

MUSIC

in **Estonia**



Estonian Music Review No 6
2003/2004

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Chronology

5000 years ago – Fenno-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 rule of Swedish kingdom
1721-1918 – Estonia is under
the rule of Russian Czar
1918-1940 – The Republic of
Estonia
1940-1991 – Estonia is under
the regime of 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 atten-
tion was paid to music educa-
tion. The university still exists
today, but music is taught at
other schools.

1784-1795 – The German
Amateur Theatre was active in
Tallinn. Until 1791 its director
was internationally renowned
writer, August Friedrich
Kotzebue (1761-1819). In
1789, audiences in Tallinn

first saw the performance of
Mozart's Don Giovanni.

1832 – One of the first
Estonian mixed choirs is found-
ed in Simuna. In the 1840's,
Estonian mixed and male
choirs are established through-
out the country.

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

1869 – The first Estonian
Song Festival (Laulupidu) takes
place in Tartu. Participants
were men's choirs consisting
of 845 singers and 56 instru-
mentalists in wind bands. The
Song Festival was organized
by Vanemuine Society, and the
program included Estonian first
patriotic songs, *Sind surmani*
(You until I die) and *Mu isamaa*
(My fatherland
is my love), written by the
composer Aleksander Kunileid.
Estonia's leading poetess Lydia
Koidula (1843-1886), one of
the founders of the song festi-
val concept and the Estonian
theatre tradition, wrote the lyr-
ics to these songs.

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 regular tradition.

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

1883 – For the first time Estonian musicians play in an opera: Carl Maria von Weber's musical comedy *Preciosa* is performed at the Vanemuine Theatre in Tartu. Since 1908, opera performances became regular events at the Estonia and Vanemuine Theatres.

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

1888 – Jakob Hurt, one of Estonian national political leaders, addresses the public with a

call to collect 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 of 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 – By this time, there are composed several important larger works by Estonian composers Tobias, Kapp, Läte, and Mihkel Lüdig, Artur Lemba, and also choral and chamber songs by Mart Saar.

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 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 companies. Vanemuine Theatre presents operas, ballets, operettas and dramas.

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

1908 – Artur Lemba composes the first Estonian symphony.

1909 – Rudolf Tobias composes the first Estonian oratorio, *Joonas läkitamine* (Jonah's Mission), and it is premiered in Leipzig. However, the per-

formance 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 – Nowadays well-known classics – 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 choral 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. The building was restored after the World War II, and stands there today as the Estonian National Opera house and Estonia Concert Hall.

1950 – The Thirteenth all-Estonian Song Festival brings a record quantity of participants, near 32 thousand (1106 collectives! – male, mixed, female, and children choirs, wind orchestras, and Soviet Army choirs). Also nearly record quantity of participants (over 30 thousand) take part in the Seventeenth all-Estonian Song Festival in 1969, where beside choirs (Russian choirs replaced Soviet Army choirs), there were also performing symphony orchestras, for the second time.

1956 – Eino Tamberg composes the influential and popular work of post war Estonian new music, Concerto grosso.

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

1960 – Arvo Pärt's Nekrolog 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 – There appears here a new generation of composers who write more balanced and "better sounding" music, it includes Lepo Sumera, Raimo Kangro and René Eespere.

1970 – Premiere of the first choir cycle Liivlaste pärandus (Livonian Heritage) from a large series of six cycles dedicated to Fenno-Ugric small nations and their folklore by Veljo Tormis (look also at year 1989).

1971 – Neeme Järvi wins the Santa Cecilia Academy International Conductor's Competition in Rome.

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 world premiere of *Raua needmine* (Curse Upon Iron), magnificent choral scene with shaman drum by Veljo Tormis.

1979 – The first Estonian Music Days organized by the Estonian Composers' Union take place. It is a festival of the year, dedicated to Estonian contemporary music and earlier, forgotten classical works.

1980's – It is impossible to categorize Estonian music of that time. Erkki-Sven Tüür and Urmas Sisask are some of the more memorable 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 *Eesti ballaadid* (Estonian Ballads) led by Tõnu Kaljuste

world premiers at the Estonian National Opera.

1981 – Estonian Philharmonic Chamber Choir, based on the Ellerhein chamber choir, is founded. One of the Estonian leading conductors, Tõnu Kaljuste, has later led the choir to achieve international recognition and Grammy nominations.

The First Symphony of Lepo Sumera is premiered.

1982 – Arvo Pärt's *Passio* has a world premiere in Munich.

Neeme Järvi becomes the principal conductor (until 2004) of Göteborgs Symfoniker (Gothenburg SO) and makes GSO the National Orchestra of Sweden.

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

Arvo Pärt's *Te Deum* is premiered in Cologne, under the baton of Dennis Russell Davies. There is in Vienna a world premiere of Pärt's *Stabat Mater*.

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

1987 – The “thaw of Gorbatshev” allows Estonia to begin with international festivals. Beside choral festivals and competitions there are also born the Tallinn Organ Festival, founded by organist Andres Uibo, after that in 1989 Tallinn Baroque Music Festival (now “opeNBaroque”, founded by Andres Mustonen), and Viljandi Early Music Festival.

1989 – In Rouen, France, Arvo Pärt’s *Miserere* is premiered, performed by The Hilliard Ensemble, and led by Paul Hillier.

Estonian Philharmonic Chamber Choir led by Tõnu Kaljuste makes a grand premiere the whole Fenno-Ugrian series *Unustatud rahvad* (Forgotten Peoples, 6 cycles) by Veljo Tormis. 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 make 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) by Lepo Sumera, and the Third (1997) by Erkki-Sven Tüür, and the Fourth (1998) by Eino Tamberg.

Right before and after Estonia regained the independence in 1991, a lot of new international music festivals were initiated. In 1990, Eduard Tubin Music Days (since 2001 “Eduard Tubin and His Time”) and *Jazzkaar* (*Jazz(Rain)Bow*) were created; in 1991, a new music festival *NYJD* (now!); 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 “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 principal conductor of Detroit Symphony Orchestra in USA.

Comes out the first reference book “Biographic Dictionary of Estonian Music” (publishing house Valgus, 699 articles).

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

1992 – Estonian Music Council is founded as national representative at and member of the International Music Council. The first president of EMC 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.

Symphony Orchestra of Vanemuine Theatre, under baton of Endel Nõgene, is the first Estonian orchestra to perform at the grand hall of Berlin Philharmonic Society.

Conductor Kristjan Järvi establishes the Absolute Ensemble in New York.

1994 – The world premiere of Arvo Pärt’s Litany (“Prayers of St. John Chrysostom for each hour of the day and night”) at the Oregon Bach Festival (USA), conductor Helmuth Rilling.

1995 – Composer Arvo Pärt – 60.

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

Estonian Radio starts a new channel – Klassikaraadio (nowadays round the clock).

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

Composer Ester Mägi receives the main Cultural Prize of the Republic of Estonia.

1997 – Erkki-Sven Tüür’s Cello Concerto is world premiered in Lausanne (on the commission of David Geringas, who is the soloist). By 2003 the work has been performed in 16 countries. Tüür’s works Requiem and Passion are included in the program of Wien Modern Festival. Lepo Sumera finishes altogether ten new works, incl. his oratorio Amore et igne.

Conductor Neeme Järvi – 60 years old, a book “Maestro” is published (in Estonian). This was followed by a book “Encore!” commissioned by the Detroit Symphony Orchestra, in Estonian in 2001, in English in 2003, all from the publishing house SE&JS in Tallinn. Authors are Priit Kuusk and Urmas Ott.

NYJD Festival takes place in Tallinn for the fifth time: Orkest de Volharding, Piano Circus, Agon Orchestra, Paul Giger, Stephen Scott, Robert Nasveld, world premiere of Lepo Sumera’s chamber opera

Olivia meistriclass (Olivia’s Master Class).

In Tallinn Kalle Randalu performs Beethoven’s all five Piano Concertos and Fantasy Op. 80.

1998 – The world premiere of Arvo Pärt’s Kanon Pokajanen takes place in Cologne’s Dome Church as the commission for 750 years anniversary 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, at the Durham Cathedral (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 the prize of Estonian National Culture Foundation for the life-long work.

The youngest creative society in Estonia was established: Association of Estonian Professional Musicians.

1999 – Arvo Pärt’s Como anhela la cierva world premiere

in Santa Cruz on Tenerife, with Patricia Rozario as soloist.

Veljo Tormis writes the cantata *Sünnisõnad* (The Rite of Birth) for Millennium Festivities in Estonia and Finland. Composer declared it 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 commission for 70 years anniversary celebration 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 *Südameasjad* (Matters of Heart) in Tallinn, and Cello Concerto premiere in Hague, performed by the David Geringas (who commissioned it) and conducted by Paavo Järvi.

Estonian Choral Society is founded in Tallinn.

NYYD Festival in Tallinn: Court-Circuit, Kaija Saariaho, Raimo Kangro's opera *Süda* (Heart) premiere in Estonian National Opera, etc.

Conductor Eri Klas – 60.

2000 – Composers Veljo Tormis and Eino Tamberg – 70.

Two books about Veljo

Tormis are published in Estonian.

Piano duo Kai Ratassepp – Mati Mikalai win 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 orchestra piece *Loodekaar* (Nordwest). Olari Elts becomes the winner of International Sibelius Conductors' competition in Helsinki.

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

Lepo Sumera's (1950 – 2000) Concerto grosso is premiered during Estonian Music Days. The premiere of the Sixth Symphony is on Sumera's 50 years jubilee concert in May, the composer passes away on June 2.

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

The world premiere of Erkki-Sven Tüür's first opera *Wallenberg* in Dortmund, Germany.

Veljo Tormis has a portrait concert "50 years later"

at Moscow Tchaikovsky Conservatory.

Raimo Kangro's (1949-2001) work *Ülemlaul* (Canticles, after King Solomon) remains his last, the composer deceased on February 4.

Estonian Composers' Union – 75.

Estonian National Symphony Orchestra – 75.

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

Participants of the NYFD Festival in Tallinn: Ensemble Modern, BIT 20, Joanna MacGregor, Magnus Lindberg, Giya Kancheli.

Oboe player Kalev Kuljus becomes the winner of the international Prague Spring contest.

International Eduard Tubin Society starts publishing almanacs (publishing house SE&JS; No. 4 in 2004).

2002 – Estonian 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 Antwerp, with the soloist Evelyn Glennie.

In resort town Pärnu the new Concert Hall is opened.

The International Pianists' Festival "Klaver" – (Piano 2002) takes place in Tallinn already for the third time, with following participants: Peter Donohoe, Piotr Anderszewski, Arcadi Volodos a.o.

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

Estonian Music Festivals association is founded; it unites 26 well-known Estonian festivals. Same year it joined the European Festivals Association.

2003 – Estonian Music Days present 44 new works. It is during the festival that for the first time the final of Lepo Sumera International Composers' Contest takes place.

The world premieres of Arvo Pärt's *Peace Upon You*, *Jerusalem* in Tallinn, *LamenTate* in London, with Hélène Grimaud as the piano soloist, and *In principio* in Graz, Austria. In 2003 29 new CD albums were published that contained Pärt's music.

The Russian premiere of

Rudolf Tobias' oratorio Jonah's Mission in the Grand Hall of St. Petersburg Philharmonic Society during the celebration events of the 300th anniversary of the city, performed by unified forces of Latvian, Russian and Estonian musicians, all led by maestro Neeme Järvi.

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

Veljo Tormis' portrait concerts at the Baltic Sea Festival in Stockholm and Musik der Kontinente Festival in Berlin (both cond. by Tõnu Kaljuste); his Curse Upon Iron performed at World Music Days of ISCM in Lyubliana, Croatia a.o.

Neeme Järvi started his last season as chief conductor of the Gothenburg Symphony Orchestra.

NYYD Festival, 15.-22. October in Tallinn for the 8th time (artistic directors Erkki-Sven Tüür, Olari Elts, Madis Kolk): Estonian composers in the program are Tüür, Toivo Tulev, Tatjana Kozlova, Ülo Krigul, René Eespere, Tõnu Kõrvits, Helena Tulve, Margo

Kõlar, Märta-Matis Lill, Mart Siimer (mostly premieres), leading guest artists Gavin Bryars & Ensemble and Steve Reich, also Arditti String Quartet, Nieuw Ensemble Amsterdam, Avanti! Chamber Orchestra, Centro Ricerche Musicali, from Estonia NYYD Ensemble celebrating its 10th anniversary (cond. Olari Elts), Voces Musicales Ensemble (cond. Risto Joost), Reval Ensemble, Cyberstudio a.o.

The last CD album with complete symphonies of Eduard Tubin is published by Alba Records (5 CDs, Estonian National Symphony Orchestra, cond. Arvo Volmer).

