil-
liorkestrile ja harfile e-moll, cond. Peeter Lilje*)
FD 0020/2

ÜKS ROOSIKE ON TÕUSNUD

Tütarlastekoor Ellerhein.

(*Girl's Choir Ellerhein*) Mass of Palestrina *Regina Coeli*, Christmas songs from different countries - Michael Praetorius, Carolus Stein, Antonio Scarlatti, Leopold Werkhaus, Franz Gruber, Aleksander Lätte, Juhan Aavik, Ülo Vinter, Raivo Dikson, Olav Ehala

Conducted by Tiia-Ester Loitme

FD 0021/2

GEORG OTS (baritone). OPERA ARIAS & DUETS

Händel, Mozart, Verdi, Donizetti, Tchaikovsky, Gershwin, Evald

Aav

FD 0022/2

RUDOLF TOBIAS. ORELITEOSED

Orelil Ines Maidre. (*Rudolf Tobias. Organ works. Ines Maidre, organ*)

FD0028/2

VELJO TORMIS. EEPOSE VÄLJADEL

Eesti Raadio Segakoor. (*Veljo Tormis. In The Epic Fields. Estonian Radio Mixed Choir, cond. Tõnu Kangron and Ants Üleoja*)

FD 0030/2

FLAUTO PER CHITARRA

JAAN ÕUN (flute), HEIKI MÄTLIK (guitar)

FD 0031/2

ANU KAAL (soprano)

OPERA ARIAS AND DUETS. Mozart, Vivaldi, Bellini, Donizetti, Rossini.

FD 0033/2

PEETER VÄHI. "Sounds of the Silver Moon"

Performed by Krishna Kumar Kapoor, Abhay Phagre, Anup Roy, Peeter Vähi. Published by Erdenklang, Germany. 1996

FD0038/2

TIIT KUUSIK (baritone)

Ooperiaariaid ja duette. (Tiit Kuusik, baritone. Opera arias and duets) Leoncavallo, Rossini, Evald Aav, Verdi Gounod, Wagner, Mozart, Puccini, Bizet

FD 0040/2

MARE JÕGEVA, JENNY ANVELT

Ooperiaariaid. (Mare Jõgeva, Jenny Anvelt, sopranos. Opera arias.) Verdi, Puccini, Gershwin, Beethoven, Tchaikovsky

FD 0039/2

ANTONIO VIVALDI. LE QUATTRO STAGIONI

Elar Kuiv (baroque violin), Tallinn Baroque Orchestra, 1996
FD 0045/2

HEIKI MÄTLIK (guitar). HOMENAJE - AUSTUSAVALDUS

Ibert, Ponce, de Falla, Rodrigo, Poulenc, Milhaud, Villa-Lobos, Pirus, Ester Mägi *Three miniatures - Frettando, Melancoliko, Rustico*;
Bianco, Mourat, Dumond, Camilleri, Kleynjans, 1997
FD 0047/2

KULDAR SINK, THE SCREAM AND THE SILENCE

(Karje ja vaikus) – words by Federico García Lorca. Leili Tammel (mezzo soprano), Sigrid Orusaar (flute), Peeter Malkov (flute alto), Tiit Peterson (guitar), Pärt Tarvas (violoncello), 1998
FD0050/2

KULDAR SINK, THE SEASONS

(Aastaajad). Leili Tammel (vocal), Tauno Saviauk (flute), Tiit Peterson (guitar), Cornelia Lootsman (harp), Aare Tammesalu (violoncello), 1998
FD 0052/2

RUDOLF TOBIAS

Piano Music. VARDO RUMESSEN, piano. *Sonatina Nr. 1, Sonatina Nr 2, Nocturne, Melancholiy, Prelude in B minor, Prelude in G minor, Prelude C sharp minor Lento, Prelude C sharp minor Poco adagio, Fughetta, Audumn Pieces, Idyll of the Alps, Walpurgis, Humoresque, Burlesque,* 1998
FD 0029/2

EESTI RAADIO/ESTONIAN RADIO

Mängib EESTI RAADIO KAMMERORKESTER.

