

MUSIC

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Chronology

5000 years ago - Finno-Ugric kinsmen by The Baltic Sea
1154 - The city of Tallinn is founded
1227 - Estonia is conquered by the Teutonic Knights
1230 - The city of Tartu is founded
1629-1721 - Estonia is under the power of the Swedish kingdom
1721-1918 - Estonia is under the power of the Russian Czar's realm
1918-1940 - The Republic of Estonia was established
1940-1991 - Estonia is under the regime of the Soviet Union
1991 - The Republic of Estonia was reestablished

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1329 - Organs as instruments are first noted in Estonia

1632 - University of Tartu is founded. Here, at the end of the 17th century, much attention was paid to music education. The university still exists today, but music is taught at other schools.

1784-1795 - The German Amateur Theatre was active in Tallinn.

Its director was until 1791 internationally renowned writer, August Friedrich Kotzebue (1761-1819). In 1795, audiences in Tallinn first got to see such performances as Mozart's Don Giovanni and The Magic Flute.

1832 - One of the first Estonian mixed choirs is founded in Simuna. In the 1840's, Estonian mixed and male choirs are established throughout the country.

1865 - The Estonia Society in Tallinn and the Vanemuine Society in Tartu are founded. Later, these two societies developed into two professional theatres, which were known by the same names.

1869 - The first Estonian Song Festival (Laulupidu) takes place in Tartu where men's choirs consisting of 800 singers and 56 instrumentalists in wind bands participated. The Song Festival is organized by Vanemuine Society, and the program includes the first Estonian patriotic songs, *Sind surmani* (You until I die) and *Mu isamaa on minu arm* (My fatherland is my love), written by the composer Aleksander Kunileid. The lyrics to these songs were written by Estonia's leading poetess, Lydia Koidula (1843-1886), one of the founders of the song festival concept and the Estonian theatre tradition.

1880 - Third Estonian Song Festival takes place in Tallinn. Since then, song festivals have always been held in the capital of Estonia and become a tradition to take place regularly.

1881 - Johannes Kappel, as the first professional Estonian composer, graduates St. Petersburg Conservatory, majoring in composing and organ.

1883 - For the first time Estonian musicians perform an opera: Carl Maria von Weber's musical comedy *Preciosa*, is played at Vanemuine Theatre in Tartu. Since 1908, opera performances become regular events at the Estonia Theatre and Vanemuine Theatre.

1885-1897 - Karl August Hermann releases the *Laulu ja Mängu Leht* (The Singing and Playing Newspaper), the first Estonian language music journal where international music, as well as the first Estonian composers and their works are introduced. The journal has also a section with sheet music.

1888 - Jakob Hurt, one of Estonian national political leaders, addresses to the public with a call to gather Estonian folklore. The subsequent activity lasts for decades. In 1904-1915 the collection of folklore melodies by the up-and-coming young composers of that time is of great importance and 13 139 melodies are collected during this period.

1890's - Following professional Estonian composers, already valued as classics - Rudolf Tobias, Artur Kapp, Aleksander Läte - most of them graduates from the St. Petersburg Conservatory, become active in Estonian musical life. Choral music is evident in Estonia at this time.

1896 - Rudolf Tobias composes the first Estonian symphonic work, the overture *Julius Caesar*.

1900's - For this time, several important larger Estonian pieces by Tobias, Kapp, Läte, and Mihkel Lüdigi, Artur Lemba, and also choral and chamber songs by Mart Saar, are composed.

1900 - First concert by an Estonian symphony orchestra takes place in Tartu, conducted by the composer Aleksander Läte. In the beginning, this orchestra performed only in the summers. For example in 1912, the orchestra performed all of Beethoven's symphonies with the exception of the Ninth.

1905 - First Estonian opera, *Sabina* by Artur Lemba, is written.

1906 - The Estonia (Tallinn) and Vanemuine (Tartu) Theatres are founded as professional theatres. Today, the Estonia Theatre has become the national opera house with opera, ballet and operetta troupes. Vanemuine Theatre presents operas, ballets, operettas and dramas.

1907 - First Estonian musicians' symphonic concert in Tallinn, which is given by the orchestra of the Estonia Theatre. This orchestra, beside Estonian National Symphony Orchestra, still continues to perform concerts up to nowadays.

1908 - First Estonian symphony is composed by Artur Lemba.

1909 - First Estonian oratorio, Joonase lähetamine (Jonah's Mission), is composed by Rudolf Tobias and premiered in Leipzig. However, the performance of the work in whole did not take place until 80 years later, on May 25, 1989 in Tallinn. Today the work has been recorded by conductor Neeme Järvi and performed (also led by other conductors) in Scandinavia, Germany, France, Australia, and Russia.

1910's - The well-known and classics by their works: symphonist Heino Eller, master of choir poems Cyrillus Kreek, and organ composer Peeter Süda begin their creative era. Mart Saar and Kreek establish together a truly distinct school movement of national choir music. Later, as a professor at the Tallinn Conservatory, Heino Eller sets the foundation for a more influential school of Estonian instrumental composers.

1913 - The new building of the Estonia Theatre is opened. The theatre was built mainly by means of donations from individuals. On March 9, 1944, the Soviet Army bombarded the theatre. After the World War II. the building was restored, and stands there today as the Estonian National Opera house and main Estonia Concert Hall.

1919 - Higher educational institutions of music are founded in Tallinn and Tartu. The former of them is today's Estonian Academy of Music.

1920's - A new generation of composers, who received the higher education in music in Estonia, become recognized.

1921 - The Estonian Singers Union, whose main goal is to persist-

ently organize ongoing all-Estonian choral song festivities, is founded.

1924-1940 - Muusikaleht (The Music Newspaper) is first issued. It was the first and (currently) the only special music magazine that has been in existence for such a long time.

1924 - The Estonian Academic Music Artists Society, organizer of chamber music concerts, is founded.

1926 - The first professional Estonian symphony orchestra, which today has become the Estonian National Symphony Orchestra, is founded. Many internationally renowned conductors have performed with the orchestra. Neeme Järvi was the chief conductor of the orchestra in period of 1963-1979.

1927 - The first Estonian requiem, which bases on Estonian sacred folk melodies, is composed by Cyrillus Kreek.

1928 - The premiere of the first Estonian national opera, Evald Aav's Vikerlased (The Vikings), takes place and has been repeatedly performed both in Tallinn and Tartu.

1929 - Oratorio Hiiob (Iob) by Artur Kapp premiered in Tallinn. The work was forbidden for tens of years during Soviet occupational time.

1930's - During this decade, the works of Eduard Tubin and Eduard Oja are at the forefront. Both composers studied with Heino Eller at the Tartu High School of Music. The main focus is concentrated on instrumental-symphonic music. Composers who mainly focus on choral music during this time, received their education under 10 the composition professor Artur Kapp at Tallinn Conservatory. Composers Gustav Ernesaks, legendary for his choral music, and Eugen Kapp, recognized for his operas and chamber works, both become well known.

1933 - Tenth all-Estonian Song Festival takes place in Tallinn, organized by Estonian Singers Union, involving more than 16,5 thousand participants/performers (male, mixed, female choirs, and wind orchestras).

1934 - The Music Museum opens in Tallinn. Today it has been known as the Theatre and Music Museum, where an awe inspiring collection of original scores by Estonian composers are kept.

1940's - A decade of different occupations and repressions.

1940 - The premiere of the first Estonian national ballet, Kratt by Eduard Tubin of Vanemuine Theatre in Tartu.

June, 1940 - With the onset of the Soviet occupation, most of cultural structures that have been established up to this point, including music societies, the Estonian Singers Union and the Estonian Academic Music Artists Society, are banned and closed.

1944 - The State Male Choir (RAM, probably the only professional male choir in the World, now known as the Estonian National Male Choir) is founded. The choir was led for almost 50 years by the legendary song festival chief conductor and composer Gustav Ernesaks. For today the choir has given more than 5000 concerts. The choir has performed Estonian music in many countries during the Soviet regime, and up to today, by transforming into a internationally highly demanded oratorio performing collective.

1944 - the Estonian Soviet Composers' Union is founded. The union is an important formative organization of Estonian musical life.

1944 - many Estonian prominent musicians (including the composer Eduard Tubin, whose symphonies become well known in the 1980's) emigrate from the Soviet occupation to the West.

1950's - The first half of the decade is known under the sovietic slogan of «national music, socialistic in content». In the second half

of the decade, 20th century music trends begin to appear.

1950 - The Thirteenth all-Estonian Song Festival brings a record quantity of participants, near 32 thousands (1106 collectives!). Participant collectives include male, mixed, female, and children choirs, wind orchestras, and Soviet Army choirs. Also an near record quantity of participants (over 30 thousand) gain the Seventeenth all-Estonian Song Festival in 1969, where beside choirs (Russian choirs replaced Soviet Army choirs), performed also symphony orchestras for the second time.

1956 - The influential and popular work of post war Estonia new music, Concerto grosso is composed by Eino Tamberg.

1960's - the largely influential events from the Warsaw Autumn festival cause a change in the trends of 20th century music up to this point. Serialism, atonalism, aleatory and avant-garde tendencies appear in Estonian music. A new generation of composers evolves: Veljo Tormis, Eino Tamberg, Jaan Rääts, Ester Mägi, Arvo Pärt and Kuldar Sink.

1960 - Arvo Pärt's Nekrelog is the first dodecaphonic work in Estonian music.

1961 - The premiere of one of the most recognized instrumental works of Estonian music, Concerto for String Orchestra of Jaan Rääts.

1963 - The premiere of Arvo Pärt's First Symphony in Tallinn.

1966 - The completion of Second Symphony by Arvo Pärt.

1970's - A new generation of composers who write more balanced and «better sounding» music appears, including Lepo Sumera, Raimo Kangro and René Eespere.

1970 - The premiere of first mixed choir cycle Livonian Heritage - «Liivlaste pärandus» from a large series of six cycles dedicated to

Finno-Ugric small nations and their folklore by Veljo Tormis (look also at year 1989).

1971 - Arvo Pärt's Third Symphony is completed (dedicated to Neeme Järvi as the premiere performer of the work).

1972 - The early music consort Hortus Musicus is established by Andres Mustonen as artistic director, musician and conductor. The ensemble has performed in many countries, and at reputable halls and festivals.

The premiere of Curse of Iron - «Raua needmine», magnificent choral scene with shaman drum by Veljo Tormis.

1980's - It is not possible to categorize Estonian music of that time. Erkki-Sven Tüür and Urmas Sisask are some of the more sticking young composers of that time.

1980 - Conductor Neeme Järvi and composer Arvo Pärt leave Estonia occupied by Soviet regime, the former moving to the USA, and the latter settling soon down in West Berlin.

At the cultural programme of the Olympic Games in Tallinn, Veljo Tormis' cantata-ballet Estonian Ballads - «Eesti ballaadid» premieres in Estonian National Opera, led by Tõnu Kaljuste.

1981 - Estonian Philharmonic Chamber Choir is founded from the Ellerhein chamber choir. One of Estonian leading conductors, Tõnu Kaljuste, has led the choir to achieve international recognition and a Grammy nomination.

The First Symphony of Lepo Sumera is premiered.

1982 - Arvo Pärt's Passio has world premiere in Munich.

Neeme Järvi becomes the principal conductor of Göteborgs Symfoniker (Gothenburg SO) in Sweden.

1985 - Pianist Kalle Randalu wins the international ARD competition in Munich.

Arvo Pärt's Te Deum is premiered in Köln, under the conducting of Dennis Russell Davies. There is in Vienna premiere of Pärt's Stabat

Mater.

In Estonia and Finland, there take place premieres of male choir ballade Kalevala's 17th verse - «Kalevala 17. runo» by Veljo Tormis.

1987 - The «thaw of Gorbatshev» allows Estonia to begin with international festivals. Beside choir festivals and competitions also Tallinn Organ Festival is born, after that in 1989 Tallinn Baroque Music Festival, and Viljandi Early Music Festival.

1989 - In Rouen, France, Arvo Pärt's Miserere is premiered, performed by The Hilliard Ensemble, led by Paul Hillier.

In Helsinki the grand premiere of the whole series of Veljo Tormis' Forgotten Peoples (6 cycles), is performed by Estonian Philharmonic Chamber Choir, led by Tõnu Kaljuste. The cycles of the series: «Livonian Heritage», «Votic Wedding Songs», «Izhorian Epic», «Ingrian Evenings», «Vepsian Paths» and «Karelian Destiny» - «Liivlaste pärandus», «Vadja pulmalaulud», «Isuri eepos», «Ingerimaa õhtud», «Vepsa rajad» and «Karjala saatus».

1990's - A peaceful coexistence of composer generations. Estonian music breaks free from behind the Soviet «iron curtain» and is heard at music events around the world. Erkki-Sven Tüür, Lepo Sumera, Toivo Tulev and Mari Vihmand have made their names known at the Composers Rostrum of UNESCO/International Music Council.

The most important symphonies of the decade are the Fifth (1995) and Sixth (2000) of Lepo Sumera, and the Third (1997) of Erkki-Sven Tüür, and the Fourth (1998) of Eino Tamberg.

Right before and after the gaining of independence of Estonia, a lot of new international music festivals are initiated. In 1990, Eduard Tubin Music Days and Jazzkaar (Jazz(Rain)Bow) were created; in 1991, a new music festival NYJD; in 1992 Orient Festival; in 1993 Rapla Church Music Festival; in 1994 - Haapsalu Early Music Festival and Credo Festival in Tallinn; in 1995 - Kuressaare Chamber Music Days; in 1996 - Tartu Early Music and Pärnu Choir Festivals, and current «Glass beads game»/Glasperlenspiel festival (initially «Raemuusika»); in 1997 - David Oistrakh Festival in

Pärnu; in 1998 - festivals of «Piano»/ «Klaver», «TriaLogos», both in Tallinn, and Suure-Jaani Music Days; in 1999 - Hiiumaa Chamber Music Days, and Kuressaare Opera Days.

1990 - Arvo Pärt's Berliner Messe world premiere in Berlin. Neeme Järvi becomes the music director and the principal conductor of Detroit Symphony Orchestra.

1991 - Composer Erkki-Sven Tüür received the Cultural award of Estonian Republic.

1992 - Estonian Music Council is founded, the first president of which was composer and musicologist Prof. Leo Normet (1922-1995).

1993 - The NYJD Ensemble is established, taking its name after the festival. This contemporary music ensemble, founded and led by the young conductor Olari Elts, is also known outside of Estonia. On the initiative of Tõnu Kaljuste, Tallinn Chamber Orchestra is founded, a regular partner of Estonian Philharmonic Chamber Choir on oratorio performances, recordings, and tours abroad. Lepo Sumera is elected to become the president of Estonian Composers' Union.

1994 - The world premiere of Arvo Pärt's Litany («Prayers of St. John Chrysostom for each hour of the day and night») on Oregon Bach Festival (USA) is presented, conducted by Helmuth Rilling.

1995 - Erkki-Sven Tüür's Requiem (in memory of conductor Peeter Lilje) receives the first position among suggested works on UNESCO Rostrum in Paris.

1996 - Lepo Sumera's Fifth Symphony receives the first position among suggested works on UNESCO Rostrum in Paris.

1997 - Erkki-Sven Tüür's Cello Concerto is premiered in Lausanne (David Geringas' commission, who is the soloist), the work has been performed, by the beginning of 2003, in 16 countries. Tüür's

works Requiem and Passion are included into Wien Modern Festival programme. Lepo Sumera completes all together ten new works, including his oratorio Amore et igne.

Conductor Neeme Järvi - 60, a book «Maestro» is published.

International NYFD Festival of contemporary music takes place for the fifth time in Tallinn: Orkest de Volharding, Piano Circus, Agon Orchestra, Paul Giger, Stephen Scott, Robert Nasveld, premier of Lepo Sumera's chamber opera Olivia's Master class - «Olivia meistrisklass».

Kalle Randalu presents in Tallinn Beethoven's all five piano concerts and Fantasy op 80.

1998 - The world premiere of Arvo Pärt's Kanon Pokajanen takes place in Köln's Dome church as the commission for 750 year celebration of the church, performed by Estonian Philharmonic Chamber Choir under the baton of Tõnu Kaljuste.

Works of Arvo Pärt, Veljo Tormis and Erkki-Sven Tüür are in the spotlight of Huddersfield Contemporary Music Festival (UK) and in London Queen Elizabeth Hall, performed by Estonian Philharmonic Chamber Choir with Tallinn Chamber Orchestra, led by Tõnu Kaljuste.

Composer Veljo Tormis is awarded with the prize of Estonian National Culture Foundation for the life-long work.

1999 - Arvo Pärt's Como anhela la cierva world premiere on Tenerife Santa Cruz, with Patricia Rozario as soloist.

For Millennium Festivities in Estonia and Finland composer Veljo Tormis writes the cantata The Rite of Birth -- «Sünnisõnad» declared as his last work, but the recognition of all his inheritance in the musical world grows with each year.

Erkki-Sven Tüür's Violin Concerto is premiered as the 70 year celebration commission of Frankfurt Radio Symphony Orchestra, the soloist is Isabelle van Keulen, conductor Hugh Wolff.