2004 – Estonian Music Days (April 14-21) offered 18 concerts, in addition to Tallinn also in other cities; beside Estonian musicians there were also guest artists performing Estonian music: Silesian String Quartet (Poland) and Crash Ensemble (Ireland). In total there were works of 50 authors, of which 31 were world premieres. The festival celebrated its 25th anniversary. The feature composer of the festival was Toivo Tulev, whose first CD "Be lost in the Call" was released by Eesti Klassikaraadio.

24th Estonian Song and

Dance Festival in Tallinn (July).

Arvo Pärt's two new works have world premieres: "Anthem" for choir and organ in Oxford, UK and "L'abbé Agathon" for soprano (soloist Barbara Hendricks) and cello octet at Beauvais Cello Festival, France. Films using Pärt's music receive several awards: annual awards of the French Academy of Cinematography "César" (6) and an Oscar in Beverley Hills, California (1).

Erkki-Sven Tüür's new works: "Aqua" for chamber orchestra (WP in Tallinn), "Meditatio" for mixed choir and saxophone quartet (WP in Cologne, performed by Rundfunkchor Köln and Raschèr Saxophone Quartet).

Neeme Järvi begins as musical director of New Jersey Symphony Orchestra in USA.

Paavo Järvi begins as a chief conductor of Deutsche Kammerphilharmonie in Bremen, Germany.

Arvo Volmer has new positions as musical director of Adelaide Symphony Orchestra in Australia and as an Artistic Director of Estonian National Opera.

Kristjan Järvi starts working as a chief conductor of Tonkünstler-Orchester Niederösterreich in Austria.

Pärnu David Oistrakh Festival organizes concerts within the framework of project Europa Festiva in addition to 28 concerts in Estonia also in 8 European countries.

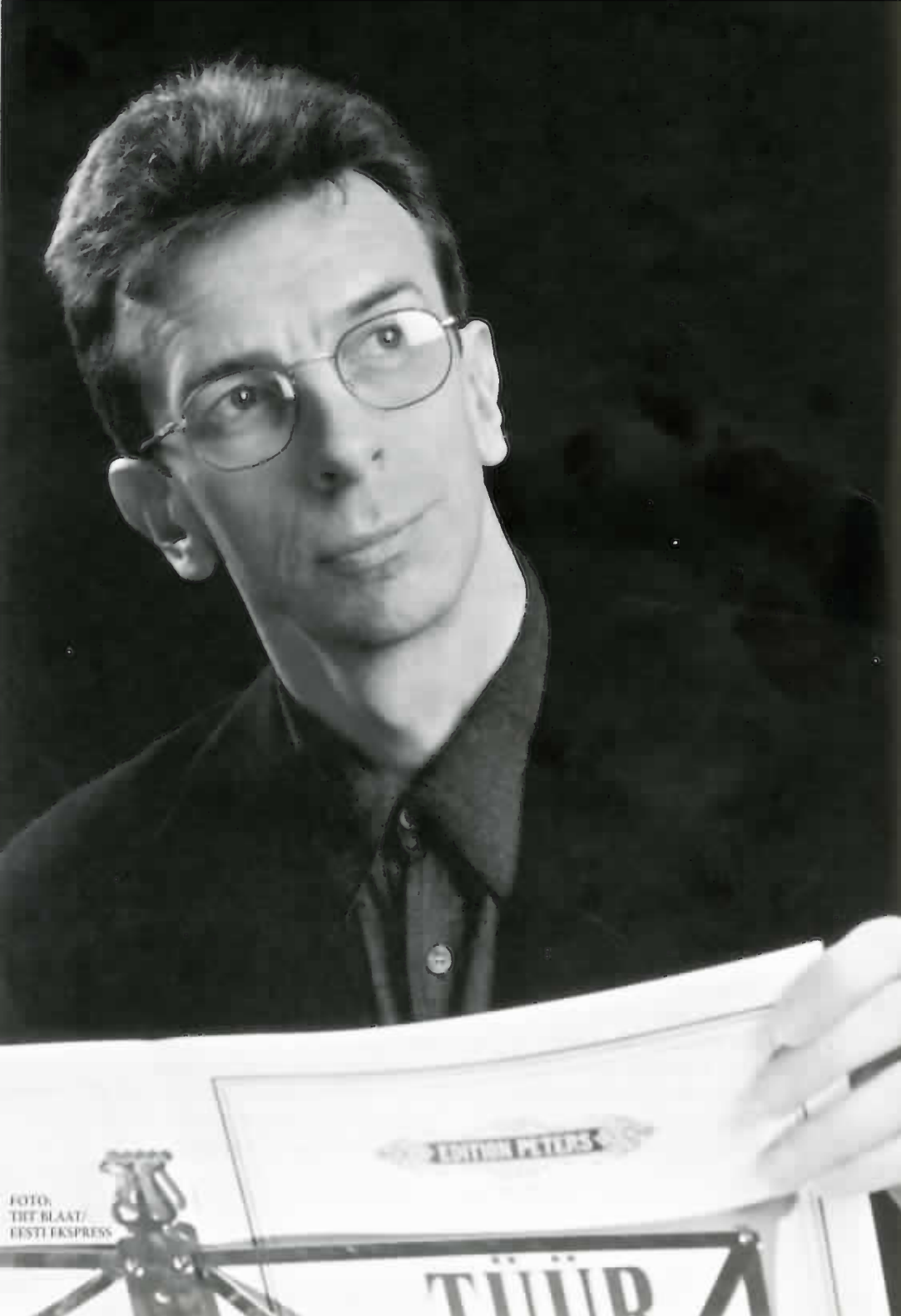
VARIOUS DISTINGUISHED ESTONIAN COMPOSERS

Rudolf Tobias (1873-1918)
Artur Kapp (1878-1952)
Mart Saar (1882-1963)
Peeter Süda (1883-1920)
Artur Lemba (1885-1963)
Heino Eller (1887-1970)
Cyrillus Kreek (1889-1962)
Eduard Oja (1905-1950)
Eduard Tubin (1905-1982)
Eugen Kapp (1908-1996)
Gustav Ernesaks (1908-1993)
Edgar Arro (1911-1978)
Villem Kapp (1913-1964)
Heimar Ilves (1918-2002)
Ester Mägi (b. 1922)
Valter Ojakäär (b. 1923)
Boris Parsadanjan (1925-1997)
Uno Naissoo (1928-1980)
Arne Oit (1928-1975)
Jaan Koha (1929-1993)
Heino Jürisalu (1930-1991)
Eino Tamberg (b. 1930)
Veljo Tormis (b. 1930)
Anti Marguste (b. 1931)
Jaan Rääts (b. 1932)
Arvo Pärt (b. 1935)
Kuldar Sink (1942-1995)
Alo Põldmäe (b. 1945)
Mati Kuulberg (1947-2001)
Raimo Kangro (1949-2001)
Lepo Sumera (1950-2000)
René Eespere (b. 1953)

Peeter Vähi (b. 1955)
Toivo Tulev (b. 1958)
Erkki-Sven Tüür (b. 1959)
Urmas Sisask (b. 1960)
Galina Grigorjeva (b. 1962)
Mari Vihmand (b. 1967)
Tõnu Kõrvits (b. 1969)
Jüri Reinvere (b. 1971)
Helena Tulve (b. 1972)
Timo Steiner (b. 1976)

This list was completed on the basis of data provided by the Estonian Composers' Union and the Estonian Music Information Centre (www.emic.ee). It is based on works that have been most performed and sparked the most interest in Estonia and around the World.

Chronology compiled by
Mare Põldmäe and Priit Kuusk



EDITION PETERS

TÄIIP

FOTO:
TIT BLAAT/
EESTI EKSPRESS

Erkki- Sven Tüür – Estonian Citizen of Honor in the World

by Anneli Remme

Erkki-Sven Tüür, born in 1959 on a small Estonian island Hiiumaa, has become in his generation one of the most influential and most listened (and performed) composers in the World. By means of conductors and musicians, recognized in international musical spheres, prominent concert venues, broadcast companies, cult-festivals, Tüür has become the very representative Number One of Estonian culture. By an intriguing co-incidence his initials EST fit very well to that purpose – this letter combination is also used in marking of Estonian Republic. One can say that EST, born six years after Stalin's death, has been sent to this world

with both artistic and patriotic missions. That is because occupied Estonia has been his state of mind, and the art, born in there, was clearly Estonia-oriented, and now he embodies for the rest of the world the highest state of art, being created in Estonian Republic.

The broader international recognition to Tüür's music began to build up after a performance of a piece for string orchestra "Insula deserta" in Finland, in 1989. Next pieces to take off into international spaces were "Searching for Roots" (Hommage à Sibelius, 1990), also "Action", "Illusion", and "Passion" (altogether "Show", 1993), "Requiem" (1994, performed at least 35 times) in memory to Estonian conductor Peeter Lilje, and chamber orchestra work "Crystallisatio" (1995). The last one gave also the name to CD release, which was published by the prominent record company ECM, and which received highest praises from leading music magazines of the world. The breakthroughs into the international arena were followed by many commissions for new works from very respected musicians and music institutions. Additionally the work with the cycle "Architectonics", started in 1984, continued. This chamber music cycle, reaching the part Seven (VII) in 1996, is also completely recorded by the Estonian new music flagship, NYJD Ensemble (Finlandia Records, 1996), and Kristjan Järvi's Absolute Ensemble in New York.

The last decade most striking works from EST have been Cello Concerto (1996), which has been already performed over 30 times, "Lighthouse" for orchestra (1997), and Third Symphony (1997) – all three recorded for ECM by Vienna Radio Symphony Orchestra, also Violin Concerto (1998) and orchestral "Aditus" (2000/2002), dedicated to the memory of composer Lepo Sumera. The work "Exodus" (1999), evoking a totally thrilling experience, has become, after the CD release under the same name (also from ECM), the business card of Estonia in the World. In spring 2001 EST releases his first piece in the opera genre – in Dortmund in Germany there was the world premiere of his "Wallenberg". Last two years have been extremely tense but successful for EST. In 2002 his work "Magma" (Symphony No. 4) was premiered by Royal Flanders Philharmonic Orchestra in Antwerp, and his "Ardor" was performed by BBC National Orchestra of Wales in Cardiff. In 2003 Tüür's pieces were premiered at London Proms (Violin Concerto with Isabelle van Keulen as soloist and conducted

by Paavo Järvi), in Carnegie Hall in New York (Exodus, cond. Paavo Järvi), and at Klangspuren Festival in Austria (a new piece “Oxymoron”). In 2004 there are pieces already premiered or soon to be premiered: “Meditatio” (Raschèr Saxophone Quartet and Radio Choir of Cologne), “Aqua” (dedicated to Tallinn Chamber Orchestra with Tõnu Kaljuste as conductor), and additionally new commissioned pieces for Estonian prominent musical events: David Oistrakh Festival and “Glasperlenspiel” Festival. The year 2005 is planned to be marked with Fifth Symphony premiere.

Erkki-Sven Tüür has cooperated successfully with such top performers as cellist David Geringas, The Hilliard Ensemble, the Helsinki Philharmonic Orchestra, City of Birmingham Symphony Orchestra, Stockholm Saxophone Quartet, Piano Circus, and Frankfurt Radio Symphony Orchestra; and evidently the composer has good creative connections with local premium orchestra Estonian National Symphony Orchestra (ERSO). The festivals Bang on A Can in New York, Vale of Glamorgan in Wales, Wien Modern, Musica Nova in Helsinki are the more prominent ones to name, on which EST music has been performed.

One of the reasons why Tüür’s music has been so popular among listeners as well as performers lays in his great dynamic power of creation, which is represented in constantly varying “language innovations”: experimenting, playing with traditions, thoughtful experiments with sound and dramaturgy. The resulting music of these sound experiments give striking outcome, part of which is definitely based on the composer’s experience as flutist, pianist and singer, additionally close relationship with rock music; with deep knowledge music of “just-yesterday’s” and near past. Tüür is an excellent practitioner, as he is a good theoretician too.

Beside the fact EST proudly represents Estonian symphonic, chamber and vocal music all over the world, he is also a very respected critic. His thoughts and interviews are taken very seriously at home country, but also the foreign press gets more and more interested in EST thoughts and point of views. A real spiritual closeness ties him with great Estonian composer Arvo Pärt. The world of thoughts of Tüür is very rich and wide, discerning and well organized.

What gets easier with time and what gets harder for a composer in music writing?

Today, of course, it is easier to express more precisely one's musical ideas. This is what gets easier with experience. What makes music writing harder is constant urge for innovations. But otherwise it would not get interesting at all, without creating new associations and enlarging one's vocabulary, everything would get very mechanic and boring. That does not mean at all that I prohibit myself from using skills learned on previous works in creation of new pieces. The point is in growing and developing, in acknowledging one's weak sides and work with them.

EST constantly surprises his audience with new sounds, but his schedule gets busier too. Does the inspiration come easily to Tüür?