Dirigeerib PAUL MÄGI.

(Estonian Radio Chamber Orchestra. Cond.by Paul Mägi). Rein Rannap *Noortekontsert (Youth Concerto)*, Johann Strauss *Pizzicato polka*, Bach *Concerto for Clavecin and Chamber Orchestra F minor BWV 1056/soloist* Lembit Orgse, Bach *Concerto for Two Violins and Chamber Orhestra D minor BWV 1043/soloists* Elar Kuiv and Ulrika Kristian, Tadeusz Baird *Colas Breugnon*, Johann Strauss *Telegrammwaltz*. 1994
ER 001

EESTI RAADIO KOOR."Siin põhjataeva all".

(Estonian Radio Choir. "Under The Northern Sky.") Conducted by Toomas Kapten. Kunileid, Tubin, Saar, Kreek, Tormis, Mägi, Härma,

Ernesaks. 1996
ER 002

**DIRIGEERIB PEETER LILJE.
EESTI RAADIO SÜMFOONIAORKESTER.**

(Estonian Radio Symphony Orchestra. Conducted by Peeter Lilje)
Disc 1 – Brahms *Academical Overture, op. 80*, *Sumera Symphony*
No. 2, Stravinsky *The Rite of Spring*; Disc 2 – Sibelius *Symphony*
No. 2, Schubert *Symphony H minor*
ER 006/007

EUGEN KELDER. (pianist)

Sergei Rahmaninoff *Concerto for Piano and Orchestra No 3*
D minor op. 30, *Étude-Tableau D minor op. 39 nr. 8*, *Prélude*
D Major op. 23 nr 4, *Prélude E flat Major op. 23 Nr 6*, *Prélude*
B flat Major op. 23 Nr. 2
ERCD 012

WEEKEND GUITAR TRIO / 3 ON 1.

Robert Jürjental, Tõnis Leemets, Mart Soo – guitars 1997
1997 ERCD 013

ALO MATTIISEN. AJAGA SILMITSI

(Music of Alo Mattiisen) *Dramatical overture* (1986) Estonian
National Symphony Orchestra, Peeter Lilje, cond.; *Sonata for cello*
and piano (1985) Egmont Välja (cello) and Piia Rannaveer (piano);
Symphony (1988) Estonian National Symphony Orchestra, Arvo
Volmer, cond.; *Erret* (1991) Alo Mattiisen (synthesizers); *Ajaga*
silmitsi (1986) Alo Mattiisen (synthesizers), Endel Jõgi (guitar), Rein
Joasoo (drums); *Igavikumeel Ensemble In Spe.* 1997
ERCD 014

Dirigeerib VALLO JÄRVI. Eesti Raadio Sümfooniaorkester.

(Estonian Radio Symphony Orchestra. Conducted by Vallo Järvi).
Heino Eller – Three pieces from *Five pieces for String Orchestra*,
Eugen Kapp – Dances from ballet *Kalevipoeg*, Artur Kapp –
Symphonic prelude *Hauad (Graves)*, Evald Aav – Symphonic poem
Elu (Life). 1997
ERCD 017

ZELIA AUMERE-UHKE (violin), MATTI REIMANN (piano).

Lepo Sumera (*In Memoriam* – Estonian National Symphony
Orchestra, cond. Eri Klas, recorded in 1977), **Eduard Tubin**
(*Concerto for Violin and Orchestra No. 2 G-minor* – Swedish Radio
Symphony Orchestra, cond. Gunnar Staern), recorded in 1977),
Artur Lemba (*Piano Concerto No. 1*– Estonian Radio Symphony
Orchestra, cond. Neeme Järvi, recorded in 1977). Archives record-
ings, 1998,
ERCD 019

ARTUR KAPP "Hiioob"

(„Job”) Soloists Urve Tauts, Taimo Toomast, Mart Mikk, Mati Palm, Estonian National Male Choir, Oratorio Choir, Estonian Boy's Choir, Estonian National Symphony Orchestra, conducted by Neeme Järvi. *World première recording* – Live recording on the 16th of August in 1997. Estonia Concert Hall. © Eres 1997
ERCD 021

EESTI RAHVUSMEESKOOR RAM. "Küll ma laulaks".