Last works of Lepo Sumera: first performance of the multimedia work Matters of Heart - «Südameasjad» in Tallinn, and Cello Concerto premieres in Haag, performed by the orderer David Geringas and conducted by Paavo Järvi.

NYFD Festival in Tallinn: Court-Circuit, Kaija Saariaho, Raimo

Kangro's opera Heart - «Süda» premiere in Estonian National Opera.

Conductor Eri Klas - 60.

2000 - Composers Veljo Tormis and Eino Tamberg - 70.

Two books about Veljo Tormis are published.

Piano duo Kai Rataspepp - Mati Mikalai wins the international ARD competition in Munich. Jüri Reinvere receives the first place in the rank of young composers in UNESCO Rostrum in Amsterdam with the chamber ensemble piece Northwest - «Loodekaar». Olari Elts becomes the winner of international Sibelius conductors' competition in Helsinki.

Festival «Piano» - «Klaver» takes place for the second time in Tallinn: Mikhail Pletnev, Marc-André Hamelin, Angela Hewitt, Charles Rosen, Frederic Chiu a.o.

Lepo Sumera's (1950 - 2000) Concerto grosso premieres on Estonian Contemporary Music Days. The premiere of his Sixth Symphony on his 50-year birthday concert in May, the composer passes away on July 2.

2001 - Estonian Contemporary Music Days with 33 new works from 27 authors.

The world premiere of Erkki-Sven Tüür's first opera «Wallenberg» in Dortmund.

Veljo Tormis has a portrait concert «The 50 years later» at Moscow Conservatory.

Raimo Kangro's (1949 - 2001) work Praise Song - «Ülemlaul» (after King Salomon) remains his last, the composer deceases February 4.

Estonian Composers' Union - 75.

Estonian National Symphony Orchestra - 75.

Paavo Järvi begins as musical director and chief conductor of Cincinnati Symphony Orchestra in USA.

Participants on NYYD Festival in Tallinn: Ensemble Modern, BIT 20, Joanna MacGregor, Magnus Lindberg, Giya Kancheli.

Oboe player Kalev Kuljus becomes the winner on international «Prague Spring» contest.

2002 - Estonian Contemporary Music Days with 33 premieres from 23 composers.

The most famous female composer of Estonia, Ester Mägi - 80.
Composer and professor Jaan Rääts - 70.

Erkki-Sven Tüür's Concerto for Percussions and Orchestra Magma (Fourth Symphony) is world premiered in Antwerpen, with the soloist Evelyn Glennie.

In resort town Pärnu the new Concert Hall is opened.

The festival «Klaver» - (Piano 2002) takes place already for the third time in Tallinn, with participants: Peter Donohoe, Piotr Anderszewski, Arcadi Volodos a.o.

Eurovision Song Contest takes place for the first time in Tallinn.

To the worldwide recording of Estonian composers music attract an huge international recognition, which has not seen before.

2003 - Estonian Contemporary Music Days present 44 new works. During the festival for the first time the final of Lepo Sumera International Composers Contest takes place.

The premieres of Arvo Pärt's *Lamentate* in London, with Héléne Grimaud as the piano soloist, and *Il principio* in Graz, Austria.

The Russian premiere of Rudolf Tobias' oratorio *Jonah's Mission* in the Grand Hall of St. Petersburg Philharmonic during the events of celebrations of 300 year anniversary of the city, performed by unified forces of Latvian, Russian and Estonian musicians, all led by Neeme Järvi.

The first ever Erkki-Sven Tüür works performed - at New York Carnegie Hall, *Exodus* by Cincinnati SO, and at London Promenade Concerts performs *Violin Concerto* by BBC Philharmonic (soloist Isabelle van Keulen), both under the baton of Paavo Järvi.

Various Distinguished Estonian Composers

Rudolf Tobias (1873-1918)	Eino Tamberg (b. 1930)
Artur Kapp (1878-1952)	Veljo Tormis (b. 1930)
Mart Saar (1882-1963)	Anti Marguste (b. 1931)
Peeter Süda (1883-1920)	Jaan Rääts (b. 1932)
Artur Lemba (1885-1963)	Arvo Pärt (b. 1935)
Heino Eller (1887-1970)	Kuldar Sink (1942-1995)
Cyrillus Kreek (1889-1962)	Alo Põldmäe (b. 1945)
Eduard Oja (1905-1950)	Mati Kuulberg (1947-2001)
Eduard Tubin (1905-1982)	Raimo Kangro (1949-2001)
Eugen Kapp (1908-1996)	Lepo Sumera (1950-2000)
Gustav Ernesaks (1908-1993)	René Eespere (b. 1953)
Edgar Arro (1911-1978)	Peeter Vähi (b. 1955)
Villem Kapp (1913-1964)	Toivo Tulev (b. 1958)
Heimar Ilves (1918-2002)	Erkki-Sven Tüür (b. 1959)
Ester Mägi (b. 1922)	Urmas Sisask (b. 1960)
Valter Ojakäär (b. 1923)	Galina Grigorjeva (b. 1962)
Boris Parsadanjan (1925-1997)	Mari Vihmand (b. 1967)
Uno Naissoo (1928-1980)	Tõnu Kõrvits (b. 1969)
Arne Oit (1928-1975)	Jüri Reinvere (b. 1971)
Jaan Koha (1929-1993)	Helena Tulve (b. 1972)
Heino Jürisalu (1930-1991)	Timo Steiner (b. 1976)

This list was completed by the data of Estonian Composers' Union and the Estonian Music Information Centre. It is based on composers whose works have been most performed and sparked the most interest in Estonia and around the World.

Compiled by *Mare Põldmäe* and *Priit Kuusk*



Composer Eduard Tubin and the 21st century

by Vardo Rumessen

Estonian composer Eduard Tubin (1905-1982), has been often referred by many international music critics, besides such composers as Sibelius, Shostakovich, Nielsen and some others, as a Grand Master of symphonies of the 20th century. Will this statement last also for the 21st century? Which place will Tubin hold in our music life in the beginning of this century? Today, as 20 years has passed since the composer's death, we are probably more objectively and precisely able to observe his inheritance and understand his music through a larger time frame.

Though he spent a half of his life in exile in Sweden, got Swedish citizenship in 1961, and joined to the Swedish Composers Society in 1962, nevertheless Tubin remained an Estonian composer deep in his heart. This can be the reason why his music was taken quite moderately in Sweden. Of course, Estonian people in Swedish exile highly praised Tubin's music, but that could not much influence the music life in Sweden in general. Although the most of Tubin's that time musical pieces were performed as premiers, only a few of them were performed outside Sweden (for example his Fifth Symphony).

Compared to many Swedish composers, Tubin's creation remained in backstage. At the same time the occupational Soviet authorities in Estonia made many efforts to disturb performing of Tubin's music, and he was labeled as a composer who «happened to be in exile during war turbulences». Although time-to-time, mainly while Tubin visited his homeland, his music was also allowed to be performed, but majority of his work remained unknown for larger audiences. The Soviet musical propaganda was aimed to introduce

contemporary Soviet Estonian composers, both in Estonia and abroad. Musical collectives as well as solo performers received constant prescriptions, «strong suggestions» from authorities, which works were «appropriate» to perform, and which ones were not. Tubin was not considered as an appropriate author, and performers who attempted to play his music, jeopardized their further career. This way, during his life, Tubin remained also in isolation on his homeland, mainly because of political reasons, which unfortunately have kept negative influence till nowadays to acknowledge and support the actual value of his inheritance. This might be also the reason why many performers in Estonia are afraid to play his music, and larger audiences keep quite precautionous attitude, while the popularity of Tubin's music among professional musicians both in homeland and abroad is growing fast. When a book «Estonian Hundred Great People of Century» was published (Eesti Entsüklopeediakirjastus, Tallinn, 2002), the compilers did not consider Eduard Tubin influential enough to include him into the list of great Estonian musicians of the 20th century(!). That is not only a sign of the lack on knowledge (precisely - ignorance) about Tubin's inheritance, but also it shows the attitude toward his music.

Still we must admit the creative value of Eduard Tubin work and his great technical mastery with clearly recognizable personality allow us to consider Tubin from historical point of view as the most prominent composer in Estonian music history. That is because Tubin is indeed one of the greatest symphonists of the 20th century. Besides, his inheritance is quite large and varying, and he definitely holds the leader position in many genres of Estonian music.

If we take a closer look on Tubin's work, and ask, who has written the best symphonies in Estonia, then first we must name 5th and 6th symphonies of Tubin, which can be easily compared with the other best works in that genre in worldwide. If we asked, which opera or ballet is the best in Estonia, then we have to name Tubin's Barbara von Tisenhusen and Kratt. However if we asked which composer has written the best Estonian piano works, then we have to admit the best are again works of Tubin, namely Second Sonata (also called as Sonata of Northern lights - «Virmaliste sonaat»), or Ballade on the theme of Mart Saar («Ballaad Mart Saare teemale»).

His Second Sonata is one of the most particular and influential piano sonatas in whole 20th century piano literature. Similarly, his Piano Concertino is the best in its own genre in Estonian music. Also, in Estonian violin music, nothing can be compared with Tubin's two violin concertos (no 1 in 1942, and no 2 in 1945), and two violin sonatas (no 1 in 1936 and no 2 in 1949). In addition to that, Tubin has written the best instrumental variations on Estonian national music - Suite on Estonian folk dance tunes («Süit eesti tantsuviisidest») for violin and piano in 1943, Four national melodies from my homeland («Neli rahvaviisi minu kodumaalt») for piano in 1947, Suite of Estonian Dances («Süit eesti tantsudest») for orchestra in 1938. If to add to the list the large symphonic forms and instrumental concertos, then we have to admit Tubin is a composer, who without doubt has reached our leading position, serving the role for us like Sibelius for Finns, Nielsen for Danes, or Grieg for Norwegians.

Prominent Estonian conductors have also expressed the same opinions. As Neeme Järvi has said: «Tubin is a composer, whose scores are written on level to which very few Estonian composers have reached. His mastery on music creation, especially on musical development and style are very particularly characteristic to him, it's impossible to miss him among other composers. On the large scale, Tubin can be compared with Russian and World top symphonists of 20th century like Shostakovich and Prokofiev, but also Stravinsky. From Estonians there is only Tubin in that row.»

By words of Paavo Järvi, the greatest Estonian symphonist is Tubin. «While Finns have Sibelius, Swedes have Stenhammar, Danes have Nielsen, then Estonians have Tubin. When Finns organize a Sibelius Festival or name a music academy by his name, everyone understands. We lack a clear understanding who is Tubin for Estonia. I can claim Tubin is a great person in Estonian music history.»

Nevertheless we have to admit Tubin's work has not received enough attention corresponding to its value. This is especially the case on Eduard Tubin's homeland, in Estonia, where strongly expressed statements of guidance, originated from former soviet communist party, still give negative influence, which unfortunately has affected also younger generations of Estonian musicians.

While the music of Tubin, during his lifetime, was a great guidance and example for many Estonian composers of that time, to name Veljo Tormis, Eino Tamberg, Arvo Pärt, Jaan Rääts and others, after him passing away, younger and prominent Estonian composers have reflected their retained attitude towards Tubin's work (Lepo Sumera, Raimo Kangro).

After the composer's death, his work has been receiving more and more attention, especially thanks to numerous recordings. Unfortunately the number of performances has been quite decent, especially in chamber music genre, mainly because of problems of music sheets availability.

Caused by all these circumstances, already ten years ago an idea appeared to establish International Eduard Tubin Society, with goal to introduce and disseminate musical inheritance of Tubin in whole.

In fact there existed thoughts around establishing Tubin Society over half a century ago, when a group of Estonians in exile established in Stockholm «Tubin Society» on May 2, 1949. The goal of that society was to support introduction and dissemination of Eduard Tubin works, especially through recordings to make the music accessible for radio stations. (Välis-Eesti, 8. mai 1949). Unfortunately the society became inactive in a couple of years due to financial shortage.

In relation to the vision of Neeme Järvi to record all symphonies of Tubin, there was established a Tubin-Pärt Foundation in America, which first worked along with Estonian Relief Committee in Estonian House of New York, and later moved to Lakewood, New Jersey. The head of the Foundation was Neeme Järvi, and the goal was to collect money to support recordings of Tubin's and Pärt's symphonic works. In response to the letter of Neeme Järvi, many Estonian exile organizations and private people supported the Foundation with donations, and as the result, gather a good amount of money. As for the outcome, all Tubin's symphonies, instrumental concertos and most of other symphonic works were released through Swedish recording company BIS in 1983-1988. The first recordings were released on LPs (all together 5 LPs, first of which was released on May 1, 1983), which were later trans-

ferred to CDs (all together 6 CDs, and released again by BIS in one set, 5 CDs, in 2003). Unfortunately the author himself could not be with us to share the releasing moments of his music recordings. Thanks to Tubin-Pärt Foundation and Neeme Järvi, the most of Tubin's symphonic work received worldwide large attention.

Because of the necessity to pay more attention to Tubin's work introduction and keeping the memory of the composer, in June 1988 by initiation of pianist and musicologist Vardo Rumessen the Tubin Foundation was established in Tallinn, with the goal to introduce beside Tubin's inheritance also works other Estonian classical composers (Rudolf Tobias, Artur Kapp, Eduard Oja). By the suggestion of Tubin Foundation, in June 1990 there was organized Tubin Festival, which gave a broad overview about Tubin's creation (the programme included two operas, symphonies five and six, music for piano and violin, solo and choir songs etc). By the initiative of the Foundation, in 1990 there was opened a memorial stone on Tubin's birth-place Kallaste, also in 1995 a memorial plate was opened on his place of living in Tartu, on house on Hermann street.

To celebrate 95 year anniversary since the birth of Eduard Tubin, there were organized Tubin Music Days in October 2000 in Tartu, and a scientific symposium dedicated to his work. In the lobby of concert hall «Vanemuine» an exhibition was set of Eduard Tubin nature photographs, which was a big discovery for many music admirers, which convinced them that Tubin was also an excellent photographer. On the symphonic concert the orchestra of Vanemuine Theatre, conducted by Lauri Sirp, performed Tubin's Fifth Symphony. Additional trips the home places and vicinity of Eduard Tubin were made in near Kallaste at Torila, where the composer was born, and Naelavere, where he passed his childhood and young ages.

The symposium contained presentations of Hans-Gunter Lock (Leipzig, Germany), Mart Humal and Margus Pärtlas (Estonian Music Academy), and Avo Sõmer (Connecticut, USA). Additionally, within the symposium, Vardo Rumessen introduced the catalogue of Eduard Tubin's works, which has been compiled for almost 20 years, and gives a systematical overview about Tubin various works. (The catalogue would be published in fall 2003). Additionally Eino Tubin, the son of the composer living in Turkey, and Hans Åstrand,

former secretary of Swedish Royal Music Academy were the guests of the symposium. Eino Tubin talked about his memories about his father, and Hans Åstrand emphasized the importance of Tubin's work on international level. At the end of the symposium, International Eduard Tubin Society was established, with the goals to improve and enlarge the knowledge about Tubin's works, with concerts, recordings, as well as with published materials. One of the largest projects of the Society will be publishing the «Collected Works» of Eduard Tubin. The Society organizes annual music festivals «Eduard Tubin and his Time» along with Eesti Kontsert, the programmes of which contain beside Tubin's works also the music of other prominent Estonian composers, as well as of composers from abroad.

In 2003, the Festival is going to take place from June 6 to June 14, all together 16 concerts, the programmes of which contain beside works of Tubin also works of Estonian composers Rudolf Tobias, Heino Eller, Artur Kapp, Mart Saar, Eduard Oja, as well as works of Scriabin, Rachmaninov, Sibelius, Strauss, Ravel, Shostakovich, Prokofiev, Mahler, Hindemith, Bartók, Lutoslawski, Debussy, Messiaen, Bax and others. Estonian performers who will perform on the Festival include singers Pille Lill (soprano) and Taimo Toomast (baritone), pianists Ralf Taal, Ivari Ilja, Vardo Rumessen, Marko Martin, Peep Lassmann, Kai Rataspepp, Mati Mikalai and Age Juurikas, and additionally Sigrid Kuulmann and Elena Laas (violin), Virgo Veldi (saxophone), conductors Andres Mustonen and Anatoli Shtshura - all together 16 our musicians, and also Estonian National Symphony Orchestra, Narva Symphony Orchestra, Estonian National Opera Choir will participate.

In addition to that, conductor Gintaras Rinkevicius from Lithuania, ten soloists from abroad, including Xiang Gao (violin), Michael Endres (piano), Peter Jablonski (piano) will arrive to the festival, and also Lithuanian National Symphony Orchestra (to perform Tubin's Second Symphony). The concerts will take place beside Tallinn also in Tartu, Narva, Viljandi and Pärnu. Some of the performances will be recorded by Estonian TV and also transmitted live through Estonian Classical Radio, some of recorded concerts will be forwarded to EBU.