Here would suit to paraphrase the Estonian literature classic Tammsaare – proceed your work then comes the inspiration too. Composing for me is first of all very tense thinking in a space-time of sounds. The musical thoughts need to be clarified too. When the mind is in an excited conscious state, then so called inspiration works like magic. It's strange the unconscious mind solves the expressed problems also during the sleep – often the problems unsolved at the night before are clarified and solved in the next morning.

What was it the composer has recently had hard to solve on writing a piece?

The idea to integrate structure and liberate improvisation, to be irrationally rational, to be inner ward meditative and explosively dramatic at the same time ... that is the matter to think hard about. I think the simplicity or complexity in music are not the values by themselves, and far beyond they should no be opposed to each other the way they are usually opposed. I am interested in one more aspect of music – so called the spring, which tenses all the composition, the flow on musical time. That is a pure energy, and the perception of that is very subjective, but once it exists, then I do not have to be concerned anymore about the complex-simple writing style of the piece. These are the matters I think about during my work.

In May 2001 in Dortmund premiered opera “Wallenberg” relies

on matters seen not very often on opera stages: nazism, horrors on concentration camp, genocide. Is the opera genre now in the past for EST, and how much the dealing with such a serious matter influenced his soul. Did it imprint a haunting memory?

Each finished work becomes a history, so is with "Wallenberg". The topic definitely influenced tensely during the one and half year of the opera-writing period. The mark has stayed probably because I have studied the topic related to Jewish nation and country. That contains very much interesting, which is not known for the thinkers in cliché. But in case of returning to the opera genre, the next theme should be completely different: for example something on the similar wavelengths with Maeterlinck's "Bluebird".

In the work "Ardor" the solo marimbafon sounds so happy, deliberated and above everything. On writing that piece, was EST the same way "opened" and happy, did he express something from inside himself, as if transfusing something from his soul to the sounding instrument?

These matters do not match much one-to-one. By my opinion my current emotions do not affect the music I am writing at that time. Nothing at all! The changes in my work can be viewed in a much longer perspective; this is the play with conscious searches and choices. The tension fields, expanding little by little, have intrigued me. I do not wish them to bear destructive signs: heat and luminosity, stirred with some icy state. What can I have against if it is perceived as cheerful? So-called East-European discourse about contemporary music represents the lamentation pole – at least one very strongly admitted section. I have had been considerably influenced by that, and evidently I will strongly react for four-five more years to that in my works. I do not want to elude that pole, but still do not want to be it dominating in my music either.

Does EST consider any of his works somehow more important? For example because of the finding a new way of representation during that music creation, a hit to an significant point, which wasn't at reach of thoughts before at all?

During the composing works of Second Symphony in 1987 for the first time I realized very clearly how a strong dramaturgic impact can be achieved by confronting triads with chromatic sound mas-

sives, just unifying serial and modal techniques.

For the ensemble Piano Circus, consisting of six pianos, EST has successfully created a piece, titled “Transmission”, which represents very strongly the sound potential of such a rare set of instruments. Has EST used the “play with full capabilities” in creation of any other work?

To use a “special effect” one has to have an acoustic cause. Everything must be derived from the inner need and logic of the music. When, for example, I write into an orchestra score a part for eight cornos, then it would be a total waste let them play together only one accord. The opposite dogmatic attitude consists of insisting every instrument on the score sheet to use all the instrument virtuosity, with a reason founded or unfounded.

Does “ugly music” category exists for EST?

For me “ugly” music is music that lacks the before-mentioned “spring”. The music can be still very consonant or “well sounding”, but the boredom in it can kill. The similarly ugly can be a row of technicistic calculations, which the writer, after marking the super complex structure system on the sheet, has not been interested in anything else, for example about acoustic outcome. Already for long time, there is no “right” and “wrong” for me, there exists just a lot of mediocrity or even bad music, and much less good music.

The contemporary music, including the “ugly” one, is played actually not often enough. When we take the programs of big concert venues in big cities – there is dominantly the model repertoire: 18th-19th centuries and the first half of 20th century too. It is very rare when we can find something plain contemporary. Also the new music festivals are in minority.

Up to recent times the concert reviews in the foreign press have often emphasized the origin of EST from Eastern Europe, and though trying to create a background for the composer’s music.

The desire to deal with background systems is by itself understandable. But East Europe is far from homogeneity in cultural background, and attempts to identify any artistic phenomenon through that turns out being not considerable. I am more interested in such reviews where the writer has been touched by the musical piece, and

hence enthusiastic in the analysis.

In 1979 EST established an intellectual rock music band In Spe, which still has a deep influence and meaning in Estonian music. Despite the atmosphere of that-time Soviet Union, the creative collaboration in In Spe must have been well enjoyed to create something so good and endure against the time. What kind of atmosphere is favorable for creative thinking, and what is not?

By my opinion the creative atmosphere forms where the creation is in the process of development. During the composing of music everything leaves outside. In that atmosphere we felt very well in In Spe, but what stayed outside, I do not want recall much. I completely lack any nostalgia about any Soviet Union times living conditions, even slightest one. Also I am quite far from idealizing the life in current Estonia, but all that does not belong much to the creatational atmosphere, at least that's the way it is for me. Maybe I am an escapist. When I write music, then I write music, and I do not deal with analysis of social and society matters. The strong side of music lays somewhere else, why it should follow the things belonging to areas of literature or video art or theatre? I want to touch the listener's creative energy. The best rewards for me are the concert times both at home and elsewhere in the world, where I meet with people belonging to very different generations, with very different backgrounds, from very different nationalities, who have found something new because of my music.

Among the younger generation composers only Helena Tulve can call herself proudly as the student of Tüür, she is currently already quite known name on international spheres.

I am glad I could support Helena in that time in her efforts. How much actually I was the teacher in the deeper sense, I cannot say. Currently I have so much to deal with myself that there is no energy left even just to think about teaching. I learn by myself, all the time, and the fact that I actually state that is not a pose at all.

Talking about music of EST there is also called the term “postmodernism”. What is the composer's attitude that the term is used not only in the art but also in the whole life conditions in the world? *Modernism or postmodernism are on the seeker's eyes, reader's head*

and listener's ears. These terms are today not only over exploited but also have lost unified meaning.

I have heard younger generation composers stating the postmodernism is on suppressed state. What do they mean by that? Do they consider methods of strongly raised generation of the 50s, of Boulez, Stockhausen, and others, working with material based on aesthetical and ideological criteria? I do not agree with the statement that only one community has reserved for itself the place, which fills the meaning of "modernism". At least let distinguish do we speak here about the modernists of the end of 19th century or those of the beginning of 20th century... But what about Steve Reich in the end of the 60s? Or what about Scelsi? The attitudes of those belong to the ethos of modernism, although they did not use the serial technique. It is paradoxical that, by my opinion, "Passio" of Arvo Pärt goes closer to modernistic discourse than for example his earlier collages. In any case simplified schemes à la "tonality like, perceivable pulse of rhythm, not excluding the melody – post modernistic; atonal, non pulsating, not melodic – modernistic" are completely contraindicated to me. Also the confrontation of tonal-atonal is irrelevant, because a lot of music is written which is neither one nor the other. I perceive post modernistic music as an attitude "anything goes", created with superficial mixing of different styles etc. The modernistic approach is characterized by maximalistic demand on the making reasoned choices, willingness to create strong and unique structures. This question cannot be replied with simple answers, one can start endless discuss with no point.

How much Erkki-Sven Tüür has time, beside the creational work, to be just by himself, to think about himself and the world around?

In these matters life has developed me more and more favorable opportunities. But I do not want to claim that all the so-called time in solitude on my birth island Hiiumaa is occupied only with tense thoughtful work. It is very good just to do nothing: The observance of small irreversible changes. For example I watch the movement of the sun through tree branches.

About the world matters thoughts they unfortunately do not change much at all – neither to better nor to worse direction, doesn't matter how much I think about them. The world though is not comprehensible. It is only perceived sometimes as this, sometimes as

that. The utmost naivety is to think we are able to actually understand through the media what is happening in the world. By our claim we can collect an enormous amount of information, but that is erratically dispersed and can never represent all the concerning and important details about the topic. About the things in society I spend sometimes longs but alas useless for society inner monologues.

Erkki-Sven Tüür uses any opportunity to go to Hiiumaa, where his roots belong. Among the coastlines and forests frontiers of the island are the places where he feels as if walking in a temple, a holy place. Also the creation of music is going more easily in Hiiumaa than other places. This is how the life and creation of an outstanding representative of contemporary Estonian music goes between busy movements in metropolitans and in calm and peace on his birth island.

A Dozen Newcomers on Estonian Music Scene

by Tiina Mattisen

Young musicians: Risto Joost, Juhan Tralla, Ain Anger, duo Kai Ratassepp – Mati Mikalai, Marko Martin, Age Juurikas, Aare-Paul Lattik, Sigrid Kuulmann, trio Harry Traksmann – Marrit Gerretz-Traksmann – Kaido Kelder, Silver Ainomäe, Kalev Kuljus, Indrek Vau

It is good to talk of Estonian musicians in the light of the latest Grammy Awards. As we know, orchestra conductor Paavo Järvi and choir conductors Tiia-Ester Loitme and Ants Soots – chief conductors of girls’ choir “Ellerhein” and Estonian National Male Choir, received the coveted prize this year in choir music category (“Sibelius. Cantatas”, Virgin Classics, 2003). If we add that Tõnu Kaljuste has repeatedly been nominated for Grammy, both with the Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra, as well as with the Swedish Radio Choir, we have one emphasis of Estonian musicianship in place – we have consistently had conductors wanted by top orchestras and concert houses of the world. To confirm this continuity let us name merely some younger doers. **Olari Elts** (1971), who became well known in 2000 with winning the Sibelius Conductors’ Competition (Helsinki), was in 2001 chosen by Latvian National Symphony Orchestra to be their chief conductor, and is by now familiar to many elite orchestras in Germany, France, Great Britain and other European countries, as well as in Australia. It is tempting to point out that there is a promising addition in Estonia also in the line of quite rare, i.e. female conductors. **Kaisa Roose** (1969), who began her studies at the Tallinn Special Music School, debuted this year with the Estonian National Symphony Orchestra (ERSO), having behind her back already solid experiences as ballet conductor at the Danish Royal Theatre, as musical conductor at the Malmö Music Theatre and contemporary music concerts with many Danish, but also with Costa Rica and lately the Lithuanian National Symphony Orchestras. Conductor **Anu Tali** (1972) at the Tartu Vanemuine Theatre has received international acclaim primarily with the Estonian-Finnish Symphony Orchestra, which she founded herself. Their first CD album “Swan Song” (Finlandia, 2001) brought in 2003 the conductor an Echo Klassik Award in Germany and the title of the best young artist of the year. The same year saw also her successful debut with Tokyo Philharmonic, and several orchestras in the North.

Risto Joost (1980), winner of this year’s Estonian choir conductors’ competition, serves well as a bridge to close the gap between conductor-centered preface and introduction of young Estonian musicians. Joost, who is currently studying for his Master’s degree at the Estonian Academy of Music (EMA), is also finding his place



Risto Joost



Kai Ratasapp,
Age Juurikas,
Mati Mikalai with
their teacher Peep
Lassmann (second
from right)



Harry Traksmann – Marrit
Gerretz-Traksmann – Kaido
Kelder



Aare-Paul Lattik



Indrek Vau



Silver Ainomäe



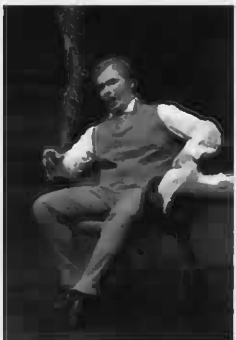
Ain Anger



Sigrid Kuulmann



Marko Martin



Juhan Tralla



Kalev Kuljus

on the music scene as a founder and conductor of a chamber choir (1999) and ensemble (2002) Voces Musicales. The repertoire covers Bach to contemporary music; there have been numerous concerts and participation at the festivals “Estonian Music Days” (2002, 2004) and NYYD ’03, as well as prizes from choral competitions (e.g. first prize at the competition “Tallinn 2001”). Risto Joost has also conducted several Estonian orchestras. Versatile young man has participated in the master courses of Kåre Hanken, Paul Hillier, Carl Høgset, Eri Klas, Esa-Pekka Salonen and others. In 2002/03 he furthered his studies at the Universität für Musik und darstellende Kunst in Vienna in orchestral conducting (Prof. Leopold Hager) and singing, at the same time participating in the work of reputable Arnold Schoenberg Choir. Joost became first widely known as a very musical singer of a quite rare voice (countertenor), he was appearing with the Gregorian chant ensemble Vox Clamantis, Estonian Philharmonic Chamber Choir and as soloist. Concert tours have taken him in addition to Europe also to Japan, Lebanon and USA. Since 2003 Joost is also participating in the work of vocal ensemble Theatre of Voices led by Paul Hillier.