Dirigent ANTS SOOTS.

(*Estonian National Male Choir . Conducted by Ants Soots*) Villem Kapp *Laena mulle kannelt, Vanemuine*; Türrpu *Kevade tunne*; Artur Kapp *Palumine*; Saar *Küll ma laulaks, Hällilaul*; Ernesaks *Näärisokk, Kutsse*; Mägi *Murdunud aer*; Tormis *Kolm mul oli kaunist sõna, Varjele, Jumala soasta*; Tubin *Ave Maria*; Sink *Meie Isa palve*; Villem Kapp *Põhjarannik*; Schubert *Gesang der Geistern über den Wassern* (collaboration with Estonian National Symphony Orchestra conducted by Jüri Alperden and soloists Mati Türi, Uku Joller ja Aleksander Sarapuu). 1997
ERCD 024

ULRIKA KRISTIAN (violin), MARJE LOHUARU (piano).

AN ALTERED LANDSCAPE

(*Muutunud maastik*). Heino Eller *Männid*; Eduard Tubin *Viulisonaat nr. 2*; Einar Englund *Viulisonaat*; Mari Vihmand *Muutunud maastik*. 1998
ERCD 025

ERES

EESTI ORELIMUUSIKA. ANDRES UIBO - orel.

(Estonian Organ Music. Andres Uibo- organ.) Arvo Pärt *Annun per annum* (1980); Peeter Süda *Präludium und Fuge g-moll, Ave Maria*; Erkki-Sven Tüür *Spectrum I* (1989); Edgar Arro *Fünf Estnische Volksweisen (Viis eesti rahvaviisi)*; Ester Mägi *Dialog/Präludium mit Choral (Prelüüd koraaliga)*; Igor Garshnek *Drei Zustände (Kolm seisundit)*; Andres Uibo *Drei Choralmeditationen (Kolm koraalimeditatsioon)*; Rudolf Tobias *Fuge d-moll*. 1994
CD 03

SISASK, TÜÜR

ANDRES UIBO organ, JÜRI LEITEN trumpet. Erkki-Sven Tüür *Spectrum II*; Urmas Sisask *a - Geminorum Kastor, Uranus*. Madis Metsamart percussion; Urmas Sisask shaman drum, didgeridoo; Jüri Leiten shaman drum; Andres Uibo claves. 1994
CD 05

ESTNISCHE KLAVIERMUSIK. PEEP LASSMANN

(Estonian piano music. Peep Lassmann) Rudolf Tobias *Menuett*, Mart Saar *Skizze*, Heino Eller *Glocken*, Edgar Arro *Einfache Variationen über ein Estnisches Thema*, Ester Mägi *Lappländische joike*, Jaan Koha *Rondo*, Jaan Rääts *Zwei Estnische Prelüdes*, Arvo Pärt *Vier Tanzstücke*, René Eespere *Vier Ostinati*, Peeter Vähi *Kontemplationssymphonie*, Urmas Sisask *Zwei Stücke aus dem Zyklus „Sternenhimmel“*. 1994
CD 06

DREI BERÜHMTE ORGELN

ANDRES UIBO, AIVARS KALEJS, BALYS VAITKUS

Max Reger *Benedictus op. 59 nr. 9*, Rudolf Tobias *Vier Choralvorspiele*, Alfred Karindi *Berceuse* (aus dem Orgelsonate Nr. 3) - Andres Uiibo / Franz Liszt *Orpheus*, Aivars Kalejs *Via Dolorosa* - Aivars Kalejs / Johann Sebastian Bach *Fantasia, Choralarbeitung „Christ, unser Herr, zum Jordan kam BWV 684*, Bronius Kutavičius *Ad Patres/Sonata*. - Balys Vaitkus. 1995
CD 07