International Eduard Tubin Society

In October 21, 2000 International Eduard Tubin Society was established in Tartu, which joins all enthusiasts of Tubin's work all over the World. The Society has currently (April 2003) 112 members. The president of the Society is Neeme Järvi and the head of the board is Vardo Rumessen. The Society organizes yearly festival «Eduard Tubin and his Time», where beside Estonian soloists and music collectives perform also prominent musicians from abroad who play Tubin in their repertoire. The Society has initiated collaboration with Carl Gehrman's Musikförlaget publishing company in Stockholm on the release of «Collected Works» of composer, the financing of which comes from the agreement of October 22, 2002 between Cultural Ministry and International Eduard Tubin Society. The publication will be unique of its kind, and Swedish Royal Music Academy has shown interest to support the project financially too. The Society has begun preparations to celebrate centenary anniversary of composer's birth in 2005, and by the proposition of the Society, Cultural Ministry has formed Eduard Tubin jubilee committee with the Minister of the Culture as the head of the committee. Hopefully the celebrations of the anniversary of Tubin become an important event not only in the introduction of his music inheritance on international arena, but also in deepening cultural contacts and cooperation in the cultural space of around whole Baltic Sea.

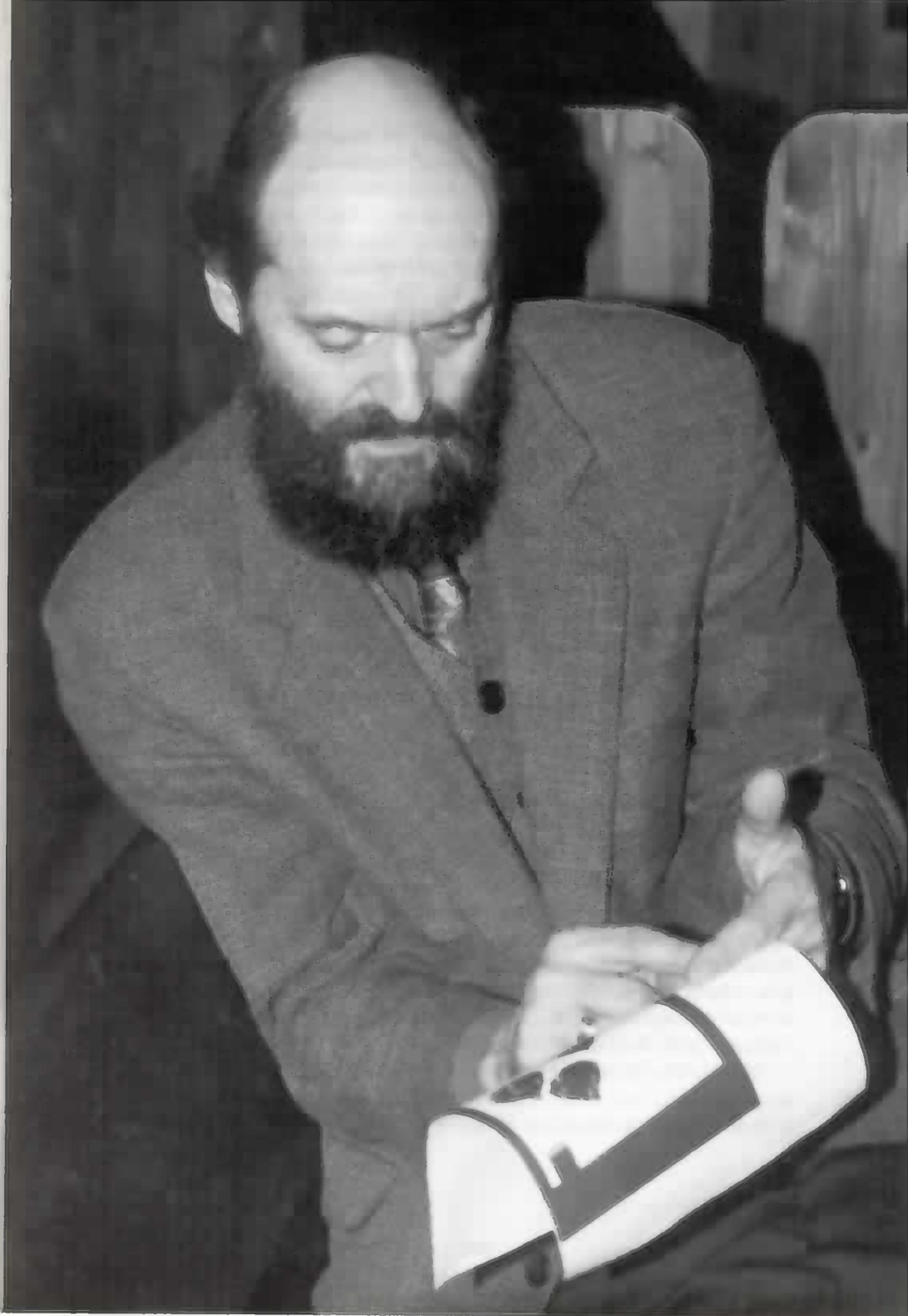
Enigmatic tintinnabuli

About problems in study of Pärt tintinnabuli-style
by Saale Kareda

Arvo Pärt bears the same flame as grand masters of passed time, he seems to draw straightly and directly from those collective subconscious levels of mankind, where magnificent thoughts have been grown before; seems he has found a direct access, which cannot be hindered by some theoretical or stylistic misguidances.

Seppo Heikinheimo¹

Tintinnabuli-style of Arvo Pärt (b 1935), which brought him worldwide recognition, has already been around for over a quarter of century, luring listeners with music, which as if mediates information from other levels of consciousness. The controversial simplicity of Pärt's tintinnabuli-music creates often confusion in authors. One can perceive special radiance and concentration in that music, but mostly reaches to a deadlock while using tools of contemporary musical analysis. As a Finnish musicologist Outi Jyrhämä phrased in 1988: «Similarly to music in general as being individual and particular, the same way Pärt's music is a serious challenge to a musicologist. To define accurately the interrelation of the tradition, and, on the other hand, to represent (envisage) individuality, assumes having an empathical eye and capability of finding new ways to describe new phenomena. The hypotheses of main lineages of music, which are the bases of current research techniques, do not correspond to Pärt's special mode of the style, which is reduced to the far end. This is why the analyses give quite easily as if negative results: describing what that music does not contain, but nothing about what it contains.»² Or as an American composer and musicologist Kurt Sander laconically states:



«Approaching his work is like describing the interior of a church.»

In the lexicons of 20th century music, the musicologists wrestle with the definition about Pärt's musical style. Fortunately, more prominent interpretations have given up such classifications as minimalism (minimal music), New Simplicity (Neue Einfachheit), meditative music, holy minimalism, and others, like it had often happened before. Helga de la Motte-Haber wrote in 2000: «Pärt's highly formalized structures of are poorly studied, but nevertheless the labeling trials are abandoned. This can taken as a sign for a new era, which overcomes classification attempts, characteristic to the 20th century, with the help of «-isms» and dogmas of style.»³

The most profound research so far, both in musical aesthetics and composing techniques points of view, comes from Paul Hillier⁴. In his monograph, Hillier creates successfully a system to describe basic elements of tintinnabuli-composing technique, which is also recognized by other scientists. But recently, the most published researcher, with analytical articles about tintinnabuli-style, has been an Austrian musicologist Leopold Brauneiss. In the following chapter I will also touch his points of view.

Particularity of tintinnabuli-composing style⁵

«The whole secret lies in the attraction of particles. The closer to the core, the bigger becomes the potency.»

Arvo Pärt⁶

Tintinnabuli-style of Pärt consists of unique synthesis of basic musical elements with new principles of composing. Pärt has created, outside the paradigm of functional harmony, from tonal material a new type of polyphony. The core of this style lies in “dual pitch» or in new type of «Ursatz». Leopold Brauneiss has also used terms «duality» and «dual unity»⁷.

The building blocks of «duality» are the melody voice (M-voice) from one side, and as an opposite to that, a tintinnabuli voice (T-voice), which is anchored to M-voice under strict rules and moves

only on notes of triads⁸. Hence M-voice is constantly surrounded by T-voice. Quite often models about tintinnabuli composing technique start from describing M-voice as more important, by the movement of which T-voice as if needs to conform. But the point is both, M-voice and T-voice, are evenly balanced partners. Degrading of T-voice to a background voice is a mistake. That can be also noticed from Arvo Pärt's sentence, describing M-voice through the prism of T-voice: «As a intuitive counterbalance to jumpy T-voice movement, M-voice reduces to scalar line.»

From one hand, both of the voices are set against each other, on the other hand, they are tightly bound up, forming (sounding) acoustic integrity. The smallest undividable «tintinnabuli-atom»⁹ consists of vertical dual pitch: one note of M-voice and one note of T-voice, both of which lie above each other. Pärt has said about the M- and T-voice relationship following: «Both of the voices are mutually bound as in the phenomenon of Magdeburg's hemispheres, while joined in vacuum, those cannot be separated.»

Thus, in the terms of functional harmony, T-voice does not serve the accompanying role, and has nothing in common with tonal relationship based on triads, described in earlier music. Triad as the base of T-voice has relieved itself from traditional context, it serves as an independent force, some kind of a «steady plateau». On this matter Brauneiss has made a very important observation: triad voice (thus one voice of T-voice) is harmonic coordinate of simultaneously sounding M-voice. Like we can locate a point within a coordinate system by two variables, we can determine the tone by its position in melodic movement and in «dual pitch» vertical. Further development of this idea can be an essential step toward musicologist formulation of tintinnabuli-phenomenon, and considering the partnership, the analysis should be made through the both prisms of T- and M-voices.

The texture /(plot) of tintinnabuli-style is neither harmonic nor polyphonic, but a new synthesis harmony and polyphony. The melody voice and tintinnabuli-voice are two forces, which bear different tensions, and influence each other through interaction. Such way the tension field created contains both vertical and horizontal vectors.

The micro-tensions of moving M-voice are counteracted with

pronounced steadiness of T-voice. This way the tension is created between dynamics and statics, intensity of which is the strongest structure forming force of tintinnabuli-style. Pärt has characterized the essence of tintinnabuli-style as : $1 + 1 = 1$ (i.e. M-voice added T-voice equalizes one). On rephrasing the expression one can claim $(-1) + (+1) = X$, where X is not zero;

- 1 (or M-voice) and + 1 (T-voice) represent two poles of musical binary system, and X represents a new synergistic quality. The exact formulation is the greatest challenge in the analysis of tintinnabuli-style, as that bears the core of the style.

The practical way by which Pärt connects M- and T-voices is only the visible part of iceberg. Analyses, which concentrate on that aspect, deal only with the surface analysis (the monograph of Hillier). By the knowledge of the author, the analysis of structures of Pärt's highly formalized algorithms has not yet touched the deeper levels. But the task is attractive, because it seems to contain interesting information also for representatives of other topics. The main problem is finding of an appropriate study technique, which corresponds to the specificity of tintinnabuli-style, and which can explore characteristic features of the style, not obeying to the current analyses.

Pärt chooses each time a new set of rules by which he molds «tintinnabuli-atoms» into a new piece. The degree of difficulty of the creation can vary from very simple to highly complex one, which can still obey to higher-level order like some strange attractors in the theory of Chaos. By one of the author's hypothesis it would be very advanced step to study the tintinnabuli-style from the Chaos theory point of view. The hypothesis was inspired by Pärt's words like «The information coming from me is encoded in 'mathematical rules...»¹⁰, and, «Imagine, for example, you look at a substance or an object through an electron microscope. A thousand-fold enlargement will obviously look different from a million-fold enlargement. Moving through the different stages of enlargement you can see incredible landscapes. Somewhere, though, there is a limit. The landscapes then will have disappeared. What you can see now is a cool geometry: very particular and very clear. Most importantly, however, this geometry will be similar for most substances or objects. At first glance, this geometry has very little to do

with the variety of those fantastic landscapes. Landscapes and geometry are, nevertheless, inseparable. The geometry is the point where everything starts. Geometry and landscapes are not independent from each other but relate as starting point and process. This geometry is an abstraction not unlike a mathematical formula.»¹¹

I would like to conclude the chapter with a quote from Max Planck, which characterizes well the current situation in study of Pärt's tintinnabuli-phenomenon: «Each person, who has once encountered studies of a real innovative scientific problem, knows from the experience that formulation of a problem in general is not easier than solving one, and the final formulation can often be found only together with the solution.»

Intriguing topic – spirituality of tintinnabuli

The lack of musical analysis key points in scientific concepts of tintinnabuli-style, and clearly perceptible spirituality have pushed critics and musicologists to seek other approaches. There is a multitude of essays by multitude of authors for a quarter of century about tintinnabuli-music. Spirituality of Pärt's music, this is what has inspired more than creation of any other contemporary composer to write texts with strong poetical charge. But still, in contemporary music, it is hard to imagine anything else, which could be verbalized as hard as Pärt's music.

Brightness, radiance and purity of tintinnabuli are for the author the signs of a phenomenon of pure mind. In many ancient teachings there are talks about pure mind as our connection to spirit, to God, which can be reached by halting the flow of consciousness, after stopping the carousel of mind. That state is completely unknown for secularized western civilization, because we live in era where mind is constantly loaded with new information, technology and media, which makes the carousel spin faster and faster. To step off from the accelerating carousel gets harder and harder, but the need to do that is very high. As western people have lost the con-

tact with the source, they even do not know what they are looking for. Brand-marked solutions, offered by sects, bestselling esoterics, new age, etc, have also spoiled and hazed the concept of «spirituality». There is a lack of a decent approach in discussions about «spirituality» as the tradition is broken. It is easier and more convenient to keep an ironic distance about spirituality in a secular society, than to risk speaking directly about spirituality, without double bottoms and security measures.

A devoted researcher can find in Pärt's essayistic concepts piece by piece a lot of valuable: formularizations, parallels, ideas. But as the contemporary spiritual area contains all possible like a huge supermarket, similarly writers represent very different worlds – the result is enormous interpretative variety, and also speculations, the worse side of which is mythologization of Pärt's personality and his music.

For many of authors in symptomatically secularized society the term «spirituality» contains no meaning at all. When the perception ability is missing, each spiritualistic touch will be marked off as a myth. A colorful representation of such kind of thinking is Oliver Kautny, who has tried to give in his recent book¹² and a *Neue Zeitschrift für Musik* article¹³ an overview about concepts of Pärt's music in Western countries during the period of 1977-2001. Kautny has uniquely concentrated on the myths about Pärt, without giving any vision about Western concept in general. By analyzing clichés and probable anecdotes behind them, Kautny has discarded everything not fitting to his concepts, by manipulating with facts and quotes, and by carving into stone and emphasizing existing myths. The outcome is a new myth, very characteristic to post-modern way of thinking, a multilayered formation of «a myth from a myth».

The more serious approach can be noticed only from the Hillier's monograph. Hillier, as a performer of Pärt's music has tightly cooperated with the composer and is familiar with Pärt's way of thoughts. In his chapter about Russian Orthodox Church, icons, and hesiasms, Hillier gives a sneak peek into spiritual reference points of Pärt's music. A young American composer and musicologist Kurt Sander have developed the Hillier's approach about the comparison of Pärt's music with Orthodox iconography, fur-

ther. He makes the first serious steps towards study of theological roots of tintinnabuli. Sander brings into discussion the term of «analogical music»¹⁴.

But talking about spiritual roots of Pärt's music, we should actually begin from Gregorian coral and early polyphony, hence from so called music of Western Church. Before the break-through of tintinnabuli, there was a long silent period, during which Pärt studied namely early Western Church music, and found his spiritual homeland in its spiritual purity. The most part of Pärt's vocal music written in tintinnabuli-style has been written onto the texts in Latin, but that music written onto Eastern Church texts remains so far in minority. Additionally the strict order of tintinnabuli-style is the result of Western rational way of thinking. At this point the Pärt's dodecaphonic period cannot be overstepped, the period which serves also as one of the sources of strong order of tintinnabuli composing technique. I would rather say tintinnabuli-style is further development of serial thinking, synthesized as rich from overtones and fresh tonal material beside to mostly destructively perceived twelve-tonal system. Pärt has proved that returning to basic elements of music, and rehabilitation of triad is still possible even in nowadays and without slipping into kitsch, in case the new ways to connect tonal atoms.

Speculations over spirituality of *tintinnabuli* are strange to the composer too. In recent years he has ignored respective questions, or turned those into jokes. Still there are references into the topic in interviews, but these are very precisely digested and rationally formulized, and reflect the Pythagorean traits containing holistic philosophy of the composer.

For me, numbers mean everything. Here I do not want to speak about some abstract, mystical numbers, but numbers, which serve as the basis of our material things. Each part in a musical instrument, even tuning, each tone is based on numbers, similarly to all acoustic laws... If you dial a wrong phone number, you get a wrong connection. This is the same way with music writing, one very simple condition – the need only to find the right numbers. A number, this is quality, this is clarity – everything is a number.¹⁵

The topic of spirituality in Pärt's creation is very precisely sum-

marized in one of the composer's quotes, which synthesizes, like his music, rational and irrational.