Estonia has been made famous primarily by male singers, ever since Tiit Kuusik won the first prize at the international singers’ contest in Vienna in 1938 and then worked there for one season as Vienna Volksoper’s soloist. But – soprano **Anneli Peebo** (1971) started her career in 1997 in Vienna and with Volksoper, she has also participated in other opera projects (e.g. in February 2002 she appeared in Busseto under Plácido Domingo and beside Renato Bruson and Stefania Bonfadelli as Flora in *La traviata*, a production that then toured to Ravenna, Ferrara and Modena) and whose performances have attracted attention at the Wiener Festwochen (2001) and the Salzburg Festival (2002).

Juhan Tralla (1974) started his singing career at the same Volksoper stage. He is a second-generation tenor – his father Tiit Tralla has been a soloist at the National Opera Estonia for a long time. Juhan Tralla graduated as violinist from the Estonian Academy of Music in the class of Prof. Mari Tampere-Bezrodny (1997). This fact has given him a certain edge compared to other singers who usually start their music studies quite late. He was already musi-

cally mature to enter the opera scene during his studies at the Vienna Music University – from 2000 until 2003 Tralla was working as soloist at the Volksoper. In 1998-2001 he studied with Prof. Gerhard Kahry, since 2003 Tralla has been furthering his studies at the Prof. Toma Popescu's song studio in Vienna. Winning the Grand prix at the Tiit Kuusik Singers' Contest in Tallinn in 1997 was possible thanks to optional studies with famous Estonian bass singer Mati Palm. In 2003 Juhan Tralla won the first prize at the Sabin Drago competition in Romania. Since the season of 2003/04 Tralla has been singing at the Deutsches Nationaltheater Weimar and is a frequent visiting soloist at the National Opera Estonia. In his repertoire there are next to several roles in Mozart's works (Tamino, Belmonte, Don Ottavio, Idomeneo) also the roles of Almaviva and Othello, Rodolfo and Rinuccio, Alfredo, Alfred ("Fledermaus") and many others. Juhan Tralla has also sung solos in Bach's Mass in B minor, Beethoven's 9th Symphony, Rossini's and Puccini's Masses etc. In November 2002 he debuted in the Vienna Musikverein's grand hall with Haydn oratorio "Creation". Tralla has performed in Israel, Iran, Russia, Latvia, and Finland etc.

Ain Anger (1971) has also reached Vienna through Germany – in 2004/05 he will become soloist at the Wiener Staatsoper. His studies have run parallel to his work in theatre: singing lessons with professors Ivo Kuusk, Virgilijus Noreika at the Estonian Academy of Music and Matti Pelo (1992-1996) and master courses with André Orlowitz, Nicolas Christou, Matti Lehtinen, Hans Georg Ahrens and Sena Jurinac; second prize at the Tiit Kuusik contest in 1997, a scholarship in the Mirjam Helin Competition in Helsinki in 1999 and first prize at the Jurmala contest "Amber Voices" in 2000. In 1993-2001 Ain Anger worked at the National Opera Estonia, at first as chorister and from 1996 as soloist. Besides classical roles (Colline, Leporello, Banco, Zuniga, Pimen and Varlam) he performed also in contemporary Estonian operas, incl. Poet in opera "Cyrano de Bergerac" (1995) by Eino Tamberg and Count in opera "Heart" (2002) by Raimo Kangro. During those years Anger visited often Vanemuine Theatre in Tartu (Angelotti and Sparafucile) and Latvian National Opera in Riga (Sarastro, Bartolo and Leporello, 2001). In 2002-04 Anger was soloist at the Leipzig Opera, where his repertoire was supplemented by several roles in

Verdi operas, such as Filippo, Pharaoh, Ramfis and Monterone and Crespel (Offenbach), Brandner (Berlioz), a.o. Highlight of his career so far has been the success in the title role of the opera “The Enchanted Wanderer” by Rodion Shchedrin, premiered under Lorin Maazel with New York Philharmonic Orchestra at the Avery Fisher Hall (2002). As a guest singer he has performed also with the Deutsche Oper Berlin and the Montpellier Opera. Anger’s repertoire contains vocal-symphonic opuses, too; he has participated in performance of Beethoven’s 9th Symphony in Stockholm and Bucharest in 2003, as well as in Haydn’s “Creation” in Helsinki under Esa-Pekka Salonen. In Estonia Ain Anger has lately appeared at the Kuressaare Opera Days on the island Saaremaa, at the charity event “King Arthur’s Gala” and elsewhere.

In Estonia there have been strong pianists since the beginning of our professional music culture one hundred years ago, when first Estonian pianists, brothers Artur (also known as composer) and Theodor Lemba graduated from the St. Petersburg Conservatory. Current distinguished pianists include e.g. **Indrek Laul**, a Juilliard School graduate and PhD, owner of the ESTONIA Piano Factory who has increased the popularity of Estonian concert pianos in USA by only performing on and recording with his own production. In Germany there are working as piano professors Arbo Valdma in Cologne and Kalle Randalu in Karlsruhe, both honorary doctors of the EMA. Randalu’s brilliant victory at the Munich ARD contest (1985) has for younger generation pianists been an example as well as encouragement, showing that also a musician from periphery can succeed on highly competitive music scene.

In 2000 **Kai Ratassepp** (1970) and **Mati Mikalai** (1971) repeated Randalu’s achievement by winning the 49th ARD contest in Munich as piano duo. They debuted in the festival-contest “Con brio 1998” in Tallinn. Before the victory in Munich they also won second prizes at the contests in Kaunas (Lithuania) and Padova (Italy). But the first prize in Munich led to numerous concert deals: since 2000 the duo has repeatedly performed in Germany, also Italy, France and Russia, incl. reputable festivals like Hitzacker Festival, festival of ARD winners in Elmau and “Piano 2000” in Tallinn. In addition to solo recitals the duo has performed

together with Kremerata Baltica, St. Petersburg's Maria Theatre Orchestra, Deutsches Symphonie-Orchester Berlin, Mannheim Opera Orchestra, Tallinn Chamber Orchestra, ERSO, conductors Ádám Fischer, Thomas Rösner, Juha Kangas and others. Repertoire of the duo extends from Mozart to contemporary composers; they perform works for two pianos as well as for four hands. Let us add that both pianists are studying for their PhD with Prof. Peep Lassmann at the EMA. Mati Mikalai, one of the last students of legendary piano professor Bruno Lukk, has furthered his studies at the master courses of Liisa Pohjola, José Ribera and Lazar Berman. He has won the 3rd prize in the competition in Kil (1994, Sweden) and first prize at the contest of Estonian pianists. Mikalai gave his first recital in 1994 in Tallinn, later he has performed in Finland, Russia, Sweden and France. Beside piano music also orchestral and chamber music have become more important: the pianist is collaborating with saxophonist Virgo Veldi, trumpet player Indrek Vau, cellist Henry-David Varema, violinist Olga Voronova and others. Kai Ratassepp studied with Prof. Lilian Semper, but also participated in the master courses of Andrei Gavrilov, Ralf Gothóni, Arbo Valdma and others. She, too, has won many prizes at competitions, incl. in Belgrade (1990), Vilnius (1991) and Tallinn (1994, 1996). Ratassepp has given concerts as soloist or ensemble member beside Estonia also in Finland, Sweden, former Yugoslavia and Lithuania etc.

One of the most successful young Estonian pianists is **Marko Martin** (1975), currently teacher at the EMA. He continued his piano studies which started in Estonia (EMA, piano class of Prof. Peep Lassmann) at the Guildhall School of Music and Drama in London in 1996-2000 (Prof. Joan Havill), where he received both his BA as well as Concert Recital Diploma / Premiere Prix), but also at numerous master courses (incl. Leon Fleisher, Dmitri Bashkirov and Murray Perahia). Martin has participated and won prizes in more than 20 pianists' contests, incl. 4th prize in the Gina Bachauer Competition in Salt Lake City (USA, 1998) and the 2nd prize in the Esther Honens Competition (Canada, 2000). After his debut in Tallinn in 1992, Marko Martin has given recitals and performed with orchestras in Europe as well as North America. He debuted in London in 1999 with the Philharmonia Orchestra under Nicholas

Kok and with solo recital in 2002 in Wigmore Hall. Martin has performed at the festivals such as “The Piano Stars” (Liepājā), Gstaad (1997) and “Piano 1998” (Tallinn). His favorite composers are Brahms and Liszt, his wide-ranging repertoire (incl. ca 20 concertos) incorporates next to classics also Estonian authors. Martin has recorded performances at BBC, CBC, Estonian Radio and 2 CD albums with the works of Schubert and Liszt (Abbas 1998 and Arktes 2002). He is also an active ensemble member, playing duos with his wife, violinist Sigrid Kuulmann, oboist Kalev Kuljus (concert series “Upbeat”, 2002), trumpet player Indrek Vau and many other Estonian as well as foreign musicians, incl. Daedalus Quartet (USA) and Jacques Thibaud Trio (Germany).

It is quite difficult to choose, which of dozen leaders of the younger generation Estonian pianists to introduce here. **Age Juurikas** (1979) has a passionate musician’s nature and very well defined preferences in repertoire for such a young person. At the same time it is impossible to declare that **Sten Lassmann**, with whom she shared the first prize at the latest, the 6th Estonian Pianists’ Competition in 2002, deserves this accentuation any less – rather it is the case of this article’s limited space. Juurikas, too, was studying in the piano class of Prof. Peep Lassmann at the EMA since 1998, furthered her studies at the Sibelius Academy in Helsinki with Matti Raekallio and Liisa Pohjola in 2000/01, Karlsruhe Higher Music School with Kalle Randalu in 2002/03 and Moscow Conservatory with Vera Gornostayeva since 2003. It was her long lasting dream to study in Moscow, because of her interest towards Russian piano music, especially the works of Sergey Rachmaninov, which have been in the repertoire of Juurikas’ most recitals. In 2003 Age Juurikas celebrated the composer’s 100th anniversary with a whole program of his works at the Estonia Concert Hall. She has appeared as soloist with orchestras and performed at the Estonian music festivals, incl. “Piano”, “Eduard Tubin and His Time”, “Glasperlenspiel”. Juurikas has successfully participated in several pianists’ contests, winning e.g. in 1998 two first prizes – at the Vainiunas Competition in Vilnius (Lithuania) and “Con brio” in Tallinn. Same year she represented Estonia at the EPTA conference in Cyprus and in 2000/01 in the Baltic and Northern project “Upbeat”. In 2003 she won the Neeme Järvi’s founded Volvo Prize from Sweden.

Estonia is also a country of many organs (in 1994, Eres Edition in Germany published a book by Andres Uibo, an organist and organizer of the Tallinn International Organ Festivals, introducing Estonian organs) and outstanding organists. At this point a couple of words about **Aare-Paul Lattik** (1970), who graduated from the Estonian Academy of Music with BA in 1996 in the organ class of Prof. Hugo Lepnurm and Andres Uibo and with MA in 1999. He furthered his studies in France in 1996-1999, at first under Prof. Aude Heurtematte, organist at the Saint-Gervais (church of F. Couperin), later at the Lyon Conservatoire with Prof. Louis Robilliard. At the same time Lattik studied musicology at the Sorbonne University in Paris. A.-P. Lattik has participated in the master classes of famous organists such as Jean Boyer, Olivier Latry, Francis Chapelet, Bernhard Haas and many others. Since 2000 Lattik is the organist at the Tallinn St. Michael Swedish Church and since 1999 the president of the Estonian Organ Society. A.-P. Lattik has performed at the festivals in Estonia (Tallinn Organ Festival, Estonian Music Days, Rapla Church Music, Leigo Lake Music) and abroad, incl. in Portugal, Germany, France (Paris, Caen, Rouen, Bordeaux a.o.), Spain (festivals El Órgano en el Camino, El Sonido vivo), Poland (organ festivals in Poznan, Wolsztyn and Lublin), Italy (Lecce Organ Festival), given recitals and concerts with different ensembles (Vox Clamantis, Estonian Baroque Soloists) and soloists (saxophonist Villu Veski, singer Margarita Voites) in Scandinavia and Russia. Lattik has recorded several CD albums containing Estonian and French organ music for French company Arion (2002, in collaboration with ensemble Vox Clamantis) and German Eres Edition (in 1998 and 1999). He has also worked together with Estonian composers: Jaan Rääts has dedicated to Lattik "Piece with No Title No. 3", Mati Kuulberg "CV" and Rauno Remme "Voyage". Lattik has written articles for Estonian media. He has prepared for print as yet unpublished organ works of Artur Kapp and is currently working on editing and preparing for print all organ works of Alfred Karindi and Peeter Süda.