ESTNISCHE VIOLINMUSIK

URMAS VULP violin, VARDO RUMESSEN piano

(Estonian violin music) Rudolf Tobias *Durch die Nacht*; Artur Lemba *Poème d'amour*; Eugen Kapp *Nocturne*; Heino Eller *Allgretto, Im Mondschein, Abendlied, Die Kiefern*; Eduard Oja *Aelita's Suite*; Eduard Tubin *Meditation, Capriccio Nr. 1*; Ester Mägi *Vesper*; Arvo Pärt *Der Spiegel im Spiegel*.
CD 08

URMAS SISASK / VOM WIDDER BIS ZUM FISCHE

(Urmas Sisask / *From Aries to Fishes*), Im memoriam Leo Normet. *Sodiaak*, Urmas Sisask, Peep Lassmann, Rein Rannap, Vardo Rumessen, Lauri Väinmaa. 1997
CD 09

JOHANN SEBASTIAN BACH / MARKUS - PASSION BWV 247

Tallinn Baroque Orchestra, Tallinn Vanalinna Chamber Choir, Kaia Urb, Andris Veismanis, Mati Turi. Conducted by Hans Gebhard, Chormeister Elmo Tiisvald. Live Recording 1996 Dome Church in Tallinn/Estonia
Eres CD 24

ESTNISCHE ORGELLANDSCHAFT.

Suure-Jaani kirche, Võru kirche, orgeln der gebrüder Kriisa. Organisten Aare-Paul Lattik, Helen Tammeste. Artur Kapp *Orgelsonate No 1 f-moll, Toccata, Fantasie über den choral „Wie Schön leucht `uns der morgenstern“*; Louis Vierne *Triptique*; Peeter Süda *Basso ostinato, Fuge f-moll*
CD 101 1998

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RENÉ EESPERE. CONTENTUS. Klaviermusik

Die Spieldosen I und II. Die Präludien (1976/77). Ritornell F-dur (1978) und andere. Tarmo Eesperer, klavier
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PEETER VÄHI. 2000 YEARS AFTER THE BIRTH OF CHRIST.

Hortus Musicus; Kaia Urb, Sopran;
Peeter Vähi, drum machine, keyboards, voice.
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URMAS SISASK. WEIHNACHTSORATORIUM (1992), MESSE NR. 4 WEIHNACHTSMESSE (1993)

Akademischer Männerchor der Universität Tallinn. Piret Aidulo, Orgel; Siim Selis, Klavier und Cembalo; Rein Ross, Schlaginstrumente und andere. Dirigent: Jüri Rent. World Premiere Recording.
1CD Antes BM-CD 31.9061

JAAN RÄÄTS.

24 ESTNISCHE PRÄLUDIEN FÜR KLAVIER op. 80*

24 MARGINALEN FÜR ZWEI KLAVIER op. 68. Nora Novik und Raffi Charadjanjan, klavier; Peep Lassmann, klavier*
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JAAN RÄÄTS.

SONATE FÜR ZWEI KLAVIERE op. 82

KLAVIERTRIO NR. 6 op. 81 / KLAVIERQUINTETT NR. 3 op. 38 / VIOLINKONZERT NR. 2 op. 63. Nata-Ly Sakkos und Toivo Peäske, klavier; Jewgeni Schuk, violine; Solistenensemble des Moskauer Staatlichen Philharmonieorchesters. Dirigent Valentin Schuk
1CD Antes BM-CD 31.9065 Hoepfner Classics

RAIMO KANGRO. KONZERT FÜR ZWEI KLAVIERE UND ORCHESTER, KONZERT FÜR ZWEI, GAUDEO*.