We all know the truth that in the beginning there was the Word. And the Word was with God. But we even do not know what the Word means. This is the mystery of mysteries. At least it was a highly concentrated thought or extremely complex program, which contains already all imaginable, all, which exist. Hence – it is a number. It was like a formula, *summa summarum*, which is complex for our imagination, but simple in its essence. Maybe it was the number «one»? If there is one God, the number ought to be «one».

1 «Helsingin Sanomat», August 3, 1979.

2 «Sirp ja Vasar», June 24, 1988

3 Helga de la Motte-Haber (editor), *Geschichte der Musik im 20. Jahrhundert: 1975—2000, Handbuch der Musik im 20. Jahrhundert, Band 4*, Laaber 2000, S. 321.

4 Paul Hillier, Arvo Pärt, Oxford, New York 1997 (Oxford Studies of Composers).

5 The chapter bases on author's article: Saale Kareda, «Dem Urknall entgegen: Einblick in den Tintinnabuli-Stil von Arvo Pärt», *Kirchenmusikalisches Jahrbuch*, 84. Jahrgang 2000; and on the dissertation under completion.

6 Here and further, if there is no other references, the Pärt quotes originate from the article: S. Kareda, *ibid.*

7 Leopold Brauneiss, *Grundsätzliches zum Tintinnabulistil Arvo Pärts. Musiktheorie*, 16. Jahrgang 2001, Heft 1, S. 43.

8 In later tintinnabuli-creations T-voice moves also on the pitches of leading diminished seventh chord (e.g. «Como cierva sedienta», 1998/2001).

9 I took the scientific term «atom» from science to show the analogy with its common meaning - atom as a smallest independent particle in chemistry, which cannot be divided into smaller parts without the loss of element's characteristics.

10 Geoff Smith, *Sources of invention. An interview with Arvo Pärt*, «The Musical Times 140» (1999), p. 21.

11 *Ibid.*, p. 20.

12 Oliver Kautny. *Arvo Pärt zwischen Ost und West. Rezeptionsgeschichte*. Stuttgart, Weimar, 2002.

13 O. Kautny, *Dem Himmel ein Stück näher...*, «Neue Zeitschrift für Musik», Nr 5, Sept/Okt 2002, S. 24.

14 Kurt Sander has two articles on the same theme in the Internet <http://homepages.ius.edu/KSANDER/>

15 Bertrand Dermoncourt. *Le cœur du silence*. «Classica» No 17, Novembre 1999, p. 20.

Estonia on the international music scene 2002

by Priit Kuusk

The attempts to compare achievements and consequent international feedbacks of Estonian music culture with those of other countries, which have had chance to develop in more democratic way, would lead most probably to uneven results. That is because the independence period of Estonia, being as one of the smallest national states in Europe, and its development period for professional culture has been very short compared to others. Estonia was first independent a bit over two decades (1918-1940) and regained its independence only in 1991. During this last decade of independent Estonia we have had to push hard to compensate and regain what we have lost. As preceding five decades from 1940 to 1991 (including also German occupation period 1941 – 1944) Estonia was under Soviet occupational conditions, Estonian culture existed rather in resistance form trying to survive. That period of course contained also opportunities for good contacts and introduction of ourselves for many other nations, included in the Soviet Union, but the sticker of Soviet propaganda had to be everywhere. But also in more historical times, while Estonia belonged to Czar Russia Empire, the contacts were mainly toward East – Estonian first professional musicians and composers received their education at St. Petersburg Conservatory. During the first period of Estonian independence many musicians went to West Europe to continue their studies (even during the German occupation times in World War II), but in 1944 the border to West was entirely closed. In the beginning years of re-independence the international interest towards Estonian grew very rapidly, and even support and help was

offered, but for today the period of quick help and re-establishments are over and the time to move on our own has arrived.

Delightfully the achievement in Estonian music culture are rather good compared to some other areas. We should consider the great success of composers Arvo Pärt, Veljo Tormis, Erkki-Sven Tüür, classics Eduard Tubin, Heino Eller and Rudolf Tobias, also Lepo Sumera, Eino Tamberg, Jaan Rääts, Raimo Kangro and Urmas Sisask, and additionally several young composers (especially those of recognized on UNESCO/IMC Rostrum in last years) on concert halls and in record album markets. Right here we can list also our most prominent performers – all the Järvi family: conductors Neeme, Paavo and Kristjan and flutist Maarika Järvi, conductors Eri Klas, Tõnu Kaljuste, Olari Elts, pianists-professors Arbo Valdma and Kalle Randalu, singers Annely Peebo and Ain Anger, Estonian Philharmonic Chamber Choir, Estonian National Male Choir, ensembles Hortus Musicus, NYJD Ensemble, and many others.

When the most widely spread music magazine BBC Music Magazine celebrated its 5th birthday in 1997, it published in its jubilee edition a review “Who’s Who in Music – a Snapshot of the International Music Scene at the End of the 20th Century». In the list of these 250 selected musicians from all over the World, we were able to find even four Estonians in that list: conductors Neeme and Paavo Järvi, and composers Arvo Pärt and Erkki-Sven Tüür. Obviously the ration of selected musicians per population is much higher for our Estonian 1.4 million population than for the most of European and American continent countries with higher population. In its 10th anniversary silver-covered edition of the same magazine (November 2002) we were able to identify again a dozen of Estonian composers, conductors, and their music albums.

The year 2002 brought with many prominent performances of works by Arvo Pärt, Erkki-Sven Tüür, and Veljo Tormis. If to point to most important event, then Nordrhein-Westphalen state of Germany dedicated its festival (55 concerts) to Arvo Pärt. The special occasion has been also a large festival of Baltic Sea countries in Denmark and Sweden called “Music Around – Kulturbro», with special festival to Arvo Pärt, where the open and final concerts were conducted by Tõnu Kaljuste. With Tõnu Kaljuste as the conductor, Swedish Radio Choir released a new Pärt’s CD “Orient &

Occident» (EMC), also Estonian National Symphony Orchestra led by Paavo Järvi released a new Pärt's CD "Summa". Both of these recordings were highly accepted by reviewers. The work of Pärt "Como cierva sedienta» (Patricia Rozario as soloist) was performed at the final concert of famous St. Denis Festival in Paris (conductor Vladimir Jurowski). Additionally Pärt's works were performed at the Great Hall of Moscow Conservatory in the concerts for "Triumph» prize laureates; on the opening day of "Nowa Estonia» Festival in Gdansk, on the his author's evening, and in final concert with his "Passio», where also Paul Hillier gave a lecture about Pärt and Tormis on the same festival. We must name Festival "Arena» in Riga, where Pärt was also choosen as the Festival Composer; "Credo» conducted by Anu Tali in Finland, Jyväskylä, etc. Estonian film studio "F-7» make a documentary by Dorian Supin about "Arvo Pärt. 24 preludes to one fugue».

Erkki-Sven Tüür finished his Marimba Concerto "Ardor», dedicated to Pedro Carneiro, and premiered in Cardiff. Carneiro has performed this work also in Finland, Estonia and in farther countries too. David Geringas, who had performed the premiere of Tüür's Cello Concerto, performed the work on many festivals ("Music Around» in Sweden and Denmark, and others), in the Great Hall of Moscow Conservatory, in Finland, and in other locations, with different conductors. Paavo Järvi has included into his concert programmes Tüür's Violin Concerto (soloist Isabelle van Keulen, who also premiered the work), "Exodus», "Aditus», "Searching for Roots» (Stuttgart, Birmingham, Cincinnati). Arvo Volmer conducted "Zeitraum» in St. Gallen. In December in Antwerpen took place first performance of Tüür's Concerto for Percussions and Orchestra "Magma» (Fourth Symphony), commissioned and performed by famous Evelyn Glennie. A new CD album of Tüür's works is about to be released by ECM.

Veljo Tormis' inheritance is presented by French chamber choir Microcosmos on Tormis' author concert. The author evenings have taken place also in St. Petersburg and Moscow. His works were represented (where "God Protect Us From War» received a choral competition prize) on Helmuth Rilling founded Oregon Bach Festival in the USA, on "Nowa Estonia» Festival in Gdansk, in the programmes of Tokyo Waseda University Male Choir, and else-

where. Estonian National Male Choir opening CD of Tormis' series "Visions of Estonia" (Alba Records) has received excellent reviews, successful has also been the Estonian-Finnish Symphony Orchestra debut CD "Swan Flight" from Finlandia Records, where less-known Tormis' orchestral works are recorded under conducting of Anu Tali. A longterm research on Tormis inheritance "Ancient Song Recovered. The Life and Music of Veljo Tormis" by American musicologist and choir conductor Mimi S. Daitz' is under way to publish in New York.

About the works of Estonian classics: oratorio "Hiioob" – «Job» by Artur Kapp was performed in Hof, Germany, and Requiem by Cyrillus Kreek by Latvian and Estonian musicians on Nuremberg Organ Festival. There are also news about Eduard Tubin works presentations: on the festival «Tubin and His Time» his Double Bass Concerto (soloist Alexander Shilo) was performed in the Great Hall of St. Petersburg Philharmonic by Philharmonic Orchestra under conducting of Nikolay Alekseyev (also Heino Eller's orchestral poems were performed); on the festival concerts in Tallinn, pianists Cristina Ortiz and Peeter Laul played Tubin's works (also Tubin's teacher, Eller's works were performed by Daniel Vaiman ja Miho Uchida); his choir songs were conducted by Paul Hillier (programme included also works of Kreek, Raid, Tobias, Tormis, Saar). Works of Tubin were thoroughly introduced by Bavarian Radio in Munich, Tubin's «Complete Piano Preludes» was released by Nordiska Musikförlaget in Stockholm; Hiroshima Symphony Orchestra presented in its home hall his Third Symphony (on the same programme with Pärt's «Cantus»). Swedish BIS released a new edition of all Neeme Järvi's recordings of Tubin's symphonic works (5 CD set), which the head of BIS Robert von Bahr considers his best choice of albums for all the 30-year releases of the company (see also V. Rumessen's article about Tubin's works and performances).

Chamber music of Lepo Sumera has been performed in many venues, including Pärt's Festival in Rheinland-Westphalen and in other places in Germany, a CD with his chamber music was released by Antes Edition. Peeter Vähi's flute concerto «Chant of a Celestial Lake» performed in the USA by Maarika Järvi as soloist (she also premiered the work) in Detroit, under the baton of Neeme Järvi.

Vähi's author's evening took place in Moscow Roerich Museum concert hall, and his «Aleatoric Heavy» was performed in the Great Hall of Moscow Conservatory. The new CD «The Path of Mantra» (Erdenklang and Estonian Record Productions) has been completed by collaboration of musicians of Tibet, India and Estonia, where Peeter Vähi has actively participated as composer. Toivo Tulev lures audiences with his constant stream of new works: French ensemble Musicatreize premiered his «Silently are you close to me, only you!» («Siis oled vaikusen mu ligi üksi sina!») at Estonian Contemporary Music Days, Nieuw Ensemble from Holland premiered his «Don't call him too early» on Baltic music festival «Gaida» in Vilnius, Estonian Music Academy Symphony Orchestra premiered his «Ambra» (cond. Arvo Volmer) on European Youth Orchestras' Festival in Berlin. Tulev's Violin Concerto participated at UNESCO Rostrum in Paris and was elected to the list of ten suggested works among pieces from 29 countries.

The patrons on «Nowa Estonia» Festival in Gdansk were Estonian President Arnold Rüütel and Polish President Aleksander Kwasniewski. In Gdansk we were represented by a ten of composers and many ensembles. The attention was also paid beside the above mentioned (Pärt, Tormis, Tüür) to Helena Tulve with her author concert, and also to Urmas Sisask, Mart Siimer, Rauno Remme, Mirjam Tally. Additionally Tallinn «Cyberstudio» introduced itself, and a scientific symposium «Contemporary Estonian Music in the Context of European Music» took place.

What and where have reached Estonian conductors? Neeme Järvi prolonged his contract with Detroit Symphony Orchestra to the season 2004/2005. The top event has been the season opening concert in Detroit with Mahler's Third Symphony. International record magazines have given good reviews to his new albums with works of Myaskovsky and Busoni. To celebrate the 20-year service jubilee with Gothenburg Symphony Orchestra, Järvi opened the celebration concerts with E. Tubin's ballet music from «Kratt». For the jubilee, a sponsor of the orchestra, Volvo Cars, established the Neeme Järvi Foundation to support gifted young Estonian musicians. As happened before, Järvi took Gothenburg orchestra to Japan, to Tokyo, and to famous halls of other centres.

Paavo Järvi has been since 2001 the music director of Cincinnati

Symphony Orchestra in the USA, but also performs actively as guest conductor. His most prominent concerts included performances with NHK Symphony Orchestra in Tokyo (7 concerts, the programme included also A. Pärt's First Symphony), Montreal Symphony Orchestra, Czech Philharmonic Orchestra, Süddeutscher-Rundfunk Orchestra (Stuttgart), City of Birmingham Symphony Orchestra (E.-S. Tüür's Violin Concerto and «Aditus»), l'Orchestre National de Paris (also at St. Denis Festival), Los Angeles Philharmonic Orchestra (Hollywood Bowl, Pärt's «Cantus»), Russian-American Youth Orchestra (Moscow, Red Square), UBS Verbier Festival Youth Orchestra, NDR-Sinfonieorchester in Hamburg (Tüür's «Zeitraum»), Munich Philharmonic Orchestra (four concerts), Philharmonia Orchestra (London), San Francisco Symphony Orchestra, Orchestre Philharmonique de Radio France. Paavo Järvi has been a true champion on promoting Estonian music in abroad, especially in front of very recognized orchestras – in 2002 he conducted Estonian music on 18 concerts all over the world. We should add to the above mentioned Pärt's «Cantus in Memory of Benjamin Britten», Sumera's Symphony No 6 and Tubin's Double Bass Concerto performances in Cincinnati. His second album with Cincinnati Symphony Orchestra (Telarc, 2002), which includes Tubin's Fifth Symphony was raised to nominant of 45th Annual Grammy Awards. Paavo Järvi's new records have been already under a permanent interest on European record markets and appeared on columns of music magazines like Gramophone, Fono Forum, Le Monde de la Musique, Diapason, and others, where reviews include longer interviews and promotions.

Kristjan Järvi had a successful debut in Berlin as conductor, debut of his increasingly popular New York based Absolute Ensemble in Brussels, and success in his new position as music director of Norrland Opera in Sweden. He has gained also a lot of popularity for his recent year record albums: Estonian flute concertos «Celestials» (P. Vähi, U. Sisask, with soloist Maarika Järvi) with Tallinn Chamber Orchestra, all «Architectonics» of E.-S. Tüür with his Absolute Ensemble, and a CD with Norrland Opera Symphony Orchestra (J. Adams, L. Sumera's Second Symphony), all from CCn'C.

Eri Klas, who currently serves as the principal conductor of both Holland Radio Symphony Orchestra and Tampere Philharmonic in Finland, received Cannes Classical Award for the composer Einar Englund author's CD with Tampere orchestra (record company Ondine). He serves currently also as the artistic director of Tallinn Chamber Orchestra, and his performances in abroad take place mainly in Holland (also in famous Amsterdam Concertgebouw), Sweden and Finland. Klas conducted in Tampere for the 70th birthday of Estonian new music classic Jaan Rääts his very famous Concerto for Chamber Orchestra.

Tõnu Kaljuste was invited to conduct the new recruits of World Youth Choir (singers from 40 countries) in Namur, Belgium. He performed with his previous home choir, his founded Estonian Philharmonic Chamber Choir in Berlin Philharmonic, in Alte Oper of Frankfurt («Berliner Messe» by Pärt), at Swedish Radio made he an interesting Gesualdo programme with the Radio Choir (including Brett Dean's «Carlo», and the premiere of his «Katz und Spatz»). Kaljuste released a new CD with Nederlands Chamber Choir with works of Frank Martin (QDisc), in Oslo Philharmonic he conducted Bach's «St. Matthew Passion», etc. Suprisingly highly popular has been his new Pärt's CD «Orient & Occident» (EMC) with Swedish Radio Choir and Symphony Orchestra. (Kaljuste was at that time the artistic director of both Swedish Radio Chamber Choir and Nederlands Chamber Choir).

Vello Pähn has had a very broad success especially in the area of ballet conducting. He collaborates a lot with Paris National Ballet, also with Hamburg State Ballet, performing with them and also with other companies in Berlin, Milano (La Scala), Tokyo, St. Petersburg, Savonlinna Opera Festival in Finland, etc. In Paris he conducted also the world premiere of Philippe Hersant's new ballet «Hurlevent» based upon Emily Brontë's novel «Wuthering Heights».