Ernest Hemingway has said that one can meet an Estonian in every harbor. As a paraphrase we might say that there are some Estonian musicians in every Finnish orchestra. After re-establishment of Estonian Republic in 1990s the outflow of musicians affect-

ed seriously our music life. Estonian orchestras nowadays have not only outlived these losses, but also increased their standards (recordings for famous record companies like ECM, Virgin Classics, etc by Tallinn Chamber Orchestra and ERSO are testimonials to this statement) and earlier mention is repeated as an affirmation of Estonian musicians' competitiveness. At the same time, competitiveness of Estonian music life is affirmed by the choice of many young musicians after studying in Europe to return home and find here chances and challenges to further their talents. So is a member of Tallinn Chamber Orchestra since 2002 a young violinist **Sigrid Kuulmann-Martin** (1973), who won a chance to study at the Guildhall School of Music and Drama in London with Prof. Yfrah Neaman after graduating from the Estonian Academy of Music in 1997 (in the class of Tiiu Peäske); and then in Germany (Robert-Schumann-Hochschule Düsseldorf) with Prof. Rosa Fain. Kuulmann has won prizes at several contests, i.e. at all the EMA competitions in 1995-1997 and in 1998 at "Con brio", both the prizes of ERSO as well as the Estonian Television. Sigrid Kuulmann has performed recitals and with orchestras in Estonia (incl. ERSO, repeatedly), Finland, Germany and Great Britain. She has appeared at Estonian festivals, such as Suure-Jaani Music Days, "Eduard Tubin and His Time", "Violin Games" in Haapsalu, but also in Germany (Europäisches Musikfest Münsterland, 1999). Her repertoire includes most violin concertos, sonatas and virtuoso pieces. "The more there are technical fireworks, the better she feels and the result is at least near the maximum," praises one critic. Kuulmann is also an active ensemble member in duo with her husband Marko Martin, in Rudolf Tobias String Quartet and Voces Musicales Ensemble. In 2004 she won the Neeme Järvi's founded Volvo Prize from Sweden.

Also the next violinist we introduce here, **Harry Traksmann** (1973), is connected to Tallinn Chamber Orchestra. He studied at the EMA with Prof. Jüri Gerretz and has played in Tallinn Chamber Orchestra (TCO) since its foundation in 1993. Since 1997 he is the concertmaster of TCO, with which he has performed mainly under Tõnu Kaljuste in many European and North American countries, and recorded many CD albums for EMC (incl. works of Estonian composers Arvo Pärt, Erkki-Sven Tüür, Heino Eller). Since 1997 Traksmann has also been a member of the NYJD

Ensemble and performed at contemporary music festivals ArtGenda in Copenhagen, Baltic Arts in London, Time of Music in Viitasaari, Finland, Warsaw Autumn, Gaida in Vilnius, MaerzMusik in Berlin and Klangspuren in Austria (both in 2003), as well as recorded several CDs. As a chamber musician, Traksmann has been a member of many ensembles, most important of which is New Tallinn Trio (NTT), active since 1997: Harry Traksmann, Kaido Kelder (cello) and Marrit Gerretz-Traksmann (piano). NTT has received a diploma at the competition in Kuhmo in 1999 and special prize of Estonian Television at “Con brio” competition in 1998. Trio’s the most substantial achievement so far has been the second prize at the Brahms Competition in Gdansk (Poland, 2000). In season 2000/01 the trio represented Estonia in concert series “Upbeat”. They have performed in Germany (Usedom Festival) and Russia (Rachmaninov Hall at the Moscow Conservatory). Estonian music has its own place among NTT’s repertoire; in 2002 they premiered Helena Tulve’s “lumineux/opaque”, which they also performed at their recent Swedish tour (2004). Trio has made recordings for Estonian Radio and Television.

Nowadays the most viable branch of Estonian string players proliferates in the cello class of Laine Leichter, a meritorious pedagogue at the Tallinn Special Music School. Her numerous students are represented here with **Silver Ainomäe** (1982). Also his is the case of early talent – at ten years old he returned from Ústí nad Orlicí competition (Czech Republic, 1992) with the second prize. Looking back, Ainomäe recognizes that he grasped the basics of cello playing as well as the attitude towards work within four years in Tallinn, later there were studies in Finland, at first in Turku, then at the Sibelius Academy’s Youth Department in 1994-2000 and at Soloists’ Department with Prof. Hannu Kiiski. In 1999 Ainomäe was chosen as member of Gustav Mahler Youth Orchestra and performed in cities of Europe and America together with such celebrities as Abbado, Ozawa, Bashmet, Yo-Yo Ma and others. He has continually participated in many competitions, won the “Con brio” and “Verdi Note” (Rome, 2001). In 2003 he competed in Korea at the Isang Yun Contest, receiving the 5th prize. Besides his studies, Ainomäe is also actively performing; with ERSO he has played the Cello Concertos of Shostakovich (2001) and Lutoslawski (2004). One of

his recent appearances abroad was with Zurich Chamber Orchestra in the beginning of year 2004. Critics are united in praising his good command of the instrument, varied tone, striking programs and dynamic charm.

Of the woodwind instrument in Estonia there is a large and impressive school of flute and clarinet here and a relative lack of very good oboists. Nevertheless we are giving this limited space here precisely to an oboist, because **Kalev Kuljus** (1975), a solo oboist of the Norddeutsche Rundfunk Symphony Orchestra since 2003/04, is currently the highest rated Estonian wind player. Even though, farther and also at the same level are **Selvadore Rähni**, a solo clarinetist of Kyoto SO, and **Martin Kuuskmann**, soloist and bassoonist at the Absolute Ensemble in New York. Still, the last two have spoken of their dream to be able to work in Germany, in their opinion “a paradise of music culture”, where Kalev Kuljus is currently active. Kuljus began his oboe studies at ten, in 1993-1999 he studied at the EMA under Heldur Värvi, Andres Siitan and Olev Ainomäe, in 1995-1997 at the Lyon Conservatoire under Jean-Christophe Gayot and Guy Laroche and in 1998-2000 at the Karlsruhe Higher Music School with Thomas Indermühle. He has participated in master classes of Aale Lindgren, Georg Meerwein, Lajos Lencses, Hansjörg Schellenberger, Maurice Bourgue, Stefan Schill and Jacques Tys. In 1994-2000 Kuljus was a member of the Tallinn Chamber Orchestra, and toured USA, Japan, Italy, the Netherlands, Germany and Scandinavia under Tõnu Kaljuste, Eri Klas, Neeme Järvi, Richard Tognetti and Juha Kangas. Since 1996 Kuljus has been a solo oboist and English horn player at the NYDD Ensemble and performed in Finland, Sweden, Denmark and Austria. In 2000-03 Kuljus was the concertmaster of oboe group in ERSO. Since 2003 he is also a guest principal solo oboist of the City of Birmingham Symphony Orchestra.

Kalev Kuljus has performed in many orchestras and ensembles, such as Heidelberger Symphoniker, Bayreuther Symphoniker, Orchestre de Chambre de Lyon, Akademisches Orchester Stuttgart, and Academic Orchestra of Hortus Musicus etc. In the season of 2002/03 he participated in Berliner Philharmoniker's 8 programs with more than 20 concerts.

His solo debut was in 1997 with pianist Mati Mikalai, later he has partnered up also with Marko Martin. Many younger generation Estonian composers have dedicated their works to Kalev Kuljus, incl. Helena Tülve (“Guard”). His repertoire is defined by “from Bach to Tülve”, but Kuljus admits that his heart belongs to Baroque music. His repertoire contains also oboe concertos by J.S. Bach, Vivaldi, Mozart, Martinů, R. Strauss, Vaughan Williams and many others. Kuljus has won several competitions, incl. first prize at the Estonian wind players’ contest, Crusell Oboists’ Competition (Finland, 1999), Junge Podium Musiker (Mannheim, 1999) and “Prague Spring” contest (2001), also the 4th prize and the title of the best oboist at the competition Pacem in Terris (Bayreuth, 2000).

Like many others who have been introduced on these pages, also trumpet player **Indrek Vau** (1971) is no longer a recent newcomer at the music scene. Rather we have on our hands a recognized solo trumpet player and ensemble member, who studied at the EMA with Aavo Ots and at the Sibelius Academy in 1996-2001 with Jouko Harjanne. Vau has won in competitions several prizes, incl. 3rd prize in Estonia (1986) and joint 2nd-3rd prize in the competition in Cologne (1994). As he studied, he began to work at the ERSO and in 1995-2001 with Finnish orchestras. He was a solo trumpeter at the orchestra of the Sibelius Academy and Tapiola Sinfonietta and trumpet concertmaster at the Turku City Orchestra. Change of Millennium brought Vau back to Estonia – since 2000 he has again been working at the ERSO as trumpet concertmaster and since 2001 also as teacher at the EMA. He started early both as chamber musician as well as soloist (he debuted in 1991 with the Trumpet Concerto by Arutiunian and ERSO under Vello Pähn). His varied repertoire list includes Trumpet Concerto No. 1 and Concerto grosso by Tamberg, trumpet part in the Piano Concerto in C minor by Shostakovich, trumpet concertos of Haydn, Hummel, Jolivet and other composers. In addition to ERSO, Vau has also performed solos with the Tallinn Chamber Orchestra, Latvian National SO, Academic Orchestra of Hortus Musicus and NYJD Ensemble (conductors Arvo Volmer, Nikolay Alexeev, Paavo Berglund, Neeme Järvi, Eri Klas, Olari Elts a.o.). Vau as a chamber musician collaborates mostly with pianists Mati Mikalai and Marko Martin. He

holds the works of Hindemith, Jolivet and Ibert in high esteem, but that is true also in case of Estonian trumpet music, chiefly with the works of Hillar Kareva and Harri Otsa, which he recorded on his first solo CD album (EAÜ/nbc ETR, 2004) together with Mati Mikalai.

Our music and musicians have been referred to as the best export article of re-established sovereign Republic of Estonia. All people mentioned in this article have given and continue to add their contribution to the world's music scene. It is our wealth that alike story could have been written of different musicians. Some of them have been mentioned in passing, others will have to wait for similar introductions.

Estonia on the International Music Scene 2003

by Prit Kuusk

CONDUCTORS

Neeme Järvi started the year in front of Detroit Symphony Orchestra with 11 (!) concerts in January. For a Mozart's Requiem he invited Kaia Urb, a distinguished Estonian soprano (Requiem was performed with Gregorian chants); soloist of the Tchaikovsky Violin Concerto was Vadim Gluzman, who is going to perform at the David Oistrakh Festival in 2004. Järvi's appearances in front of the famous orchestras began with the Boston Symphony Orchestra. Next he took the Gothenburg Symphony Orchestra (GSO) to Stockholm and then on tour through Netherlands and Germany (7 concerts in March, programs consisted of music by Hillborg, Nystroem, Sibelius a.o.). In May there was a world premiere of "Fire and Blood" by Michael Daugherty in Detroit and at the "Prague Spring" Järvi conducted the Violin Concerto No. 1 of Eduard Tubin (soloist

Xiang Gao). Especially noteworthy was Neeme Järvi's appearance in St. Petersburg, the city where he studied; at the city's 300th anniversary celebrations he conducted Rudolf Tobias' grand oratorio "Jonah's Mission" with St. Petersburg Philharmonic Orchestra, Estonian and Latvian choirs and Russian soloists. Estonian classic Tobias used to also study in St. Petersburg. With Japan Philharmonic Orchestra (where Järvi is a principal guest conductor) he made the Japanese premiere of Flute Concerto "Chant of the Celestial Lake" by Estonian composer Peeter Vähi, soloist at her Japan debut was Maarika Järvi.

Maestro led again his Summer Academy within the framework of the Pärnu David Oistrakh Festival. At the final concert he conducted Mozart's Requiem (see also writings by Mary Ellyn Hutton in webzine Musical America). Soon after he was conducting the Philadelphia Orchestra, performing Beethoven (also the 9th Symphony), Berlioz, Grieg, Dvořák, and again the Boston Symphony Orchestra, this time at the Tanglewood Festival. In the opening programs of the GSO season there was also "Estonian Dance Suite" by Tubin. Then came Verdi's Requiem in Detroit and right after the festive inauguration of the M. Fisher Music Center with fully restored and modernized Detroit Orchestra Hall on the October 11th, presented by DaimlerChrysler. Itzhak Perlman played solo in the Beethoven's Violin Concerto; new works, all world premieres, were "Festive Music" by Estonian composer Eino Tamberg, "Motor City Dance Mix" by Jonathan Holland and "Raise the Roof" by Daugherty. After conducting the "German Requiem" by Brahms in November in Gothenburg, Neeme Järvi ended the year in Christmas spirit with the Bavarian State Opera Orchestra, French overtures and ballet music. Among new records there was released Arvo Pärt's "Concerto piccolo BACH" (BIS).