Nora Novik und Raffi Haradjanjan, Klavier; Mihkel Peäske, Flöte; Toomas Vavilov, Klarinette; Orchester Junge Philharmonie Tallinn, Dirigent Toomas Kapten; Kammerchor des Finnischen Rundfunks, Dirigent Tõnu Kaljuste.
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EINO TAMBERG.

SYMPHONIEN Nr. 1 op. 57* und Nr. 2 op. 74 / KONZERT FÜR VIOLINE UND ORCHESTER op. 64.

Irina Botschkowa violine. Irina Botschkowa violin; Estonian

National Symphony Orchestra, conducted by Peeter Lilje and
Neeme Järvi*.

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ANTI MARGUSTE. ORCHESTERWERKE.

Concerto piccolo Nr. 2 op.44, *Schalmeweisen* op. 19, *See on Eesti. Vanasõna - vana hõbe* op. 39 Nr. 2 und Nr. 4, *Tass teed* op. 48, *Homo studiosus* op. 46, *Sinfonische Runen* op. 36. Ain Sarv, Schalmey; Jaan Sarv, Synthesizer; Chor des Polytechnischen Instituts Tallinn, Kammerorchester Tallinn, Estnisches Fernseh- und Rundfunksinfonieorchester. Dirigent Neeme Järvi.

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PEETER VÄHI. TO HIS HIGHNESS SALVADOR D

*Mystical Uniting, Digital Love, Concerto Piccolo**, *Four Engravings of Reval**. CAMERATA TALLINN, Leitung Jaan Öun; Ivo Sillamaa, Cembalo; HORTUS MUSICUS, Leitung Andres Mustonen*.

1CD Antes BM-CD 31.9086 Hoepfner Classics

MATI KUULBERG. KAMMERMUSIK

Sonate für 2 Klaviere, Saxophon-Quartett, Trio Nr. 2 "Alla svedse", Flötenkonzert. Nata-Ly Sakkos und Toivo Peäske, Klavier; Jaan Öun, Flöte; Tallinna Trio; Orchester des Estnischen Rundfunks. Dirigent Antoine Mitchell.

1CD Antes BM-CD 14.9087 Hoepfner Classics

ANTI MARGUSTE. ORGELWERKE

Oreleelo op. 54 / *Orelend* op. 57 / *Oreloits* op. 53 / *Fantasie und Fuge* op. 31 / *Oreliroonid* op. op. 37* u.a. Ines Maidre, Orgel; Rolf Uusväli, Orgel*; Orchester des Estnischen Rundfunks*. Dirigent Neeme Järvi*.

1CD Antes BM-CD 31.9099 Hoepfner Classics

GITARRE UND KLAVIER

RARITÄTEN AUS KLASSIK UND ROMANTIK

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1CD Antes BM-CD 31.9018 Hoepfner Classics

KALLE RANDALU, piano.

PETER ILJITSCH TSCHAIKOWSKY - *Die Jahreszeiten* op. 37, *Dumka e-moll* op. 59, *Thema und Variationen* op. 19 Nr. 6.

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BALTIKUM. KAMMERMUSIK

Baltendeutsche und estnische Kammermusik. Werke von Johann Valentin Meder, August Heinrich von Weyrauch, Johann Friedrich La Trobe, Ella Adaiewsky, Heinrich Greiffenhagen, Kuldar Sink *Looduspildid* (Juhan Liiv - *Tali, Tuisk Lumelained väljal*), Ester Mägi *Duod rahvatoonis*. Leili Tammel, Gesang; Camerata Tallinn.
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ARSIS HANDBELL ENSEMBLE. PEETER VÄHI: HANDBELL SYMPHONY,

Johann Sebastian Bach *Pastorale*, arr. Barbara B. Kinyon / Franz Schubert *Ave Maria*, arr. William H. Griffin / *A German Music Box*, traditional, arr. B. Wayne Bisbee / Karen Laney Buckwalter *Soliloquy for bells* / Georg Friedrich Händel *Passacaglia* from the 7th Suite, arr. William H. Griffin / *Joy To The World*, traditional, arr. Mary Kay Parrish. Arsis Handbell Ensemble, Estonian National Symphony Orchestra, conducted by Aivar Mäe.
1CD Antes, Bella Musica BM-CD 31.9103

JAANUS TORRIM. ORGAN WORKS.