Arvo Volmer conducts regularly in Finland and Sweden, but also had concerts with Adelaide Symphony Orchestra in Australia (Berlioz' «Fantastic Symphony»), Berlin Radio Symphony Orchestra, and additionally St. Gallen, Jerusalem and elsewhere. On the St. Cecilia Day in Finland he presented a beautiful program of Estonian music with his Oulu Symphony Orchesta, the pro-

gramme included Pärt's «Cantus», Tüür's «Passion» and Ester Mägi's «Vesper». Now he finished a recording series of Tubin's all symphonies with Estonian National Symphony Orchestra (Alba Records). His CD albums have gained attention of some prominent magazines (Gramophone, Fono Forum, and others), like also his recordings of Finnish composer Leevi Madetoja with Oulu orchestra (also Alba).

Olari Elts serves successfully as the principal conductor in Latvian National Orchestra, conducting the opera concerts and other interesting programmes. He attends often Finland, where he won International Sibelius Conducting Contest in 2000, he also premiered in Australia, being recognized as a interesting conductor of contemporary music.

As an experienced ballet conductor in Denmark Royal Theatre, Kaisa Roose conducts also many other Danish orchestras, and performs on contemporary music festivals. At the year-end period she conducted at Malmö Music Theatre for more than 30 performances of «Miss Saigon» musical. Tarmo Vaask conducts often in Germany where he became the principal conductor of Schwäbisch Gmünd Philharmonic Orchestra and the conductor of Altenburg-Gera Theatre. The current principal conductor of Estonia National Opera Jüri Alperden conducted 12 performances of Gothenburg Ballet with Jorma Uotinen author's programme. Anu Tali was invited to conduct the opening programme at Slovak Contemporary Music Festival in Bratislava. Andres Mustonen conducted the Oleg Kagan memorial concert in Moscow, additionally conducted Finnish orchestras, and participated at Kuhmo Chamber Music Festival as violinist. With his Hortus Musicus, he participated at «White Night Stars» festival in St. Petersburg, and conducted opening concerts on «December Nights» in Moscow.

Estonian National Folklore Council (the president of which is the Mrs President of Estonia Ingrid Rüütel) received for its achievements a Silver Order from CIOFF.

BBC-3 arranged in its large Baltic Project also a wide presentation about Estonia: during whole one week it broadcasted music of Baltic composers, 5-hour long live transmission from Tallinn, «Baltic Voices» from Philharmonic Chamber Choir, Hortus Musicus (Pärt, Tüür, Grigoryeva), and many others.

Estonian Philharmonic Chamber Choir made concert tours in Germany, the USA (11 concerts), and already for third time in Japan (this time under baton of the new principal conductor Paul Hillier), additionally in October Harmonia Mundi released Choir's album «Baltic Voices Vol. 1» (cond. Paul Hillier), which earned a great success. The choir took also part in Arvo Pärt festivals in Germany and Denmark. Estonian National Symphony Orchestra (cond. Arvo Volmer) participated at Nuremberg Organ Festival with Cyrillus Kreek's Requiem, the programme included also work of Wolfgang Rihm, who also attended personally the concert. The orchestra released very valued CDs with Tubin's symphonies (cond. A. Volmer), and together with Paavo Järvi the first CD, with very successful recordings of Sibelius (Virgin), and beside these A. Pärt author's album «Summa». Estonian National Opera ballet company attended a festival in Riga, and performed «Nutcracker» in Malmö, but the season's opening performance was transmitted for the first time also through Internet. Estonian National Male Choir participated at Orthodox Music Festival in Hajnowka, Poland. Estonian Oratorio Choir took part at New Israeli Opera performance in Tel Aviv in the stage of Bach's «St. Matthew Passion».

Estonian choirs were successful in international contests: Estonian TV Girls Choir became the general winner on «C.A. Seghizzi» contest in Arezzo, Italy, mixed choir «Noorus» received second prize on Schubert contest in Vienna, Tallinn Technical University Male Choir achieved silver diploma in South-Korea (among more than 200 choirs), and after that performed Estonian music also in Moscow. Estonian Choir Society Chamber Choir took second prize on Orlando di Lasso contest in Camerino, Italy, Chamber Choir «Kalev» reached second place in Suzdal Festival in Russia. Additionally following choirs traveled and performed in abroad: Orthodox Religious Music Chamber Choir (Tallinn) for the first time in the USA (4 different programmes), also in Finland, Norway, Sweden, Germany and England (the best foreign performer at Standford Festival), programmes included works of Pärt, Grigoryeva, Tormis. Tallinn Boys' Choir performed on Baltic Sea boys' choirs festival in Helsinki, Tartu St. John church chamber choir performed in St. Petersburg and in Riga Dome church, Tartu children choir «Maarjalill» was awarded at Christmas Song Contest

in Turku, Finland.

Ensemble «Rondellus» participated at early music and church music festivals in Schwäbisch Gmünd (Germany) and Budapest, and also took part at «Les Boréales» festival in Caen. The Gregorian choir «Vox Clamantis» and organist Aare-Paul Lattik performed in Paris, Caen and Rouen, Lattik participated also at Estonian music festival in Brussels, and at organ festivals «El Sonido Vivo» (Lerma) and «El Organo en el Camino» (Leon) in Spain. Estonian Dream Big Band took part at Klaipeda Jazz Festival in Lithuania; Weekend Guitar Trio attended at international contemporary music seminar in Lüneburg; duo Villu Veski – Tiit Kalluste attended Argentina in arranging their project «Tango Nuevo».

The most prominent of Estonian soloist performances in 2002 has been of young bass Ain Anger, who currently works with Leipzig Opera. He performed the central role soloist in the world premiere of R. Shchedrin's opera «The Enchanted Wanderer» in Avery Fisher Hall together with New York Philharmonic Orchestra under conducting of maestro Lorin Maazel. The Munich ARD competition winner, piano duo Kai Ratasapp – Mati Mikalai has collaborated with Kremerata Baltica, played in Germany in various venues like Hitzacker Festival, Dresden, Hamburg, Munich Herkules Hall, etc, performed with St. Petersburg Mariinsky Theatre Orchestra, Deutsche Symphonie-Orchester in Berlin, and additionally recorded for Berlin Broadcast. Pianist Kalle Randalu participated in Berlin at Barenboim Mozart Festival on Pentecost, and again performed several times with Villa Musica; young pianist Hando Nahkur performed successfully in Italy receiving Third prize on Treviso contest, young pianist Kristjan Randalu, residing in Germany, won Second prize on contest of 39th Montreux Jazz Festival.

Our currently one of the most popular instrumentalists, laureate of many contests Kalev Kuljus, working since autumn 2003 as oboe soloist with North-Germany Radio Orchestra in Hamburg, participated again at «Prague Spring» festival, where he won the contest. The bassoon soloist of New York based Absolute Ensemble, Martin Kuusmann gave his successful solo night in New York, and has performed together with flutist Maarika Järvi (duo «Martinika») in Boston and elsewhere in the United States. While participating at

David Oistrakh Festival in Pärnu, Maarika Järvi presented her new CD «Musica triste» (Finlandia Records) with Estonian flute concertos (Tubin, Sink, Tamberg, Jürisalu). As soloist of Vienna Volksoper, mezzosoprano Anneli Peebo, became also known as the hostess of the Eurovision Song Contest in Tallinn 2002, performed at festivals in Aix-en-Provence (Rossini's «Cinderella»), Wiener Festwochen (world premiere of C. Ofenbauer's «Penthesilea»), Klosterneuburg, as soloist on Mahler's «Des Knaben Wunderhorn» in Oulu, and on Mozart's «Idomeneo» in Riga. Singer Mati Palm performed with solo concerts again in Moscow.

From music scientists' side: beside 36th Baltic Musicological Conference (this year also held in Tallinn, associates include Sweden, Finland, Germany, and the USA), Estonian musicologists have participated at conference of European Society for the Cognitive Sciences of Music in Liège, and at 17th congress of International Musicological Society in Leuven, where Urve Lippus led the session with title «Musical crossroads in Nord-East Europe».

Estonian music festivals have become opportunities a truly international musical stage in Estonia (see also the article about festivals in 2002 in this edition). Each year more and more internationally recognized performers become interested in our festivals – the willingness to come back, as well as involvement of new celebrities into the festivals, – come and play also Estonian music, – and for the reward find here a very involved dedicated organizers and excellent interested and educated audience. State Concert Institute Eesti Kontsert (Estonian Concert) faces now at a serious dilemma, whether to invite to Estonian stages more prominent musicians interested in Estonia (already for long time there in no so called beneficial honoraries in Estonia), or to pay more for promoting Estonian music and musicians in abroad. But there is not enough fundings to accomplish both of the tasks.

By acknowledging the great international success of conductor maestro Neeme Järvi, a reviewer once asked in his article «How such a small country like Estonia have anything so big?». Many Estonian composers and musicians have shown the very reality of the phenomenon.

Valued Estonian Music CDs

by Igor Garšnek

Arvo Pärt. Summa

Estonian National Symphony Orchestra. Cond. Paavo Järvi
© 2002 EMI Ltd/Virgin Classics

This album is one of the most recent releases of Estonian music CD, although recorded already in June 2000, came out just before the end of the last year. The seven works of Arvo Pärt, content of the CD – all are well-known, and thoroughly analyzed, originating from the 70' and beginning of the 80'. The album captures Pärt's creation time before his tintinnabuli style (Third Symphony), but also includes tintinnabuli works («Summa», «Cantus...»), as well as the style related with Russian Orthodox («Silouans Song», «Trisagion»). Most probably it is not very good idea trying to classify his works of that period – the harmonies in Third Symphony (1971) referring to the archaic Middle Ages, appear for example in «Cantus» just in different way and form. Pärt is and remains Pärt, this is in changes as well as in permanence.

«Summa» is in original written for tenor, bass, and six instruments, but current redaction in string orchestra performance sounds very much comparable to vocal version. This concerns especially smooth phrasing of string instruments, as well as joined breathing.

«Trisagion» for string orchestra – here Paavo Järvi suggestively forms both tempos and *subito forte*'s, which are (mostly thanks to professionally measured agogics) convincingly and naturally.



arranged. The inner dramaturgy can be also easily followed in actions from one episode to another, as well as from one meaning to the following.

Third Symphony is the only work on the album, where the large set (by three instruments of winds) in the orchestra setting can be heard. In the first movement one can feel right away epic panorama, which is segmented by massive columns of brass wind accords. In the treating episode the conductor applies consecutively influencing *accelerando*, which raises the dramatic tension of all the music. A special highlight should be paid the perfectly carrying sound of the brass on the opening part. Second part follows the progress of first part patterns, but much more meditatively, as if turning inside. The relation with the medieval culture is perceivable here, at least until the jolt, in the straightest meaning, of *timpani* solo. The meditative atmosphere of the second part is carried further to the finale, and integrated into the controlled pace of main character. This forms some own kind of spiritual quintessence, which bears the dramatic flow of the whole work concept. In summary, due to outstanding performance, each album listener can perceive how perfect and monolithic is the Pärt's symphony already by its very essence.

Miniature «**Silouans Song**» is pictured in the presentation slightly painfully but still in a raised calmness, and the tremolos of following «**Festina lente**» sound without doubt very poetically. The last work on the album «**Cantus in Memory of Benjamin Britten**», in its simple and pure tone, reminds as if a brief vision about human's life fragility and vanity of everything.

In one word, the album is very good, and the short, but professional comments from David Nice about Pärt's works make the CD even better.

Lepo Sumera. Chamber Music

Kadri-Ann Sumera & Peep Lassmann (piano), Niina Murdvee (violin), Henry-David Varema (cello), Janika Lentsius & Jaan Õun (flute), Toomas Vavilov & Meelis Vind (clarinet), Boris Björn Bagger & Heiki Mätlik (guitar), Tallinn Saxophone Quartet.

© 2002 *Bella Musica Edition*, published by *Antes Edition / edition 49*



It is already a remarkable sign that the inheritance of deceased Lepo Sumera (1950–2000) are continuously recorded and released. On this album twelve of his chamber music works are performed, written during 20-year period (the earliest work from 1977, the recent works from the end of 90^s). This way the CD gives a retrospective view over Sumera's chamber music, similarly large and many-sided as the content of this CD.

Some of the works though are especially pleasant to the author. For example the piece «*Quasi improvisata*» (Niina Murdvee violin, composer's daughter Kadri-Ann Sumera piano) opens its sensible style of the composer, driven from minimalist simplicity, which relates this piece with his well-known «*Piano piece* from 1981». In the soloist's play one can feel the freedom of improvisation, which seems to reach even some exalted stage at the end.

«*BBB – Für Boris Björn Bagger und seinen Freund*» (Jaan Õun flute, B. B. Bagger guitar)

This album can be called quite quasi-improvisational work. Here also minimalist repeats act to allure attention. It is also intriguing how cleverly the composer uses the flute sonoristic sound possibilities from various kind of rhythmical valve rattles up to making voices noises into the instrument, which occasionally remind even some sounds from nature. «*Two capriccios for solo clarinet*» performed by Toomas Vavilov sound both technically perfect and colourful by sound. These pieces are perfectly played, unprecedentedly short character pieces (the length of each

one is around one minute!).

«Dancing odalisque» (Janika Lentsius flute, Henry-David Varema cello, Heiki Mätlik guitar) from the cycle «Odalisques» provokes with its unrestrained temperament as a spark. «Sad odalisque» in opposite to previous depicts as if a resigned look back of a harem woman at her better but bygone days of life. The very illustrating music though, as in this case the listener is directed to these kind of thoughts. «Silent odalisque» for solo flute (Janika Lentsius), with its artistic performance, distinguishes from other pieces of the cycle – it is amazing how sensitive and at the same time colourful notes can the soloist produce on her instrument.

«Sad toreador» for piano (Kadri-Ann Sumera) shows the humorous side of Sumera's compositions. Or how else the talented «tricks» on evergreen themes of Bizet's «Carmen» can be called. At the same time naturally, there is no sign from primitive banality, vice versa, the game with Bizet themes reaches even to dramatic levels. The very last strike is purely Sumera-like, and a benevolent smile over Bizet, Toreador, and a bit himself too.

The album last work «Lupus in fabula» (Tallinn Saxophone Quartet) is a cycle of seven parts, where each component expresses attractively due to each particular characteristic. As in the first part the component is the colour, in second - rhythm, in third - play on overtones, and in fourth - grotesques dance tendencies. And so on, each part having its own cunning catch to strike. At least in the last part the hit for example was combination of Philip Glass style with baroque traits, and the only thing what was unpleasant was that the piece ended so quickly.

Baltic Voices 1.

*Estonian Philharmonic Chamber Choir /
cond. Paul Hillier*

*Kreek, Sandström, Rautavaara, Tormis,
Pärt, Vasks*

© 2002 *harmonia mundi / USA*

This is the first album of Estonian Chamber Choir with its new principal



conductor Paul Hillier in a three year long project called «Baltic Voices», with goals «to explore the choral riches of the Baltic Sea countries». (Quote from the CD annotation).

Volume 1 features secular and sacred works by 20th-century composers from Sweden, Finland, Latvia, and Estonia. The main focus has been obviously on the Estonian choir music (this is though the Estonian Chamber Choir album series), it touches also music of other countries of the area within last century. Looking at the provided map of Baltic Sea area, one can guess following «Baltic Voices» albums most probably include also choral music of composers from Lithuania, Denmark, Poland, and Russia. Yet the CD is not purely *a cappella* album, namely **Tallinn Chamber Orchestra** participates in the large piece «Dona nobis pacem» by Pēteris Vasks. In addition, the latter work, and Veljo Tormis' «Latvian bourdon songs» and Arvo Pärt's «...which was the son of ...» are the premiere recordings of these compositions.

Cyrellus Kreek's (1889 – 1962) «Psalms of David» is the earliest piece on this album, all four parts written in 1923. First miniature (Psalm 104) impresses first by melody elements of its female voices, a bit later sustaining tenors will join for support. The second song emphasizes the elevation of high sopranos' cantilenas from choir background during «hallelujah» moves, after what men *forte* «hallelujahs» sound quite masculine. Next two psalms are somehow more polyphonic in their texture, especially the last one (Psalm 121), which expresses its multistage feature most convincingly on the whole CD. Here the choir offers also well perceived, and interestingly interpreted dynamical solutions.

«Latvian bourdon songs» cycle (1982) of Estonian **Veljo Tormis** (1930) composes of six songs in Latvian. Both first and second part performances have very sensible dynamics, especially the second («Spring song»), where different choir groups have distinguishing acoustical space. In third one («Song contest on wedding»), the active characters of soloists voices – both male and female – as if challenge each other, quite like on folkloric song competition. But the following «Grief song» sounds with its female voices melancholic, even intimate. The last song in the cycle holds the most complex harmony due to various parallelisms. That leads thoughts unwittingly to Setu folkloric songs –

it is never known how much neighbouring Setu and Latvian peoples could somehow influence each other's musical folklore. The very characteristic to this whole cycle though is the bourdon singing, which is much more characteristic to Latvians than to Finno-Ugric people.

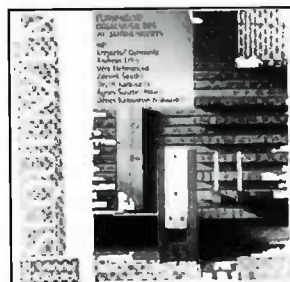
Arvo Pärt's work «...which was the son of...» (2000) portrays clearly traits of the composer's current creative period, containing active rhythms and quite sudden modulations. In this piece the transfers from homophonic episodes to imitational polyphony can be observed. The exact articulation of the choir part has some kind of «disciplining» role – obviously without that would be impossible to sing clearly through all these punctuated rhythm patterns.