Paavo Järvi released the first record "Summa" containing music by Arvo Pärt (Virgin Classics) with the Estonian National Symphony Orchestra (ERSO). In February he performed for the first time at the new Pärnu Concert Hall with ERSO (in the program there was Pärt's 2nd Symphony). Also for the first time he conducted opera in front of the Cincinnati Symphony, Beethoven's "Fidelio" as a concert performance (among soloists was Sergey Larin). Of the Estonian music in Cincinnati there were performed "Exodus"

and “Searching for Roots” by Erkki-Sven Tüür, but in Cologne and elsewhere in Germany Tüür’s “Insula deserta” with the WDR Symphony Orchestra. Paavo is always working with famous soloists – in concert programs with CSO and other orchestras there were Vadim Repin, Frank Peter Zimmermann, Dmitry Sitkovetsky, Akiko Suwanai, Truls Mørk, Radu Lupu, Richard Goode, Yundi Li, Garrick Ohlsson, Christian Lindberg and Matthias Goerne. CSO had the first concert tour with Paavo Järvi as the chief conductor – in spring in USA (incl. Carnegie Hall in New York, Boston Symphony Hall and Kennedy Center in Washington, with Tüür’s “Exodus”) and in the end of the year in Japan (8 concerts, at renowned concert halls in Yokohama, Tokyo and Osaka).

As a guest conductor, Paavo Järvi participated in several famous European festivals – the Maggio Musicale in Florence “Fidelio” at the Teatro Comunale (director Robert Carsen) and concerts with the Maggio Musicale Orchestra (incl. an extra concert “Per Non Dimenticare” at Salone dei Cinquecento in Florence). He also conducted again at the Proms in London, program included Estonian music, too, – Tüür’s debut at the Proms was his Violin Concerto with Isabelle van Keulen as soloist. Paavo Järvi conducted the ERSO at the David Oistrakh Festival’s opening in Pärnu and world-premiered Eino Tamberg’s Flute Concerto with Maarika Järvi as soloist. In autumn he took the Bavarian Radio Symphony Orchestra from Munich to festivals in Merano and Montreux in Switzerland and Stresa in Italy. Once again he conducted the Orchestre National de France (Pärt’s “Cantus”) and Orchestre Philharmonique de Radio France (at the Champs Elysées Theatre) in Paris.

Before Paavo Järvi received the Grammy award in Los Angeles in 2004, Robert Woods, the producer of Telarc Recordings, was awarded Producer of the Year (Classical) at the Grammy Awards in New York; among the five awarded records that Woods made was also Paavo Järvi’s disc with CSO, Sibelius’ Second and Tubin’s Fifth Symphonies. An important album with Lepo Sumera’s music (BIS) was released in May with ERSO – there were his Cello Concerto with David Geringas, “Musica profana” and Symphony No. 6. It was Paavo Järvi’s fifth CD with the works of Sumera. “Exodus” (ECM), an album containing works of Erkki-Sven Tüür recorded with CBSO, received lots of attention. Paavo Järvi extended his con-

tract in Cincinnati and signed an agreement in Bremen, Germany – since January the 1st he is also the artistic director of Deutsche Kammerphilharmonie.

After his work as chief conductor at the Nederlands Radio Symphony Orchestra, Eri Klas is the principal conductor and music director of the Tampere Philharmonic Orchestra in Finland and Tallinn Philharmonic Society in Estonia. On July 5th there was a festive concert and Eri Klas's sending off from the post of chief conductor at Nederlands (where he had served since 1996), at the famous Amsterdam Concertgebouw (program included Shostakovich's 9th Symphony). In October he led the orchestra in Utrecht and in Amsterdam there was the Dutch premiere of Tubin's 9th Symphony. In November he recorded for television operatic arias of Russian composers and Verdi with soprano Marina Shaguch in Utrecht. At the same time there were in Tampere and Lahti, Finland, performances of Brahms' "Rinaldo" and Sibelius' "Sandels" with the Estonian National Male Choir and Tampere Philharmonic Orchestra.

Tõnu Kaljuste began the year with the New Year concert in the grand hall of the Berlin Philharmonic Society (RIAS Chamber Choir, Akademie für Alte Musik Berlin). Program consisted of Mozart's "Vesperae solennes de confessore" and Beethoven's Missa in C (this "Euroconcert" was later broadcasted by many different radio stations). With the Saarbrücken Radio Symphony Orchestra Kaljuste performed altogether three Estonian works: Tüür's "Action-Passion-Illusion" and Cello Concerto (soloist Leho Karin) and Pärt's 1st Symphony. In February he conducted Pärt's "Cecilia, vergine romana" in Iceland, in March he took Estonian Philharmonic Chamber Choir (EPCC) to Aosta and Turin (Auditorium "Giovanni Agnelli"), Italy. In the program there were Pärt's "Dopo la vittoria" and three works of Veljo Tormis – "In Estonia as a Slave", "Litany of Thunder" and "Sinikka's Song", but also Tchaikovsky, Rachmaninov, Mahler, Holten, Bartók and Sibelius. After Easter he conducted Dvořák's Requiem in Stavanger, Norway, and later the EPCC and Tallinn Chamber Orchestra at 6 concerts in Neuhardenberg castle in Germany at the first Bach-Pärt festival "Spiegel im Spiegel", and then Luxemburg Philharmonic

Orchestra at the Saarland festival with the Scriabin program. Concerts with Arvo Pärt's works (Latvian Radio Choir and Verona Philharmonic Orchestra) at the Dolomiti festival in Italy in July were very successful. Kaljuste led several premieres of Pärt's works in Latvia, at the Riga Dome Cathedral. He also performed at a very successful recital of Tormis's works at the first Baltic Sea Festival in Stockholm and conducted the EPCC at the Fest der Kontinente in Berlin, where there was also a Tormis portrait concert (selection of the six largest Fenno-Ugric choir cycles) and an opening ceremony with both "Curse Upon Iron" by Tormis and "David's Songs" by Cyrillus Kreek. Thereafter he conducted the Rundfunkchor Berlin at the famous Berliner Festwochen, performing Rachmaninov's "Vespers". In addition he performed Pärt's works at "The Person of Borderland" festival in Bialystok, Poland and conducted Odense Symphony Orchestra in Denmark.

Tõnu Kaljuste also worked as a professor at the master courses and member of the jury at several choral competitions and award ceremonies in Varese, Italy, Takarazuka, Japan, Helsinki, Finland and Uppsala, Sweden.

Kristjan Järvi was active in New York with his Absolute Ensemble, now ten years old. In March there was a world premiere of Ezequiel Viñao's double concerto "Saga" at the NY Miller Theater, ensemble debuted at the Oulu Music Festival in Finland with several programs and at the Bremen Festival in Germany, receiving much attention. In May Kristjan and the Absolute had very popular performances of "The Barber of Seville" adaptation with Amy Trompetter giant puppets at the St. Ann Warehouse in Brooklyn. In the beginning of the year the ensemble also released a new CD album "Fix" (Enja Records). The first recording of Hilding Rosenberg's romantic opera "The Isle of Bliss" with Norrland Opera Symphony Orchestra and Swedish soloists received lots of attention in Sweden and was awarded Swedish Grammy. In autumn, after appearances with the orchestra in Musikverein in Vienna and elsewhere in Austria, the Tonkünstler-Orchester Niederösterreich invited Kristjan to become their chief conductor starting in autumn 2004.

In 2003 Kristjan Järvi led many famous European orchestras as a guest conductor – Bamberg Symphony, Budapest Festival Orchestra, RAI Torino Symphony Orchestra (Mahler's 9th

Symphony), Nederlands Radio Philharmonic Orchestra (debut at the Concertgebouw in Amsterdam), WDR Symphony Orchestra at the Kölner Philharmonie, Mannheim National Theatre SO, in addition Adelaide Symphony Orchestra (Tüür's "Exodus"), Calgary PO, San Diego Symphony, Brooklyn PO, several times the Norrland Opera Orchestra in Umeå (where he was chief conductor until May 2004), conducting Beethoven's 9th Symphony, world premiere of Tüür's Bassoon Concerto with Martin Kuuskmann as soloist, at the Umeå Jazz Festival and leading the Black Box Band at the Umeå Chamber Music Festival. Kristjan Järvi, too, is already working with renowned soloists: Nikolaj Znaider, Anne Akiko Meyers, Christian Tetzlaff, Cho-Liang Lin, Ralph Kirshbaum, Sabine Meyer, Joseph Kalichstein, Alexander Toradze a.o.

Olari Elts, winner of the Sibelius competition in Helsinki, conducted in Finland at the anniversary celebrations of Avanti! Chamber Orchestra; while still working as chief conductor of the Latvian National Symphony Orchestra in Riga (series of concert performances "Opera concertante"), where he has presented also Estonian music. Olari debuted in front of the Deutsches Symphonie-Orchester in Berlin (Tüür's "Exodus") and Adelaide Symphony Orchestra in Australia (Tüür's "Magma" and "Architectonics VI.", Pärt's "Orient & Occident"), performed as a guest conductor in Reykjavik and Liverpool; at the MaerzMusik Festival in Berlin he appeared with his NYJD Ensemble (program consisted of Estonian composers like Pärt, Tüür, Sumera, Tulev, Reinvere, Tulve) as well as at the festival "Klangspuren" in Austria.

Arvo Volmer is chief conductor in Oulu, Finland, and was signed as chief conductor of the Adelaide Symphony Orchestra, as well as artistic director of Estonian National Opera in 2004. In 2003 he finished the series of Eduard Tubin's collected symphonies with the Estonian National Symphony Orchestra (5 CDs, Alba Records) and released an album with Helsingborg Symphony Orchestra in Sweden containing works of Wilhelm Stenhammar.

For years **Vello Pähn** has regularly and successfully been conducting ballets at the Paris National Ballet, Hamburg State Opera Ballet, Milan La Scala Ballet and elsewhere, appearing at the theatres as

well as touring, and conducting concerts, too. He has conducted repeatedly at the Savonlinna Opera Festival in Finland. Now he is chief conductor of the Kuopio Philharmonic Orchestra in Finland.

Activities of **Andres Mustonen** were mostly limited to Finnish orchestras; in addition he appeared as violinist and ensemble member at the Kuhmo Chamber Music Festival and toured with ensemble Hortus Musicus, which he founded 30 years ago. This year touring took ensemble to the Great Hall of the Moscow Conservatory, BBC series “International Recitals” in Bristol, Germany and France.

Anu Tali debuted with the Tokyo Philharmonic Orchestra, conducting at the Japanese premiere of the most popular orchestral piece of Veljo Tormis, Overture No. 2, at the Orchard and Suntory Halls in Tokyo. In the program there was also symphonic poem “Dawn” by Estonian classic Heino Eller. She led orchestras in Finland and received prize of Echo Klassik in Germany for CD album “Swan Flight” (Finlandia Records, also with works of Tormis) with her own Estonian-Finnish Symphony Orchestra.

Paul Mägi has been conducting concerts in Finland and Sweden (incl. at the Royal Opera Stockholm), as well as in Estonian Music Days; Mihkel Kütson was appearing in Estonia’s Vanemuine Theatre and also at the Hanover Opera in Germany as the first guest conductor.

Kaisa Roose, who is living in Denmark as well as in USA, has successfully led several orchestras in Denmark, Sweden and Finland and performed at Northern contemporary music festivals with Danish Esbjerg Ensemble. In 2003 Kaisa Roose also debuted in front of the Costa Rica Symphony Orchestra, and in 2004 with Estonian National Symphony Orchestra in Tallinn and Lithuanian National Symphony Orchestra in Vilnius.

Tarmo Vaask is continually busy in Germany, working as conductor and choirmaster at the Altenburg-Gera Theater and chief conductor of the Philharmonic Orchestra of Schwäbisch Gmünd. With the last orchestra he appeared also at the European Church Music Festival.

The international music scene has recognized Estonian choir conductors and their choirs participating in competitions – Pärnu Girls' Choir "Argentum Vox" (cond. Toomas Voll, competition in Prague), Children's Choir of the Estonian Television (cond. Aarne Saluveer, "Let the People Sing" in London), Tallinn Ladies' Chamber Choir "Carmina" (cond. Margit Võsa, Camerino, Italy), Chamber Choir of the Tallinn 21st High School "Acoustical Spirits" (cond. Mihhail Gerts, Budapest), Male Chamber Choir "Revalia" (cond. Hirvo Surva, Truro, UK), Boys' Choir of the Estonian National Opera (cond. Hirvo Surva, Llangollen, UK), Tartu Youth Choir (cond. Kadri and Riho Leppoja, Vilnius, Lithuania).

COMPOSERS in year 2003

Music of Arvo Pärt continued its triumph around the world. There were festivals focused on his music in Germany (for the first time in Neuhardenberg Castle, and ending concerts of a large festival in Rheinland-Westphalen), Poland (Bialystok and Seiny, with Lithuanian Chamber Orchestra) and Italy (Dolomiti). In all these three countries there were present also Estonian musicians, the main conductor was Tõnu Kaljuste. In Poland Pärt was nominated "The Person of Borderland", an honor that came with a biennial festival of his music, symposiums and discussions. Three Latvian premieres of Pärt's works (also "In principio"), which were conducted by Tõnu Kaljuste in September at the Riga Cathedral, where the composer was also present, produced yet another field day. In many places Pärt's music is compared to that of Bach and there are international performances and tours with these programs (The Hilliard Ensemble, Ostrobothnian Chamber Orchestra, Neuhardenberg Festival a.o). Yet again, for the fourth round, Pärt and interpreters of his music were nominated for Grammy award (this time with a CD album "Orient & Occident" from ECM, under baton of Tõnu Kaljuste).