Organ Symphony No. I op. 1; *Organ Symphony No. II* op. 2; *Organ Symphony No. III* op. 7; *Pie Jesu*. Rolf Uusväli (organ), Jaanus Torrim (organ - *Pie Jesu*), Pille Lill (soprano). 1997
Antes BM-CD 31. 9104

BELLA MUSICA

WEEKEND GUITAR TRIO. SÕNASTIK.

Robert Jürjendal, Tõnis Leemets, Mart Soo - guitars.
1CD BM-CD 31.4743

LEPO SUMERA:

Symphony No.1 (1981); *Symphony No.2* (1984); *Symphony No.3* (1988).

Malmö Symphony Orchestra, conducted by Paavo Järvi.

BIS-CD-660 Total playing time: 76'53

LEPO SUMERA:

Musica tenera; A) *Concerto for Piano and Orchestra; Symphony No.4, 'Serena borealis'*. A) Kalle Randalu, piano; Malmö Symphony Orchestra, conducted by Paavo Järvi.

BIS-CD-690 Total playing time: 55'07

LEPO SUMERA:

Symphony No.5 (1995); A) *Music for Chamber Orchestra* (1977); *In memoriam* (1972). Malmö Symphony Orchestra, conducted by Paavo Järvi; A) Håvard Lysebo, flute.

BIS-CD-770 Total playing time: 64'35

EDUARD TUBIN: THE COMPLETE PIANO MUSIC:

Six Preludes (1927/28; 1934; 1935); *Sonata No.1* (1928); *Variations on an Estonian Folk Tune* (1945); *Ballade on a Theme by Mart Saar* (1945); *Four Folk Songs from my Country* (1947); *Sonatina in D minor* (1949); *Seven Preludes* (1976); *Suite on Estonian Shepherd Melodies* (1959); *Sonata No.2* (1950) and other works.

Vardo Rumessen, piano.

BIS-CD-414/416 Total playing time: 180'10

EDUARD TUBIN: THE COMPLETE MUSIC FOR VIOLIN AND VIOLA WITH PIANO; THE MUSIC FOR SOLO VIOLIN.

Arvo Leibur, violin; Petra Vahle, viola; Vardo Rumessen, piano.

BIS-CD-541/542 Total playing time: 148'24

EDUARD TUBIN:

String Quartet; Eleegia; A) *Piano Quartet*. Erkki-Sven Tüür: *String Quartet*. Arvo Pärt: *Fratres* for string quartet. THE TALLINN QUARTET; A) Love Derwinger, piano.

BIS-CD-574 Total playing time: 67'30

RUDOLF TOBIAS: DES JONA SENDUNG

(*Jonah's Mission*). Pille Lill, soprano; Urve Tauts, mezzo-soprano; Peter Svensson, tenor; Raimo Laukka, baritone; Mati Palm, bass; Oratorio Choir; Estonian Philharmonic Chamber Choir; Tallinn Boys' Choir; Ines Maidre, organ; Estonian National Symphony Orchestra, conducted by Neeme Järvi.