Obviously the whole album insists to listen to, and this is of course thanks to performance as well as music, both being on the world top-level.

SEQUENZEN – Europäische Orgelmusik des 20. Jahrhunderts mit...

*Andres Uibo, Krzysztof Ostrowski,
Dezső Karasszon, Zdeněk Špatka, Véra
Heřmanova (orgel).*

*From the series «Orgelmeister
Meisterorgel» op. VIII
© 2002 label harp*



The idea to unite countries with similar cultural traditions into one cultural contexts and also onto one CD has been exploited also by others than above described project initiators of «Baltic Voices». Current collection album (eighth of German series of «Orgelmeister Meisterorgel») bases on analogous ideas, where organists from different East European countries play 20th century organ music from their own country. That is why it is completely natural Czech organists Zdeněk Špatka and Véra Heřmanova present Czech composers' organ works, also Dezső Karasszon –

Hungarian, Krzysztof Ostrowski – Polish, and Andres Uibo – Estonian organ music. As the CD includes 22 organ pieces from 5 organists, we limit our presentation only with works performed by Andres Uibo.

It cannot be admitted how good is the feeling to listen CD, which first piece is written by yourself – this is «Three conditions» (1980) by Igor Garšnek (1958). The below signer obviously would not review the work, but still wants to note that the same work was recorded by Andres Uibo already before, *i.e.* in 1994 for Eres company in Germany. The recent recording is more mature compared to older one at least in two senses – first, the choice of organ registers is more homogeneous by tonal quality (creates wholeness of the work), and second, Uibo has been more relaxed on the choice of tempos (which means characteristic tonality receive more sounding space.). The author does not hide the satisfaction over the resulting performance, and notes that the work is also dedicated to Andres Uibo.

«Spectrum» (1989) by Erkki-Sven Tüür (1959) lets the listener first to explore peacefully one well sounding structure, and then takes to the following development. This process leads to the constellation of two conflicting spheres. One time it seems *fortissimo* of aggressive dissonances will prevail, but it's not the case – as at the start, also the end falls back upon one tune. Only if in the beginning that tune is obviously the organ lowest, then at the end it's the organ highest note.

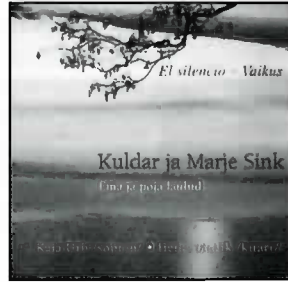
Andres Uibo (1956) performs on the CD also two his choral meditations on the theme «Vater unser im Himmelreich». The first piece's quasi-improvisational development rolls open little by little - the crystallization of the theme takes its time focusing through sound texture and tonal backgrounds. Second meditation sounds in a much intense way, where the theme goes through low register pedals like *passacaglia*, where as higher registers only supplement that with impressive figurations.

The last opus on the album is choral prelude «Nun ruhen alle Wälder» by Rudolf Tobias (1873 – 1918), which associates very organically with the whole previously described view –the concentration of thoughts of Tobias although can be different, still the roots lie in Lutheran chorals. The performance by Uibo fascinates

with inhibited pastel tonal choices, which calmly allow, without excessive distractions, concentration on development of Tobias' musical thoughts.

El silencio – Silence.
Kuldar and Marje Sink.
Songs of mother and
son.

Kaia Urb (soprano), Heiki Mätlik (guitar)
© 2002 Eesti Raadio



It is very welcomed that the recording process of Kuldar Sink's inheritance continues. While Kuldar Sink is renowned in Baltic countries and even further, his mother is practically unknown as a composer.

Marje Sink (1910 – 1979) was born in St. Petersburg province, in Volossovo village and moved to Estonia with her family at age 11. Due to severe economical situation little Marje was taken to children shelter, where she started to deal with music. In 1930 she married preacher, poet, and painter Peeter Sink. In 1938 she graduated from Tallinn Conservatory from Artur Kapp composing class, with the graduating compositions «After Kolgata», and Piano Sonata in F minor. She joined to Composers' Union in 1944, but was soon expelled from there, because Stalinist leaders did not like religious views of Marje Sink. Fortunately larger repressions did not follow, and she continued as music teacher. Although performances of Marje Sink music were officially banned, she did not discontinue composing, and – by data from Biographic Lexicon of Estonian Music, she wrote about 1000 (!) songs for soloists, ensembles and choirs. This serves as another colourful example how in case of conflict between inner need and outer pressure, the former prevails insisting to create.

This album contains 5 short songs by Marje Sink (lyrics by composer and Peeter Sink), which all sound as slow ballades.

These are characterized by romantic melodism, and the supporting texture of the songs «White night», «Next to quiet waters» and «Quiet chamber» is quite simple. «Somewhere prays» somehow exceeds the limits of those romantic ballades model – and it has its own melodic peaks and composed accompanying facture. The same can be stated about «The heart is a resting spot» song, in which traditional accompany is partitioned by sequences. Although **Kaia Urb** performs the ballades beautifully and full of soul, some musical naiveness is perceptible in these pieces. This is not a criticism but just a statement of first impression.

The personality of **Kuldar Sink** (1942 – 1995) would not fit into standard framework, neither would fit his path through music. Although he studied at Leningrad Conservatory in period 1961 – 1966, he did not graduate, allegedly because of conflicts with conservative professors of the Neva town. This is not surprising as in 60' Sink was more radical in his views than his older generation mates Pärt and Rääts combined together. Furthermore, Sink had many curves on his creational path – focus on Orient folklore music, turn to «new simple» music in 80', and composing liturgical music. Although «Songs of Birth and Death» to lyrics of F. Garca Lorca (which also Mai Murdmaa staged as ballet «Scream and Silence») is considered generally as Sink's main work, it is possible that his truly principal work remains unheard. Namely in 1995, in the dramatic fire accident, where Sink also perished, his just finished opera score vanished too.

This album compiles seven composition recordings of Kuldar Sink creation. Two of them are based on lyrics of F. Garca Lorca (from «Songs of Birth and Death»). The most characteristic feature of «El Silencio I» consists in complementary cooperation between vocal and guitar, which is convincingly expressed through fantasy rich *rubato*'s in the performance. The same trait characterizes the beginning of «El Silencio III», while already in the middle of the piece hot Spanish temperament is exposed, but only for brief, as to return to rhythmical freedom of *rubato*. At the end of the piece the performance of Kaia Urb once expresses impressively passionate emotions. Interestingly «Fly, Cranes Fly» (1994, lyrics Fr. Kuhlbars) song contains striking similarities with «El Silencio» pieces, not only in the *rubato* character, but also in

the intervals of melodic traits, especially at the beginning. Then the music develops further by itself, full of fantasy, and without having anything in common with the children song with same name (what would be expected?!).

The largest and most important work beside other liturgical compositions («Pater noster», «Ave Maria») stands «Stabat mater» (1990). But exceptionally the text in this work is in pure Estonian! In the beginning, as it would be expected, tragic and thoughtful intonations emerge, the soloist singing expresses quiet anguish, and powerful dramatics in *forte*'s, Heiki Mätlik's guitar replies to that sensitively. Later when major triad intonations appear, it becomes clear why the text of *Stabat mater* needed to be translated into Estonian – the relationship between word and music is very natural and psychologically grounded. Text in Latin would make exploring of the detailed liaisons between text and music impossible to the listener.

In summary the album «Songs of mother and son», although regarding on the big differences of creative writing of these two composers, still produces a CD as one complete integrity – might be some intimate relation to music is what unites the compositions of mother and son with each other.

Riho Sibul, Estonian Dream Big Band

Conductor Jüri Leiten

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Estonian Dream Big Band (EDBB), gathered in 1998 by initiative of trumpeter and conductor Jüri Leiten, has become within five years the flagship of our big band music. Beside our local music projects, EDBB has performed under the baton of Frank Foster, long term soloist

of Count Basie orchestra, and with other worldwide celebrities like New York Voices, and trombone legend Ray Anderson. This CD of EDBB, which marks its fifth anniversary, is exceptional in many



ways. First, it contains first records from last year started collaboration with guitarist Riho Sibul as singer. And second, the remarkably enlarged borders of traditional big band music – as many of the authors on the CD – Nick Drake, Van Morrison, and Tom Waits – are usually not related with jazz. Early deceased Nick Drake (1948 – 1974) is considered as folk rock poet, Irish Van Morrison is called as «Celtic rhythm blues Singer», and Tom Waits with his characteristic voice known from his ballades, and by critics compared with a rough and uneven gravel street (see «Guinness Rockopedia» 1998).

Some more words about the key persons behind the CD: while Riho Sibul is both visible in direct sense (on the cover of the album) and can obviously be heard, then the author of most arrangements, (well mature ones by the way), is **Raul Sööt**, who though did not participate at recordings of this CD. Other arrangers featuring on the CD are **Göran Strandberg** and **Tõnu Kõrvits** – both with one song.

In the opening song «River Man» (Nick Drake) Riho Sibul's singing is lyric, occasionally even intimate. The arrangement of the song is made by Raul Sööt reasonably flexible, leaving quite a space for the voice to develop dynamics and sound. The slightly dimming at the end part intrigues with fine rhythm figurations on dishes by drummer **Markus Ketola**. Following song «Solid Air» is a memorial to deceased Nick Drake by composer John Martyn. It is a rhythmical ballade, which sordino trumpets have their important colouring role. In here appear already characteristic «wheeze» intonations of Sibul's vocal. «Yesterday» (Jerome Kern) though sounds more melancholically, is a ballade where bass part (**Raul Vaigla**) arranges interesting counterpoint against descending parts of soprano saxophone solos – the approach seems to be worked out up to the thinnest details, but fortunately this rational approach does not seem to limit creative freedom of performer at all.

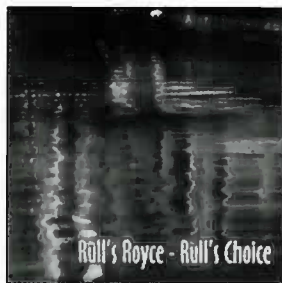
One of the most enjoyable performances on the album is «Do You Know What It Means» (L. Alter, E. De Lange, arr. G. Strandberg). Both the piece itself and singing manners of Sibul sound here comfortable, having almost untroubled elegance in it. This feeling is transferred organically over to dreaming character of flugelhorn solos by **Aleksei Saks**. In summary this work empha-

sizes in fact emotionally relaxing role of music – hence this is in the straightest sense – «easy listening». After Van Morrison’s popular «Moondance», performed with the *fusion*-feeling, follows the next peak moment on the record – Nick Drake’s «Parasite», which bases on repeating and suggestive harmony sequences. Here Riho Sibul’s voice carries all the time as if some kind of covered oppression, and hidden tension.

Remarkable are also the ending pieces on the CD, from which «Unforgettable» (I. Gordon) sounds like a lyric escape to some secret fantasy trip. The performance intrigues especially with free flow of rhythms and *rubato*-character. Also Tom Waits’ «Johnsburg Illinois» (arr. Tõnu Kõrvits) is an exceptionally delightful short ballade, especially due to its cordiality, and singing manner of Riho Sibul expresses that with exceptional authenticity and persuasive perception.

«Rull’s Royce – Rull’s Choice»

Rull’s Royce Orchestra featuring Frode Barth, Per Willy Aaserud & Meelis Vind. All compositions by Toomas Rull. Recorded live in January 2002 at Eesti Raadio



Rull’s Royce Orchestra album is for people who like sensitive style and emotional undertones. And for sure this is a pleasant CD for people who are tired of pushy and primitive melodies but still love and appreciate intimate beauty of melody. That is because the just released author’s CD of Toomas Rull (percussions) can be characterized with keywords: intimate scale of feelings, and melodiousness, also arrangements rich of details, and variety of sound nuances.

On the cover of Rull’s Royce Orchestra CD there are listed ten musicians, two of them – **Frode Barth** (guitars), and **Per Willy Aaserud** (trumpet) – come from Norway. From the rest, the most known obviously are **Meelis Vind** (clarinet, bass clarinet), **Raul Vaigla** (bass), and **Taavo Rimmel** (double bass). This collective

resembles a jazz team, but not all their music fits under the jazz etiquette. It is rather special amalgamation of styles, where jazz harmonies alternate with new age like sound meditations, and *fusion*-style improvisations with blues-like feelings («Timeless Joy»). Still the album keeps its integrity both in its musical material and emotional tonus. About latter, most of the pieces sound like slow and melodic ballades in minor. This is a bit simplified view, but fits to the first impression.

The main melodic lines are carried basically by clarinet and trumpet, sometimes alternating, sometimes as duo. An exceptional case although is «Sad Satisfaction», which acoustic guitar (**Marek Talts**) takes both the leading melody and harmony creational role. Following «Thunder Magic» brings next to nostalgically sad intonations some sounding clarity and lighting harmony. **Jürmo Eespere**'s improvisations (*rhodes piano*) influence elegantly and stylistically in mainstream sense, also like Frode Barth with clear sounding guitar solo. This piece can be also characterized as a meditative *fusion*-ballade, which creates a cozy mood to those who seek for this kind of music.

Special attention can be paid to two other pieces. «Mantra» is interesting for its electronic colours and clarinet melody pictures in oriental shades. Exotic percussion instruments are played by Toomas Rull himself. And without words it is clear how perfectly subtle *fretless* bass of Raul Vaigla suits to this fragile sound texture. In the final piece of the CD with an original compositional intention, «Rull's Royce» brings in a new colouring instrument, namely a harp (**Saale Kivimaker**), which matches surprisingly well with the distortion-effect of electric guitar.

27 Estonian Music Festivals 2002

«opeNBaroque» * Akadeemilised Trompetipäevad * Klavessiinimuusika Päevad * Eesti Muusika Päevad * Mravinski Festival Narvas * Rudolf Tobiase päevad Hiiumaal * «Eduard Tubin ja tema aeg» * Suure-Jaani Muusikapäevad * «Regiöö» Tartus * David Oistrahhi Festival Pärnus * Haapsalu Vanamuusika Päevad * Viljandi Vanamuusika Päevad * Hiiumaa Kammermuusika Päevad * «Klaaspärlimäng» * Mustjala Festival * Haapsalu Viulimuusika Päevad * Kuressaare Ooperipäevad * Leigo Järvemuusika * Tallinna Orelifestival * Rapla Kirikumuusika Festival * Kuressaare Kammermuusika Päevad * Mart Saare Muusikapäevad * «Credo» * Tartu Vanamuusika Festival * «Trialogos» * «Fiesta de la guitarra» * «Klaver '02»

Festival «opeNBaroque»

(January 31 – February 9)

The Festival was initiated in 1989 when Andres Mustonen, one of the best specialists in early music in all the Baltics, planned a winter concert series of baroque music in historical old town of Tallinn, with his founded famous early music consort Hortus Musicus as the main performer. Soon the Festival grew to international Tallinn Baroque Music Festival with participation of many prominent performers.

In 2002, the Festival enlarged its area of repertoire and took a new name «opeNBaroque». In the Festival, Hortus Musicus along with State Choir Latvija performed the programme «Protestantism and Catholicism», Estonian National Male Choir performed liturgy of Armenian Apostolic Church «Patarag» (conductor Ants Soots), «Mystery Sonatas» of Biber were performed in cooperation with Russian and Estonian musicians, a Russian liturgical

drama from 16th-17th centuries was introduced by ensemble Sirin (cond. Andrei Kotov), «Music on sacred ground» was performed by Timna Brauer and Elias Meir Ensemble, the theatrical presentation «Nightmare in Venice» was brought by Red Priest, led by Piers Adams, Providence (Ireland) group gave six concerts, additionally, Ranajit Sengupta performed from India (with collaborative Estonian composer Peeter Vähi). The most well-known performers on the final concert of «opeNFinale» were Liana Isakadze, Natalia Gutman and Latvian soprano Sonora Vaice; also pianists Ralf Gothóni and Tuija Hakkila and flutist Mikael Helasvuo from Finland took part of the festival. The artistic director of the festival, Andres Mustonen, conducted both the first and the last concerts of the Festival with performances of Hortus Musicus, and his Academic Orchestra, and with famous Estonian girls choir «Ellerhein».

www.concert.ee

Tallinn Academic Trumpet Days

(April 1 – 7)

The Trumpet Days has become a festival for the broadest range of soloists, ensembles and orchestras of brass instruments in Estonia. Professional musicians, students and schoolboys perform side by side: the festival has always accompanied by training programs. This year there was a big band master course taught by Petri Juutilainen, famous Finnish jazz artist. The initiator and the artistic director of the event has been Aavo Ots, a associate professor on trumpet of Estonian Music Academy. Youth contest called Trumpet Talents 2002 for 40 participants from Estonia, Latvia and Russia, was also as a part of the festival, as well as trumpet ensembles' competition. The prominent guest artists included Leonid Korkin (St. Petersburg), and Johann Gansch, a professor of Salzburg Mozarteum. The Brass Academy of Estonian Music Academy, and Tallinn Music High School Wind Symphonic (celebrating the 20th anniversary of its activities with Aavo Ots) performed also, under the conducting of Aavo Ots and Tarmo Vaask. The most prominent participating Estonian soloists were Erki

Möller and Ivar Tillemann, both are laureates of international competitions.