In this year new works of the maestro were "Peace Upon You, Jerusalem", written for the Girls' Choir of Estonian Television – they toured USA and Canada in the beginning of 2003 (incl. participation at the ACDA conference in New York); "LamenTate"

(red. "Lamentate") world-premiered in February at the London's Tate Modern Gallery by London Sinfonietta and Héléne Grimaud as soloist in collaboration with a video sculptor Anish Kapoor and director Peter Sellars; new work "In principio" for choir, soloists and orchestra, commissioned for the annual gathering of the Graz diocese in Austria and also dedicated to Tõnu Kaljuste on the occasion of his 50th birthday. Same day in May when this work was premiered in Graz Pärt received Classical Brit Award in London. And on the occasion of becoming the honorary doctor of the Durham University Pärt wrote a new piece "Most Holy Mother of God", premiered by the Hilliard Ensemble, who chose to include it also into their 30th anniversary concert program at the Wigmore Hall in London.

In Estonia the premiere of "In principio" at the end of summer became one of the main events of this year. Performers were Estonian Philharmonic Chamber Choir, Tallinn Chamber Orchestra and conductor Tõnu Kaljuste. Ambassador Publisher's magazine "Life in Estonia" (3/2003) released voluminous article "Arvo Pärt and the tranquility of his sound worlds" by Priit Kuusk (in English and in Russian) and the magazine cover stated "Arvo Pärt – the Tintinnabuli Man".

Among famous performers of Arvo Pärt's music around the world there are Kremerata Baltica led by Gidon Kremer, who is also soloist (at the festivals in Lyubliana, Vienna, Schleswig-Holstein and elsewhere, in Moscow and on many stages in Western Europe) and many well-known European symphony orchestras, not to mention numerous ensembles.

More significant performances: "Cantus in Memory of Benjamin Britten" was performed at the festival Maggio Musicale in Florence (cond. P. Järvi); "Credo" in Riga (cond. T. Kaljuste) and during the same week in September in Stockholm (soloist Héléne Grimaud, cond. Esa-Pekka Salonen, two performances and a recording); "Tabula rasa" in Seiny, Poland, by Lithuanian Chamber Orchestra under baton of Saulius Sondeckis, and by Stuttgart Chamber Orchestra led by Dennis Russell Davies (Dortmund, Münster, Stuttgart); "Fratres" by ensemble "die reihe" in Klosterneuburg; "Zwei Slawische Psalmen" by Lviv choir Gloria in Ukraine...

Important from the point of view of Estonian music scene was the CD album "Summa", first joint recording of Paavo Järvi and

ERSO, received with approval (incl. Gramophone's Editor's Choice 2003, No. 2). Collaboration continued and in May 2004 there was released the next album, which contained Symphonies No. 1 and No. 2, "Pro et contra" (soloist Truls Mørk), "Collage über B-A-C-H", and even children's cantata "Our Garden" and "Perpetuum mobile". (See also article 'Valued Estonian Music CDs').

For **Erkki-Sven Tüür** the year brought material events: his works were performed for the first time at the Carnegie Hall in New York and the London Proms. Paavo Järvi and Cincinnati Symphony Orchestra, who also performed it at the Boston and Washington, brought "Exodus" to New York. In London, Isabelle van Keulen performed the Violin Concerto and Paavo Järvi conducted the BBC Philharmonic Orchestra. Isabelle van Keulen performed the same piece in Tampere in Finland, conductor there was Eri Klas.

New works by Erkki-Sven Tüür: Piano Trio "Fata Morgana" for Norwegian Grieg Trio's premiere at the Wigmore Hall in London (and elsewhere); Bassoon Concerto commissioned by Martin Kuuskmann, an Estonian soloist living and working in New York, for premiere in Sweden in summer, under baton of Kristjan Järvi, thereafter with Järvi's Absolute Ensemble in New York; in September in Schwaz (where Tüür was the feature composer) the NYJD Ensemble performed the world premiere of "Oxymoron" commissioned by Austrian festival "Klangspuren". In autumn 2003 Tüür finished "Meditatio" for saxophone quartet and choir, a work commissioned by the Raschèr Saxophone Quartet and Cologne Radio Choir, which they have introduced in 2004 in Germany as well as in Estonia.

Highlights of performances: "Exodus" (Adelaide / Kristjan Järvi), "Searching for Roots" (Cincinnati / P. Järvi), "Oxymoron" (NYJD festival, Tallinn / O. Elts), "Magma / Fourth Symphony" (Klangspuren festival, Austria, soloist Evelyn Glennie / Dennis Russell Davies), "Aditus" (new version, Klangspuren / Georg Schmöhe), "Requiem" (New York / Mark Shapiro), "Motus 2" (New York premiere), "Conversio" (Yerevan, Armenian premiere), "Architectonics VI." (NYJD Ensemble / O. Elts, MaerzMusik Berlin), "Ardor" (soloist Pedro Carneiro, Sao Paulo / John Neschling), "Insula deserta" (WDR Symphony Orchestra Cologne / P. Järvi), Cello Concerto (Saarbrücken RSO / soloist Leho Karin / T. Kaljuste). Noteworthy

is Tüür's last CD album "Exodus" from ECM with performances of City of Birmingham Symphony Orchestra under baton of Paavo Järvi.

Veljo Tormis. Most important premieres of Tormis' works were at the first Baltic Sea Festival in Stockholm (portrait concert given by the Estonian Philharmonic Chamber Choir led by Tõnu Kaljuste), ISCM World Music Days in Lyubliana ("Curse Upon Iron"), at the first "Fest der Kontinente" in Berlin ("Curse Upon Iron" at the opening ceremony and portrait concert conducted by T. Kaljuste), his music sounded also at the choral festival "Let the Peoples Sing" (Children's Choir of the Estonian Television) in London and elsewhere. During the tour of North America the Estonian Philharmonic Chamber Choir sang "Kullervo's Message" and at the festival in Bremen "Latvian Bourdon Songs" (both conducted by Paul Hillier), in Italy "Litany to Thunder", "In Estonia as a Slave" (in Turin and elsewhere, conductor T. Kaljuste). Paul Hillier has conducted Tormis' works on the occasion of introducing CD "Baltic Voices, Vol. 1" in many places (at festivals in Copenhagen, Aarhus, Bremen). After the Baltic Sea Festival English critic Larry L. Lash was staggered by Tormis' music (Financial Times, 29.8.2003).

Other performers: USA Peninsula Women's Chorus ("Wintern Patterns"), USA Santa Fe Desert Chorale ("The Singer's Childhood", "The Bishop and the Pagan"). There have been numerous performances in USA, Canada and in Moscow, once again. Last year his works were sang in Puebla, Mexico (Festival Mondial de Choeurs) by the French chamber choir Mikrokosmos (conductor Loïc Pierre), who maintain close contact with the composer and so does the USA Portland State University Chamber Choir (conductor Bruce Browne). Some American choirs who have performed Tormis' works and also French Mikrokosmos pay a visit to Estonian Song Festival 2004 thanks to the composer. As a result of an Estonian-German-Finnish-British collaboration there has been made a video "Tormis' Circle" (T. Kaljuste conducting EPCC) that has already become popular. Next to known works for mixed choir maestro's works for male choir are receiving more and more attention, mainly because of the CD album series of the Estonian National Male Choir "Visions of Estonia" (3 CDs, Alba Records), which continued in Spring 2004 with "Vision of Estonia II", conducted by Ants Soots.

Valued Estonian Music CDs

Artur Kapp. Symphonische Werke / Symphonic Works

Estonian National Symphony Orchestra

Conducted by Arvo Volmer

P + © 2003 Eres Edition, Musikverlag

eres-CD 40

The CD is dedicated to the 125th Anniversary a great Estonian classic composer Artur Kapp (1878-1952), and contains following pieces: “**Fantasy on a Theme of B-A-C-H**” (1942) for violin and orchestra (soloist Maano Männi), Symphonic Poem “**Tombs**” (1917), **Organ Concerto** No. 1 (1934) (soloist Ines Maidre), **Prelude** for Cello and Symphony Orchestra (1918) (soloist Teet Järvi) and Dramatic Overture “**Don Carlos**” (1899).

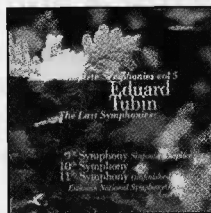
Artur Kapp is one of the basic founders of Estonian professional music. His “Don Carlos” is one of the first symphonic works in the whole Estonian music history. As a graduate with the diploma in composition under professor Nikolay Rimsky-Korsakov in St. Petersburg, Kapp himself was a good educator too, the fact which is marked by foundation of his own school of composition in Estonian music. He as symphonist bears in his orchestral works an intriguing style of dramatics, with virtuous use of polyphony and classically clear form of structure. The son of Artur Kapp, Eugen Kapp (1908-1996), as well as Artur’s nephew Villem Kapp (1913-1964), both are recognized too, and the three Kapp all together build a particular composers Kapp-dynasty in Estonian music.

Thanks to Eres Edition in Lilienthal/Bremen of Germany, who has taken to record and publish all the works of Artur Kapp, his music has currently experiencing kind of renaissance.

Eduard Tubin. Symphonies No. 9 ("Sinfonia semplice"), No. 10 and No. 11 (1. movement)

Estonian National Symphony Orchestra
Conducted by Arvo Volmer
Alba Records ABCD 172 (2003)

This is the fifth and last edition of the series of all symphonies of the recognized Estonian symphonist Eduard Tubin (1905-1982) for Estonian National Symphony Orchestra with Alba Records, created under the baton of the orchestra's former (1993-2001) chief conductor **Arvo Volmer**. The creation dates of the symphonies, written in Sweden, are in 1969 for Ninth Symphony, 1973 for Tenth Symphony, and 1982 for unfinished first part of Eleventh Symphony. We should keep in mind, all the Tubin's symphonies have once already released under one record label (BIS), but in that case with different orchestras led by Neeme Järvi: starting with concert recording of the Fourth Symphony with Bergen Philharmonic Orchestra in 1982 (released in 1983), and concluding with Seventh Symphony recorded with Gothenburg Symphony Orchestra, and released in 1988. Today, the BIS Record Company has re-released all these symphonies again in a 5-CD box set for its anniversary of 30th year of company's activity, which emphasizes the historic importance of these recordings and the Eduard Tubin inheritance for the music of Nordic and Baltic countries, and to the music audience in general.



Arvo Volmer (b 1962) has been since 1993 the Music Director of Oulu Symphony in Finland, and since the fall 2003 beside that also the Music Director of Adelaide Symphony Orchestra in Australia. Additionally he has become the Artistic Director of Estonian National Opera since 2004. As he has been conducting all the leading orchestras in Scandinavia, as well as other recognized orchestras elsewhere from Russia to Israel, Volmer received the Cultural Prize of Estonian Republic in 2002 for his concert activity, and for the performances and recordings of Eduard Tubin's symphonies.

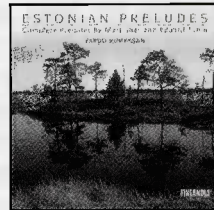
Estonian National Symphony Orchestra has been receiving more and more recognition in Central and Western Europe, especially for the recordings in the recent times. For the significant examples are the three CD-s in 2003 with the conductor Paavo Järvi: the CD with Lepo Sumera's Orchestral Music (BIS), one with Arvo Pärt music "Summa", and the CD "Sibelius Cantatas" (along with Estonian National Male Choir and girls choir "Ellerhein", both for Virgin Classics). The last one was recognized with the Grammy Award in choir music category in Los Angeles in 2004.

Estonian Preludes (Eesti prelüüdid). Complete Piano Preludes by Mart Saar and Eduard Tubin.

Vardo Rumessen.

Finlandia Records 2564-60346-2

This is the premier recording of all the piano preludes of two Estonian music classics: Mart Saar (1882-1963), and Eduard Tubin (1905-1982). The piano preludes of Mart Saar (all together 28) were composed during the first three decades of his composing career (1905-1940). These pieces, like the major musical inheritance of Mart Saar in choral music, fascinate us with the excellent mastery of small forms. Music critic Virge Joamets comments: "His preludes are very charming – the moods are various, still composed in a compact way; very delegate and rich of nuances, that intimate music is mostly directed to inside..."