BIS-CD-731/732 Total playing time: 114'13

TALLINN STRING QUARTET. RUDOLF TOBIAS:

String Quartet No.1 in D minor; *String Quartet No.2* in C minor.
BIS-CD-704 Total playing time: 63'59

GLOBE

**BEETHOVEN Violin Concerto (cadenza by Alfred Schnittke),
Violin Romances / MARK LUBOTSKY, violin.**

Estonian National Symphony Orchestra; Arvo Volmer, conductor.
Total Timing 61:56.
GLO 5155, 1996

RUSSIAN VIOLIN CONCERTOS / MARK LUBOTSKY

Arensky Violin Concerto in A; *Rimsky-Korsakov Concert Phantasy*
in B; *Tchaikovsky Violin Concerto* in D. Estonian National
Symphony Orchestra; Arvo Volmer, conductor. Total Timing 72:32.
GLO 5174, 1998

Other recording companies

MOZART & REINECKE / MATTI HELIN

Carbon Fibre Flute; TATJANA LEPNURM, Harp. Wolfgang
Amadeus Mozart *Concerto for Flute, Harp and Orchestra* in C KV
299, Carl Reinecke *Concerto for Flute and Orchestra*. Estonian
National Symphony Orchestra, conducted by Arvo Volmer (Mozart)
and Nikolai Aleksejev (Reinecke)
Woodwinds CD 971, 1997

INGERIAN EVENINGS

Music by Veljo Tormis, performed by Kiri-Uu (Australia), 1993
Esoterix EX 007 CD

TALLINN MADRIGAL SINGERS.

Cyrellus Kreek *Seven Songs, Psalm 141, Happy is the Man (Õnnis on
inimene)*; *Urmas Sisask Magnificat*.
Bayerischer Rundfunk 1994.

ALO MATTIISEN. READ.

(Music by Alo Mattiisen) Read 1-9, Alo Mattiisen, synthesizer.
Maat Records 1995, MAAT 513781-95-3.

TUNNETUSÜKSUS

Tabor on the Moon. Orbital Vox Studios 1998
OVRCD 001

VILLU VALDMAA (bariton), HEIKI MÄTLIK (guitar). SEA & MOON

Johann Friedrich la Trobe, August Heinzich von Weyrauch, Josef Kaspar Mertz, Franz Schubert, Jean Sibelius, Heitor Villa-Lobos, Joaquin Rodrigo, Tõnu Kõrvits (Sea and Moon). 1998

TALLINN STRING QUARTET

Heino Eller *Four Pieces for String Quartet*, *Two Miniatures for String Quartet*, Kaljo Raid *Prelude to a Welsh choral*, Rudolf Tobias *Nocturne*, *Scherzo*, Eduard Tubin *Andante*, *Elegy*, Arvo Pärt *Fratres*.
Fg Classics 1993
FGCD-1071

WORLD YOUTH CHOIR. TÕNU KALJUSTE.

Frank Martin *Messe pour double chœur*, Veljo Tormis *Raua needmine*, *Jaani laul*, *Vistel vastel*, *Virmalised*, *Käsikivimäng*.
Bohemia Music BM 0010-2231

BALTIC ELEGY - STRING QUARTETS BY VASKS, TÜÜR

(String Quartet) & PÄRT. The Duke Quartet.
Collins 14752

PENDERECKI, EESPERE KONZERTE FÜR FLÖTE UND KAMMERORCHESTER, BARTOK SUITE HONGROISE.

Jean-Claude Gérard Flöte, Estonian National Symphony Orchestra,
Arvo Volmer 1996
SIG X72-00 / Signum - ein Label der MusiContact GmbH
Heidelberg, Germany

VARDO RUMESSEN, PIANO. HEINO ELLER PRELUDES COMPLETE.

World Premiere.
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Handwritten musical score, first system. Includes staves for strings (labeled 'stip'), organo, and other instruments. The organo part features a melodic line with notes and rests, and a bass line with notes and rests. Dynamics include *pp* and *ppp*. A circled number '130' is visible at the top.

Handwritten musical score, second system. Includes staves for strings (labeled 'stip') and other instruments. The organo part continues with a melodic line and a bass line. Dynamics include *pp* and *ppp*. The system concludes with a double bar line and some final notes.

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