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Tallinn Harpsichord Days

(April 4 – 7)

The unique harpsichord music festival of Estonia began in 1996 from so called one-instrument-festivals, organized by State Concert Institute Eesti Kontsert. Now the event has stayed with us, taking place in every three years, and raising interests in musicians also from abroad. Imbi Tarum, associate professor at Estonian Music Academy, as well as recognized ensemble player and soloist, also the head organizer of Society of Estonian Harpsichord Friends (established in 2001), serves as the artistic director of the Festival. The goal of the Festival is to improve and propagate interpretational art of harpsichord music, as well as to introduce internationally recognized artists in Estonia. The concert venues are exotic halls of historical old town of Tallinn.

In 2002 the Festival offered interesting thematic programmes: «C.P.E. Bach and Bachists», «Swimming Bach» (contemporary harpsichord music from Estonia, Finland etc), «Italian influences in 17th century Germany» («Stylus fantasticus»), «Music of the French Sun King's Court», and also Telemann's («Essercizii Musici»), and works of Mühel, Froberger, Couperin and others. Finnish harpsichord player Aapo Häkkinen gave a master course and also performed beside others players from Estonia like Imbi Tarum, Marju Riisikamp, Ene Nael, and Kristiina Are, and also Tallinn Baroque Orchestra, led by Andris Veismanis (Latvia). For the second time Peeter Talve's instrument exhibition was set up for audiences. Unfortunately the recognized French harpsichord player Blandine Verlet could not attend the Festival, but she arrived to Estonia later. The patron of the festival is member of Estonian Parliament Mari-Ann Kelam.

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Estonian Contemporary Music Days

(April 4 –10)

The first Music Days took place in 1979, during Soviet Regime times. The main goal of the Festival is to present Estonian music in the broadest meaning. Although the primary objectives are premieres, many of which has created particularly for the Festival, the second important focus of the Festival activity has been to the pieces national classics left unfairly for decades without attention. The Music Days are organized in collaboration with Estonian Composers' Union, Estonian Music Information Centre, Estonian Music Foundation, and Eesti Kontsert. The guest list of the Festival includes composers and reviewers from neighbouring countries. This year the most exiting guest composer, Magnus Lindberg, came from Finland.

In this year Festival there was altogether 10 concerts with an enormous quantity of premieres, 33 to name, from 23 composers. On the opening evening, traditionally started with the Mammoth Concert of works from almost 20 composers. Then many thematic concerts like «Mass to unfairly parished Estonians» – «Missa süütult hukkunud eestlastele» (by the piece of Raimo Kangro), «Songs of people. Sign of love» – «Inimeste laulud. Armastuse märk» (by the piece of Tõnu Kõrvits), «RX – Cassiopeiae» (by the piece of Urmas Sisask), «Family concert» – «Perekontsert» took place. A new music harpsichord programme was presented, and Hortus Musicus, led by Andres Mustonen presented a memorial programme dedicated to three prominent composers, who recently passed away: Lepo Sumera, Raimo Kangro ja Mati Kuulberg. From the most well known senior authors, new pieces were composed by both jubilants, Ester Mägi (b. 1922), and Professor of Estonian Music Academy Jaan Rääts (b. 1932); and Professor Eino Tamberg brought on stage Bassoon Concerto (premiered by Martin Kuuskmann from New York, conducted by Nikolay Alekseyev) and two stage pieces. From younger generation the more attention involved the works by Erkki-Sven Tüür, Helena Tulve, Mari Vihmand, Tõnu Kõrvits. Altogether the Festival succeeded to introduce the works from three generations of Estonian composers. The Festival performers were Estonian National

Symphony Orchestra (cond. Olari Elts), Tallinn Chamber Orchestra (cond. Arvo Volmer), contemporary music NYXD Ensemble (cond. Olari Elts), Voces Musicales, Estonian Music Academy rector and pianist Peep Lassmann, and vocal group «Musicatreize» as much popularity gaining guest from France (premiered Toivo Tulev's piece «Then you are close in quiet to me, only you» – «Siis oled vaikusen mu ligi üksi Sina»). The Festival affiliated the evening of new short operas and ballets at the end of April (festival Estonian Stage Music) in Estonian National Opera. Artistic director of the Festival is young composer Timo Steiner. www.kul.ee/emic

Narva Evgeny Mravinsky Festival

(April 30 – May 13)

For the memorial of Evgeny Mravinsky, one of the most prominent conductors of 20th century from St. Petersburg (Leningrad), and the time he spent in Narva and neighbouring resort town Narva-Jõesuu, as well as his relationship to Estonia in general, the town government of Narva initiated in 1995 an annual music festival in this Russian-Estonian border town. The Festival has grown into an important integrational link between Russian-Estonian relations, and activated musical life in East-Estonia. The performers on these concerts of symphonic, chamber and choir music always come both from Estonia, as well as from Russia, and in addition to them guests from abroad take part too. After the festivals of first years, when the only concert venue was the Knight Hall of Narva historical castle, currently the performances take also place in neighbouring towns. This year Festival formed also as if an overture to celebrations of 100-year memorial since the birth of Mravinsky in 2003. The honor guest of the Festival has always been the widower of the conductor, the Professor of flute at St. Petersburg Conservatory, Alexandra Vavilina-Mravinskaya, who has also led courses in Narva. The artistic director of the Festival is the conductor of Narva Symphony Orchestra, Anatoli Shtshura.

This year, Pärnu City Orchestra, under the baton of Jüri

Alperthen, gave the opening concert and Narva Symphony Orchestra, led by Anatoli Shtshura gave the final concert. The performing soloists were violinist Emil Yakovlev, pianists Alexander Pashkov and Alexander Ivanovich, all from St. Petersburg, and additionally pianist Lauri Väinmaa and violinist Olga Voronova from Estonia. The Festival was concluded by a concert at Russian Federation Embassy in Tallinn.

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Hiiumaa Rudolf Tobias' Days

(May 29 – 31)

The tradition of Rudolf Tobias Music Days was first started in 1993 on his home-island Hiiumaa. Tobias (1873 - 1918), born on that island and deceased in Berlin, has been the most famous classic in Estonian music, the composer of many «for the first time» works. The initiator of the festival tradition was Vardo Rumessen, pianist and Tobias researcher. The Festival is organized by Rudolf Tobias Society together with School of Beaux Arts of Käina. The birth house of Tobias, currently functioning as the composer's home museum in Käina, serves as the core for the Festival, where chamber music concerts and other memorial events take place. The Music Days occur in cycles of two years, where the focus in one year is on concerts, and on piano contest in the other year, when young music students play Tobias' piano works, and also new works from prominent Estonian composers, specially ordered for that occasion. Among the authors are Eino Tamberg, Ester Mägi, Urmas Sisask, Anti Marguste, and also younger generation of successful composers as Hiiumaa origin Erkki-Sven Tüür. The Music Days involve additionally other centres with the events and activities.

In 2002, as Tenth jubilee Festival, the events took place beside Käina also in Hiiumaa capital Kärđla, in the castle of Suuremõisa and in Pühalepa church. The performers were Mati Palm with his students from Estonian Music Academy, Vardo Rumessen with piano recital, ensembles Vox Clamantis and Cantores Psalmorum, organist Tiit Kiik, Tallinn Saxophone Quartet, and Käina music

students. The new works by Enn Kivinurm and Aaro Pertmann were premiered. Hiiumaa Museum opened an exhibition «10 years of Rudolf Tobias Days».

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Festival «Eduard Tubin and His Time»

(June 8 - 19)

The first festival, dedicated to the greatest Estonian symphonist Eduard Tubin (1905-1982), took place right on the doorway of reaching independence of Estonia in 1990. The event was initiated by Vardo Rumessen, a pianist and the most active researcher and disseminator of Tubin's inheritance both in Estonia and in abroad. The consequent festival to «Eduard Tubin Music Days» took place only on the composer's 90th anniversary in 1995, when Rumessen invited world famous Estonian conductor Neeme Järvi to serve as the artistic director of the event.

Beside the inheritance of Tubin, also works of other prominent Estonian classical composers were presented, with participation of many performers from abroad. In that year 1995, the premiere of Tobias' grand oratorio «Jonah's Mission» took place in Estonia, edited by Rumessen and conducted by Neeme Järvi, then the work was also premiered in Scandinavia and recorded.

These festivals took place as «Tallinn Summer Music Days» until 1999. In 2000 the Tallinn festival did not take place, but International Eduard Tubin Society was established in Tartu. In 2001 the festival tradition was reinitiated by Vardo Rumessen with a new name: «Eduard Tubin and His Time» The composer's son Eino Tubin has been actively involved with the festivals. The patron of the festival is Her Excellency Ambassador of Swedish Kingdom Mrs Elisabet Borsiin Bonnier. (See the article by V. Rumessen in this edition).

www.kul.ee/emc/ets

Suure-Jaani Music Days

(June 20 - 23)

The small pitoresque town Suure-Jaani at the heart of Estonia is important for our music culture as the hometown for the Kapp composers' family. The more recognized of them are the creators of national composing school: organist, conductor and professor of Tallinn Conservatory Artur Kapp (1878 – 1952), his son, composer, president of Estonian Composers' Union and rector of Tallinn State Conservatory Eugen Kapp (1908 – 1996), and nephew of Artur Kapp, composer Villem Kapp (1913 – 1964). Musical events have generally been organized in Suure-Jaani also earlier, but in 1998 they started to be organized regularly under the name «Suure-Jaani Music Days» for the memorial of all three composers and their ancestors. The initiator of these events has been Vardo Rumessen and organist Andres Uibo. Today Eesti Kontsert along with a just formed Artur Kapp Society organize the Festival, with Andres Uibo serving as the artistic director. The well-known Estonian ensembles and music collectives participate at the events. We have discover the Kapps music again even for ourselves. This is especially the occasion with Artur Kapp inheritance, many works of which fell under the prohibition during Soviet times. Many prominent performers, musicologists and journalists from abroad attend also the Festival.

In 2002 too, the events took place at the House Museum of the Kapps, Suure-Jaani church, the open air performances were presented on the balcony of Hunting House, and on the terrace of café «Arturi juures», the performers included Estonian National Male Choir, Aare Tammesalu Quintet, Strauss-Orchestra, Vardo Rumessen, Andres Uibo, organist Aare-Paul Lattik, soprano Pille Lill and others. As the Music Days are organized just before the mid-summer day, which is the greatest national holiday, in Estonian Jaanipäev – the day of Jaan as St John (Estonian derivate of John, Johan), a special concert programme was gathered from works of composers with prename Jaan (Ja'an, Johann, Johannes) (Jaan Rääts, Bach, Brahms), and additionally the summer's beginning concert «Colourful Middle Ages» was performed by ensemble Hortus Musicus. An exhibitions were also set up for the festival.

www.concert.ee

«Regiöö»

(June 28)

The «Regiöö» – «Regi Song Night» festival is a unique archaic folk song event in university town Tartu, with the major impact to the Estonian oldest regi-song style, not so much heard today on public events. By the guidance from the specialist everyone could take part of the collective singing, fairy-tale telling, dance-rooms activities, and additionally, in St John's (Jaani) church, Estonian religious folk song performances. The main organizer of the event is Toivo Sõmer. There are plans in near future to enlarge the festival and involve all the Baltic Sea area, also using the means of Internet.

Pärnu David Oistrakh Festival

(June 29 – July 14)

The beautiful Estonian resort town Pärnu, also called as Estonian summer capital, was established in 1251 as hanseatic town. This is the place for the last ten years of Estonian independence time, where several international culture events come together. But already during Soviet times Pärnu was associated with one of world-class musicians: since 1955 violinist David Oistrakh had spent his summer vacations here, and also took part on local summer concerts. The summer series in 1970, where David Oistrakh also participated, was dedicated to 200 years since Beethoven's birth. These music festivities were the basis for the tradition of Oistrakh to invite along to perform also his friends and students. Since 1978 the concert series were organized already as for memorial of Oistrakh. This was in 1997 where also together with conductor Eri Klas, and as if for an overture to maestro's 90th birthday anniversary, the new era of the Festival began with more and more famous performers and exciting concerts.

In 2002 the performers included Neeme Järvi (Estonia/USA), Dmitri Sitkovetsky, Bella Davidovich, Galina Gorchakova, Viktor Pikaizen, Michel Lethiec, Anner Bylisma and Vera Beths, Conrad Steinmann, Camilla Hoytenga, Tuija Hakkila, Estonian piano professors Kalle Randalu and Arbo Valdma from Germany. Also, fol-

lowing collectives and performers took part of the Festival: Moscow Chamber Orchestra (cond. Constantine Orbelian), Russian Pathriarchate Chorus (Anatoly Grindenko), Latvian Radio Choir (Sigvards Klava), and Estonian Philharmonic Chamber Choir (Paul Hillier), Estonian The 21st Century Orchestra (cond. Erki Pehk), Hortus Musicus (Andres Mustonen), flutist Monika Mattiesen, and then three younger generation musicians of the Järvis: Paavo Järvi (Estonia/USA) conducting the opening concert, also conductor Kristjan Järvi (Estonia/USA), and flutist Maarika Järvi (Estonia/Suisse), and finally Pärnu City Orchestra as the major music force. Under the strong leading of the artistic director, cellist Allar Kaasik, the Festival presented all together 28 concerts with programmes, which included also works by Estonian composers, such as Arvo Pärt, Kuldar Sink, Veljo Tormis, Ester Mägi, Helena Tulve, Galina Grigoryeva (including several premieres!), classics Mart Saar and Eduard Tubin and others.

Since the summer 2000, the Oistrakh Festival has been including also Neeme Järvi master courses of conducting. Last year the course programme was extended, and, under the name of Neeme Järvi Summer Academy, maestro Jorma Panula as well-known teacher of young conductors participated, in addition to them, Michel Lethiec with his chamber music courses, Viktor Pikaizen with violin courses, and Kalle Randalu with piano courses.

Haapsalu Early Music Festival

(July 3 - 7)

The tradition of annual early music festivals in the most beautiful resort town on West Estonia, in Haapsalu was started in 1994. The favorite place for concerts is the medieval castle from 13th century with its dome church. The festival is organized by the Concerto Grosso agency from Tallinn, with the artistic director, the musicologist of early music, associate professor of Estonian Music Academy and conductor Toomas Siitan. Thanks to the professional leading the festival has famous performers and interesting repertoire.

In 2002 the Festival participants included gamba quartet Phantasm (Great Britain), Baroque Fever (Denmark), Studio Vocale with Tallinn Baroque Orchestra (most famous cantatas by Bach), and Scandicus (Estonia), Estonian Philharmonic Chamber Choir (18th century Russian sacred choral concertos, cond. Paul Hillier), Haapsalu Festival Choir (grand motets by Bach) and also many outstanding soloists. Master class was given by baroque oboist Rafael Palacios (Belgium), who performed also as soloist.
www.concertogrosso.ee

Viljandi Early Music Festival

(July 7 - 12)

This is the oldest early music festival in Estonia, initiated already in 1982-1989 by Viljandi City Capella, led by Tõnu Sepp. Soon, the courses started to be included to the events, and Viljandi became the second largest early music centre in Soviet Union beside Tallinn, where Hortus Musicus, led by Andres Mustonen was active. Already in 1983, some hundred musicians arrived from Leningrad (St. Petersburg), Moscow, Kiev, and Tomsk from Siberia to attend the event. Also the head ballet master of Vanemuine Theatre Ülo Vilimaa began historical dance courses, etc. In 1989 the event received the festival name, and since then the flutist of Hortus Musicus Neeme Punder has been the artistic director of the Festival.

In 2002 the Festival participants included State Choir Latvija and Hortus Musicus (cond. Andres Mustonen), male choir «Drevnerussky Raspev» with Anatoly Grindenko (Moscow), Estonian dance group Saltatores Revaliensis, recorder players Piers Adams and Howard Beach (UK), Festival Baroque Orchestra, conducted by Andris Veismanis (Latvia). Following programmes were presented: «Multiple Choir Music from Venice», «German Early Baroque», «Romantic Recorder», «French Baroque Dance», «The Promenade Concert», «The Russian Church Music», «The Voices of the Universe» by Estonian composer Urmas Sisask with the participation of the author. The Viljandi City Capella was conducted by Neeme Punder. Viljandi Early Music Festival is an event to look for in the whole Southern Estonia.
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Hiiumaa Chamber Music Days

(July 12 - 14)

This festival on Hiiumaa, smaller of the two West Estonian biggest islands, was first organized in 1999 when summer music days were first held in Suuremõisa manor house and yard. From that place on music days have spread out to other Hiiumaa centres to offer aesthetic experiences from classical to jazz music. The festival was initiated by violinist Aet Ratassepp and pianist Mart Ernesaks, who has also been the artistic director of the Festival.

In 2002 beautiful and rich chamber music programmes were offered in Emmaste, Pühalepa and Reigi churches; there was an early night jazz concert in Suuremõisa park, and a performance for children based on Francis Poulenc's *Barbar*; concerts by violinist Arvo Leibur, the Concert Master of Estonian National Symphony Orchestra and Holland Symfonia (Amsterdam), viola player Arvo Haasma, cellist Teet Järvi, double bass player Mati Lukk (currently one of the actively leaders of the festival), well-known piano duo Kai Ratassepp - Mati Mikalai, organist Ene Salumäe, guitarist Tiit Peterson, percussionist Terje Terasmaa.
www.hot.ee/hiikummer

Festival «Glasperlenspiel»

(July 19 – August 18)

This festival, which today is called «Glasperlenspiel» (after the novel by Hermann Hesse) was founded in 1996 in resort town Pärnu. The founder and artistic director of the Festival is composer Peeter Vähi. The organisers have set no limiting frames for the choice of performers, music style or period. The objective of the Festival is to offer different and intriguing music. Principal concert venues are Pärnu Town Hall and the 250-year-old Elisabet Church. Since 2001 the festival has grown larger, started to use the umbrella term «Glasperlenspiel» and has spread to larger centres - to Tallinn and Tartu. «On this festival, art merges with play on the efforts to explore formulas of truth and art», writes musical reviewer Igor Garshnek.

In 2002 the following exciting programmes were performed: «Mary/Stabat Mater», «Improvisations on the theme of Bach»; «Variations on the theme of Marseillaise»; «Nietzsche, Wagner and a piano»; a special programme on Erik Satie's piano works; a concert-performance together with a Brazilian painter Ige d'Aquino, etc. The participants included Quatuor Parisii (France), Church Composition Group (Finland), Australian Chamber Orchestra, chamber orchestra «Damals und Heute» (St. Matthew's Passion by Meder), Latvian National Orchestra, choir Latvija, the most recognized Estonian pianists Kalle Randalu, Arbo Valdma and Rein Rannap - the latter with his performance «Renovation works» in the half-finished new Pärnu concert hall, young Estonian cellist Silver Ainomäe, cellist Alexander Kniazev (Russia), double bass player Robert Black (USA), Danish bassoonist Asger Svendsen («Bassoon Night»), conductors Eri Klas, Richard Tognetti and Andres Mustonen.

www.concert.ee

Mustjala Festival

(July 6 - 20)

The festival at the west-end corner of Saaremaa island, Mustjala, under the name «Exotic and Top-culture» is taking place already since 1998, initiated by its artistic director and cellist, now producer of Eesti Kontsert Aare Tammesalu. The festivals take place in local picturesque spots: Anna church, manor house, resting village, but also on the former rocket polygon on the territory of Soviet Army.

In 2002 the Festival concerts included participants like: organist Andres Uiibo together with Setu folk singers, Estonian most recognized jazz musicians saxophonist Lembit Saarsalu and guitarist Tiit Paulus, Tobias String Quartet, ensemble «Põhjala saarte hääled» – «Voices of Northern islands», and the most exotic guest being the group of Mamba percussion instruments from Ethiopia. The programmes included the works of well-known Estonian composers Arvo Pärt and Rudolf Tobias.

www.kul.ee/mmf

Haapsalu Violin Music Days

(July 23 - 28)

String music festivities («Viulimängud» – Violin Plays) in Haapsalu, a pleasant resort town in West Estonia, were initiated in 1994, where nowadays Haapsalu City Orchestra and Estonian Youth Symphony Orchestra perform along with youth orchestra of the summer courses. The soloists are the professors of the courses. The objective of the event is to participate at as many string ensembles as possible, playing programmes from classical music to jazz and pop styles. The concerts venues are historical Dome church, Uuemõisa manor house, Kurhaus, and also the neighbouring churches of Haapsalu. The artistic director of the Festival is its initiator assistant professor of Estonian Music Academy Tõnu Reimann.

In 2002 Violin Plays had exciting ensemble programmes, such as Professor Miroslav Russin (violin) with Virtuosi di Parisii, Mozart's organ sonatas (with organist Rolf Uusväli), Villa-Lobos's Bachianas Brasileiras (8 cellists led by Teet Järvi and Henry-David Varema, with young soprano Aile Asszonyi), Schönberg's Verklärte Nacht, Bernstein's Serenade etc., violinist Elar Kuiv with Haapsalu City Orchestra, the conductors were Jüri-Ruut Kangur and Tõnu Reimann.

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Kuressaare Opera Days

(July 25 - 28)

The tradition of opera festivals was born on the Estonian biggest island in 1999. The performances in the medieval bishop settlement in the capital of the island, Kuressaare, have become a great international event, where even soloists from St. Petersburg Mariinsky Theatre are involved. The founder and producer of the Festival is Ludmilla Toon, Saaremaa's most famous choir conductor and music educationist.

On the Opera Days in 2002, when the artistic director was opera soprano Pille Lill, the audience had chance to enjoy per-

formances of Donizetti's «Lucia di Lammermoor» with soloists from Latvia and Czechia, and Mozart's «Don Giovanni», both brought by Latvian National Opera. The Gala Concert had performers from Finland along with Espoo Festival Orchestra, and an interesting programme «Verdi's Birthday» with Estonian soloists. The honor guest of the Festival was Saaremaa origin Estonian President Arnold Rüütel.

www.tt.ee/operipaevad

Leigo Lake Music

(July 26 – August 10)

The Festival was born at Leigo farm, South-Estonian Otepää hillside in 1998, once the Tallinn Brass Ensemble performed on Leigo Lake island a classical music programme. The number of listeners has grown since the first concert from a couple of thousands to tens of thousands in 2001, where for the first time the open-air organ concert was performed. The programmes vary very much, up to perform piano concertos with Estonian National Symphony Orchestra. The particularity of the Festival is the idea of uniting aesthetical perceptions of music with picturesque landscape: the concerts take place in nature, bonfires are around, smoke, fog, horses on meadows, candle-lights at dusk - in the air and on the lake. There is over 12 hectares of expanse to make oneself comfortable.

In 2002 the Festival was attended by violinist Miroslav Roussine with Paris Virtuosi, from Norway organists Knud Reiersrud, Ivar Kleive and singer Mari Boine, Finnish conductor Juha Kangas, Estonian organists Aare-Paul Latik and Ines Maidre, rock guitarist Riho Sibul, Urb folkduo, variety singer Siiri Sisask, Tallinn Filharmonicers, Estonian Dream Big Band. Additionally master courses took place. The main organizer of the Festival is the host of Leigo farm Tõnu Tamm.

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Tallinn Organ Festival

(August 2 - 10)

The main stage of the Festival is the St. Nicholas (Niguliste) church in Tallinn Old Town, nowadays serving as museum and concert hall. The church holds a large amount of medieval art, originating from Estonia and elsewhere. The most extraordinary exhibitions are the fragments of the original painting Dance macabre (1466) by Bernt Notke, and also the main altar (1478-1481) made by another German master Hermen Rode. The Festival was founded in 1987 by Andres Uiibo, an organist and a long-term custodian of the St. Nicholas' organ, and still serving as the artistic director of the Festival. Estonia has several unique organs, which are still in working condition, and concerts of internationally known artists are also held in provincial and rural district churches.

In 2002 the Festival had 33 concerts, and beside to the academic organ programmes, also other concerts like «Ten insights to Estonian religious folklore songs», Telemann's «St Matthew Passion», Andres Uiibo's joint programme with Setu folklore singers, organist David Timm own Bach programme with Estonian saxophonist Lembit Saarsalu improvisations. The performing organists from abroad included also Ennio Cominetti, Jean-Christoph Geiser, Edouard Oganessian, Andreas Jacob, Gabriel Marghieri, and from Estonia also Aare-Paul Lattik and Toomas Trass, together with accompanying Gregorian ensemble Vox Clamantis.

www.concert.ee

Rapla Church Music Festival

(August 3 - 18)

When Estonia regained its independence, in order to counterbalance the anti religious propaganda by the Soviet regime, which lasted for many decades, a sacred music festival was arranged. With help from Finnish church musicians the Festival was held in 1993 for the first time at Rapla Mary Magdalene church, which

has become the centre of this festival since then. In 1997 the Festival extended outside the city and county of Rapla. Most of the concerts are free of charge. The guest performers have come from various countries from Great Britain to Russia. The founder and director of the Festival is Raimo Kivistik. The patron of the festival is Archbishop Dr. h. c. Jaan Kiivit.

In 2002 the Festival organized 33 concerts in 22 churches, one third of concerts took place on the festival birth town Rapla. The main guest was Czech early music ensemble Musica Florea and the principal work Händel's oratorio «Israel in Egypt» as the opening concert. Other performers included Finnish-Estonian Baroque Orchestra with an angel-voiced Estonian schoolgirl Maria Listra, ensembles Tallinn Baroque Soloists and Rondellus, Estonian National Symphony Orchestra led by young Olari Elts, Girls Choir «Ellerhein», and some Finnish organists and soloists.
www.raplamv.ee

Kuressaare Chamber Music Days

(August 6 - 10)

This is the oldest chamber music festival in re-liberated Estonia. The Festival takes place in Kuressaare, the capital of the largest West-Estonian island, one of the favourite tourist places. The concert venues include the Capital Hall of the medieval Kuressaare Castle, the Town Hall, Music School and City Centre. Music Days were founded in 1995 by the pianist and the artistic director of Festival Andres Paas. The Festival holds an important place in promoting chamber music traditions in all Estonia. Kuressaare has heard several Estonian and world premieres as well as less known but highly regarded chamber works.

In 2002 again the audience could hear exciting and diverse chamber music performed by the debut ensemble New Baltic Trio, a brilliant French pianist Alexandre Tharaud, Quatuor Parisii, Viktoria Meister (mezzosoprano) and Istvan Szlovjak (piano) from Hungary, Estonian musicians Arvo Leibur (violin), Terje Terasmaa (percussions), Heiki Mätlik (guitar), Kalev Kuljus (oboe), a member of Kremerata Baltica Reinut Tepp (harpsichord).
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Festival «Mart Saar - 120»

(September 8 – October 2)

The festival dedicated to the 120th anniversary of the founder of Estonian national music traditions, the classic of choir and solo songs, and of pianomusic, Professor of Tallinn Conservatory Mart Saar (1882 – 1963), started with a Song Day in his birthplace near Suure-Jaani, where participating 40 choirs presented his inheritance. The scientific symposium followed with presentations from researchers from Finland and Estonia. In the Jubilee series there were all together 14 concerts, including vocal recitals, special concert of female choirs, Gala evenings in Tartu and Tallinn with participation of the best Estonian choirs and conductors, a memorial evening, presentation of just published music sheet «Complete Piano Preludes by Mart Saar» with the performance of all the preludes by Vardo Rumessen in Tallinn Town Hall. The main organizers of the Festival were Estonian Choral Society and Estonian Female Choirs Society.

Orthodox Music Festival «Credo»

(September 21 - 25)

The first «Credo» festival took place in Tallinn in 1994. The festival programme is dedicated to the birthday of Virgin Mary (September 21) at the end of each September. The main organiser is the Tallinn Orthodox Sacred Music Chamber Choir led by Valery Petrov, the founder and the artistic director of «Credo». The Festival offers to the audience to learn about the traditions of Orthodox music of different countries from early Christian times to contemporary, and of course to enjoy the divine singing.

In 2002 the Festival concerts were given in Tallinn churches, and in Eliisabet Church in Pärnu. The programme of Tallinn Orthodox choir consisted of works of Estonian composers Cyrillus Kreek, Kuldar Sink and Arvo Pärt; Georgian ensemble «Rustavi» was for the first time in Estonia; the choir «Svetilen» from Sviato-Donskoi, Russia performed ancient Russian monastery chants; the Cappella Musicae Antiquae Orientalis from

Poznan, Poland, coming from profoundly catholic country demonstrated in its programme prolific synthesis of different Christian cultures. One of the festival's objectives is to bring the treasures of Christian culture to young people.

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Tartu Early Music Festival

(September 25 - 28)

Festival has taken place annually since 1996, but the initiator of the Festival Raho Langsepp has been active on Tartu early music scene already since 1985. From its very beginning the Festival has had an oriental connection. The festival's focus, however, has not centered on Oriental culture as such but on this relationship between the older cultures of Europe, especially its medieval centuries.

In 2002 the main emphasis was on different aspects of monophony by the examples of Gregorian choral, European medieval music, Indian classical music and Russian traditional liturgical music, and the development of monophony into polyphony in 12th-14th centuries. The Festival welcomed guests from Schola Cantorum Basiliensis, and from Sweden, Poland, India, Sri Lanka, Lebanon, Russia, and Vox Clamantis from Estonia; soloists were Conrad Steinmann and Mahmoud Turkmani. Main concert venues are White and Morgenstern halls of the University History Museum, the Main Hall of Tartu University, the hall of the Ministry of Education, the old café of the University, Kivisilla Art Gallery etc. The festival programme makes provision for lectures, joint sessions and master classes. Festival's artistic director is Raho Langsepp. Tartu Early Music Festival is a member of the Union of Central Europe Early Music Festivals.

www.ut.ee/festival

Festival «TriaLogos»

(September 28 - 29)

Since 1998 Tallinn hosts an international interdisciplinary cultural festival «TriaLogos», founded by Taivo Niitvägi, leader of the Hereditas Society and also a well-known early music specialist, ensemble leader and violinist. TriaLogos attempts to unite the efforts in which religion, arts (theatre, music, poetry) and science, each by their own means, try to achieve Truth, Beauty and Goodness. TriaLogos is a triologue between Past, Present and Future, but also between Western, Eastern and Estonian people. The TriaLogos Festival offers an alternative to market culture growing out of competition and confrontation. This alternative is creativity in its most different forms and possibilities. Both Estonian and foreign cultural experts feel that the trilogies, initiated by the Festival, between Creation, Spirit and Power is unique in the whole Europe. The events of the TriaLogos take place in all four fields, the curators of which have been Mikhail Lotman (sciences), Taivo Niitvägi (music), Doris Kareva (poetry), Lembit Peterson (theatre).

In 2002 the major event of the Festival was the premiere of Estonian composer Mart Siimer's cantata «Sword of St. Michael», conducted by Kadri Hunt. The Festival performers included girls choir and orchestra of Oldtown Educational Board, boys choir of St. Michael, Hortus Musicus, Vox Clamantis and others, additionally there was a seminar on different fields. The artistic director of the Festival is Taivo Niitvägi.

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«Fiesta de la guitarra»

(October 22 - 27)

This first guitar festival in Tartu and Tallinn was arranged by Estonian Guitarists Society, on which beside concerts were also courses and lectures taking place. On nine concerts participated Qorona Quartet (Denmark), classical guitarists Patrick Zeoli (Ireland), Anastasia Bardina (Russia) and Ismo Eskelinen

(Finland), Spanish baroque guitarist Fernando Reyes together with Estonian baroque harp player Lilian Langsepp, Estonian guitarists Heiki Mätlik, Jaak Sooäär, Ain Agan, Robert Jürjendal, Riho Sibul. The final concert was performed by arranged guitar orchestra. Opening and final concerts were free of charge.

www.hot.ee/kitarriselts

International Pianists' Festival «Klaver»

(October 25 - 30)

For the first time The Klaver (piano in Estonian) was organized in 1998 in Tallinn. The Festival takes place every second year and is organized by Eesti Kontsert. Klaver is initiated and coordinated by Lauri Väinmaa (Artistic Director), a leading Estonian pianist, and Madis Kolk (Producer of the Festival), pianist and producer of the Eesti Kontsert. According to Lauri Väinmaa, the purpose of organising the Festival is introducing the newest landscape of piano playing as well as recent trends and great masters of piano art to Estonian music lovers, students and professionals.

The Third Pianists' Festival Klaver '02 took place in the Estonia Concert Hall, Tallinn. The Festival performers included Peter Donohoe (Great Britain), Anthony de Mare (USA), Per Tengstrand (Sweden), Piotr Anderszewski (Poland), Arcadi Volodos (Russia), Carlo Grante (Italy), Estonian pianists Professor Arbo Valdma, and young pianists Age Juurikas, Ralf Taal, Sten Lassmann. Festival programme contained also the concert «Piano Orchestra» (piano ensembles), and the concert with the northern young musicians' Orkester Norden (cond. Susanna Mälkki from Finland).

www.concert.ee

See also the webpage of Estonian Music Council www.kul.ee/emc/ and webpage of society Estonian Music Festivals www.festivals.ee

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PRIIT KUUSK is a music journalist with long seniority, musicologist and lexicographer, has been the author for Hugo Riemanns Musiklexikon, Die Musik in Geschichte und Gegenwart, for Estonian magazines Teater.Muusika.Kino, Muusika, cultural weekly Sirp (has been its musical chief), author of books about Neeme Järvi and Veljo Tormis, longstanding commentator on international music life in Estonian Classical Radio.

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