The early preludes of the most known symphonist Eduard Tubin are mostly created occasionally, as a sidetrack for composing of large scale works. One of the most particular works is a bunch of preludes from 1976, written by the composer in exile in Sweden for performing in his homeland Estonia, as a request of pianist and musicologist Vardo Rumessen. Those seven preludes are quite homogeneous in their sound canvas, but with contrast characters, and that bouquet ends with typical Tubin style, proud and grand-

ose, already more “symphonic” chaconne. Virge Joamets: “Vardo Rumessen concentrated magnificently on his favorite composer – the moods, the colors, the well portrayed characters; the play is technically artful, with beautiful sound.” As one of the most enthusiastic researchers, publishers and propagators of Estonian classical music, Rumessen presented “Estonian Preludes” even on his unique Jubilee ceremony in summer 2002, at the concert performance in Kadrioru castle.

Eesti heliloojad / Estonian Composers (III) Hortus Musicus / Andres Mustonen, artistic director

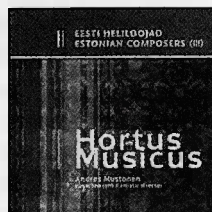
© *Eesti Raadio /Hortus Musicus*

Ⓟ *Eesti Raadio 2003*

ERCD 045

During his long and enthusiastic activity, the early music consort Hortus Musicus, founded and still actively led by Andres Mustonen, has provoked several new compositions also from Estonian composers. First to name, for example, are chamber opuses of Arvo Pärt from the 70s. Later Raimo Kangro, Lepo Sumera, Erkki-Sven Tüür, Peeter Vähi, Viktor Suslin from Moscow, and many others have composed music for the consort. On the current CD, there are two pieces from Lepo Sumera, and two pieces from Galina Grigoryeva – St. Petersburg Conservatory graduate, and after that Estonian resident composer.

Galina Grigoryeva’s “Con misterio” (2001) consists of four parts, and bases on the lyrics of four different Russian poets: “Incantation” (“Zaklinanie” by Velimir Hlebnikov), “Lullaby” (“Kolybelnaya” by Fjodor Sologub), “About Soul” (“O Dushe” by Konstantin Balmont) and “Aria” (by Jelizaveta Kuzmina-Karavayeva). Composer Märta-Matis Lill stated on the CD cover annotations that “in some senses Grigoryeva’s pieces express the development of the same spiritual line of the 1970s, only on the background of her composition plays



not only ancient music, but also Russian religious and folklore music. Additional tonalities come from the seed of improvisation, and musical canvas bears full of modality and consonant sounds. Dramaturgy of form of “Con misterio” is based more on dramatics and contrasts.” Both, different voice soloists and duos, have voice parts, the background ensemble consists of “typical Hortus” set: flute, recorders, descant shawm, trombone, viola da gambas, violone, organ, bass drum.”

In Lepo Sumera’s “Pantomime” one might notice several traits related to ancient music, as well modal music canvas, dance-like and improvisational parts, but all these are integrated to the unique sonic world, very particular to Sumera, based on one side to playful spirit and on the other hand to minimalism and ideals of stylish pluralism – states M.-M. Lill. Additionally one might mark the synthesis between Western ancient music and Estonian folkloric song traditions. The instruments played: flute, ocarina, recorder, crumhorn, treble shawm, trombone, viola, viola da gamba, violone, organ, hand drum, tam-tam.

Sumera’s piece “The Child of Dracula and Zombie” there is, similarly to “Pantomime”, composer’s Mephistopheles-like smile over the world he created. Even on the pure musical level the piece reaches very close to music theatre (M.-M. Lill). The instruments played: recorder, shawm, curtal, trombone, viola, viola da gamba, violone, organ, drum and hand drum.

Galina Grigoryeva’s “On Leaving” consists of five episodes: “Without Haste”, “With Quiet Sadness”, “Darkly”, “Serenely”, and “Restrainedly”. In the “On Leaving” we do not encounter such large contrasts as in “Con misterio”, but here also the very source of music is delegate and inward turned tonal world, with the most important keywords being slow movement, sense of details, and the bliss of a moment.

The dissonant sounds in Grigoryeva’s pieces emphasize the tonal beauty of influential consonant music (M.-M. Lill). The instruments played: flute, recorder, descant shawm, sackbut, viola, viola da gamba, violone, organ.

The recording engineer of the CD is in 2004 Grammy winning, Estonian Radio based Mairo Maadik; the CD is recorded in Tallinn Methodist church.

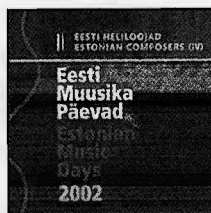
Eesti Muusika Päevad / Estonian Music Days 2002. Sarjas “Eesti heliloojad” / Estonian Composers (IV)

© Eesti Raadio, Eesti Muusika Päevad

© Eesti Raadio 2003

ERCD 046

This CD set consists of the premiers by young composers pieces at the yearly festival “Estonian Music Days”, performed on a mammoth concert in 2002. The selection reflects “the artistic tendencies of the generation, and serves as a good example about colorful and intriguing creational world of Estonian composers,” explains the Artistic Director of the Festival, young composer Timo Steiner. “The mammoth concert has developed to be the culmination of the whole Festival, and to be part on the concert program has become prestigious and the matter of honor both for composers and musicians.”



Ülo Krigul (1978) “Walls” for piano trio – a piece about the history and mental aura of walls of Estonian Composers’ Union. Ülo Krigul, who currently also works for the Estonian Composers’ Union, is one of the co-organizers of Estonian Music Days. He is additionally a busy rock and jazz musician; he has education on tuba playing, as well as in composition at Estonian Music Academy under Raimo Kangro and René Eespere.

Liis Jürgens (1983) “Redblueyellow”. The author studies harp at Estonian Music Academy. Liis Jürgens: “This piece is about mixing colors into one assemblage, which consists of floor, a red harp, a blue piano, and four yellow blocks of seals.” “That nakedness of sincerity and spontaneity is though a most emotional moment on the CD “ – states critic Elena Lass.

Kristjan Kõrver (1976) “Pre” for an ensemble. The author studies at Estonian Music Academy under the guidance of Prof. Eino Tamberg and Helena Tulve. The piece with good proportions of form, and inner dynamics has an existentialistic plot, by the words of the author “about people who have refused to regret and have

though made their commitment for eternity...”

Kerri Kotta (1969) “Variations” for piano. The author has completed her master’s degree from Estonian Music Academy in 1997, and serves as teacher of music theory at Academy as well as at Pedagogical University. The critic Evi Arujärv: “That piece has a great Bach-like rhetoric – an alloy of modern free tonality with historical music talk.”

Mart Siimer (1967) Two pieces: “Stretching the Wing” and “The Mood” for an ensemble and organ. “These form a strong airy fluidum between sky and earth, full on spring-time lightness and super-real dreamlike beauty.” (Elena Lass). Mart Siimer has studied in Tallinn and Oslo, he received his master’s degree at Eastman Music School in Rochester, New York (USA), under the leading of Christopher Rouse and Augusta Read Thomas, he has given lectures at a private university in Bogotá (Columbia), and currently teaches at Estonian Music Academy.

Tõnis Kaumann (1971) “Ausgewählte Salonstücke”: “Exotische Rhythmen”, “Tango” for piano trio. Kaumann has studied in Tallinn under René Eespere, Raimo Kangro and Jaan Rääts. In 1994 he won the competition in composing of St Martin in the Fields in London. “His music contains a “bare” stylish element: his characteristic rhythmical jump, a stress of an halt (tango!), glissando gesture, a pure rhythmic pulsation” (Evi Arujärv).

Tauno Aints (1975) “Trope” for a solo flute. The author has studied in the composing class of Prof. Lepo Sumera and Helena Tulve. “The basis here is the atonal linearity, which are colored with overblown sounds, electronic echoes, and multi-vocal overtone play of flute” (Igor Garšnek).

Timo Steiner (1976) “In memoriam” for an ensemble. Studied in Tallinn as student of Jaan Rääts and Raimo Kangro, continued his education under Marek Stachowski in Rostock and Roman Ledenyov at Moscow Conservatory. The artistic director of Estonian Music Days festival since 2001, Steiner dedicated his piece to the former leaders of such a rich Festival, colleagues who have passed away in relatively young ages – Raimo Kangro, Lepo Sumera, Mati Kuulberg, Mare Pöldmäe and Rauno Remme. “Steiner’s colorful multiply technique can be called as magic minimalism. He is a composer with a good sound fantasy, whose dramaturgical thought

often straightly confronts so called chaos and sound- or harmony enjoyments” (Evi Arujärv).

The performers of the pieces: New Tallinn Trio, Ensemble Voces Musicales (cond. Risto Joost), Liis Jürgens (harp and piano), Mati Mikalai (piano), Tarmo Johannes (amplified flute). The recording engineer is Maido Maadik; the recordings have been made on the chamber hall of Estonian Music Academy.

Tallinn Saxophone Quartet Estonian Contemporary Music

Edition 49.0349

“This CD has a lineament of works, full of intellectuality and tense tonalities – fortunately created by different handwritings,” says Joosep Sang. The CD contains Erkki-Sven Tüür’s “Lamentatio” (composed by the commission of Stockholm Saxophone Quartet), Lepo Sumera’s “Con anima” and “Lupus in fabula”, Saxophone Quartet of Esko Oja, Eino Tamberg’s “Play for Five” (along with percussion instruments), and Tõnu Kõrvits’ “The Detached Bridge” (for saxophone quartet and orchestra). “This is something to listen selectively piece by pieces or consecutively in a row – both for the admirers of new music as well as for fans of saxophone – especially when the composers are very familiar with the capabilities (also nonconventional ones) of the instrument, which is the case of all five authors on the CD.” (Joosep Sang).



Olavi Kasemaa, the soprano and alt saxophone player, as the founder of the quartet in 1983, and still the group leader, has succeeded with the performance of his quartet to order tens of new pieces from Estonian composers. “We have gathered a lot of precious original repertoire. All the top Estonian authors have composed for us. That is a very special feeling to enter any world concert venue, knowing that what you have back home, what develops at your home backyard, has a very high quality and limit breaking influence,” says Kasemaa, the saxophone professor at Estonian Music Academy. The current team has played together since 1985, including Villu Veski (alto and soprano saxophone),

Valdur Neumann (tenor saxophone), and Hendrik Nagla (baritone saxophone). The quartet has played “Marseillaise” on the First of May parade in a mud of Siberia, as well as given concerts at famous European concert venues, has represented Estonia on international saxophone congresses, has played to Ms Hillary Clinton and Estonian President Lennart Meri, and additionally has performed at an Estonian chamber opera for soloists and saxophone quartet. With the initiative of the quartet, the popular festival “Saxomania” has been founded, with the additional support from Estonian Concert / Eesti Kontsert.

Triskele. Kolga-Jaani vaimulikud rahvalaulud (Estonian Folk Hymns from Kolga-Jaani)

Triskele

The group Triskele founded in 1997, and residing in Tartu, is the most active religious folklore ensemble, working effectively in the areas of studies, interpretation and performances. The group was gathered with the purpose to perform Estonian folklore music, with the accent to regi-songs and religious folk songs. The members share the common interest toward



ancient music, and the music of different nations. In that manner the ensemble has participated on different Estonian festivals programmes, which are carried by the interest towards oriental music as well as medieval and early culture in general. The style on the ensemble is inclined toward the approaches of oriental musical inheritance, where the relationship between the musician and the music is very intense and self-forgetting, and where the boundaries between the listener, musician and music disappear.

The ensemble introduces itself: “The variety of forms and styles of Triskele performances – occasionally vague, obscure and imperceptible – is well represented in the “loose and rough ends” of improvisations of musicians, that way reflecting the aspiration

of a non-perfect human being to seek and sense the background of divine creation process. One of the major sources of inspiration for Triskele has been the archaic Estonian regi-song inheritance, and still not so well studied Estonian religious folklore songs.

On the interpretation of the source materials Triskele has not tend to keep the initial authenticity, but to create visions derived from particular text and melody, which turn the bearers of spirituality, and do not relate to the era or state of matters.” The ensemble consists of Tarmo Tabas (vocal), Heikki-Rein Veromann (vocal, flutes), Ergo-Hart Västriik (vocal), Toivo Sõmer (ud, lauto, dulcimer, vocal), Jaanus Roosileht (fiddle, rebec, vocal), Janno Mäe (drums, vocal).

The current record is already the fourth one about Estonian religious folklore songs, this time from central Estonian Kolga-Jaani area. “Many pieces are the modifications, contaminations, and developments from the Punschel’s chorale book. Similar to the folk singers the Triskeles have also the creative approach to the material – sounds of different cultures and times melt together with Christian fantasy pictures more and more fluently... Meditation with multiple fractured free developments – the very trade mark of Triskele – is present all the time, “ writes Lauri Sommer in his article in “Muusika” magazine (November, 2003).

Helmekaala

Linnupuu Anne

Võru 2003

This is a CD, which cover illustration shows Anne Linnupuu, one of the best Estonian Setu-song singers today, wearing national costumes. The singer, born in Tääglova village in Mokroluga region in 1925, has lived already for long time in Võru, and has formed also there her Setu-“song-choir”, called “Helmekaala” (“Bead-necks”), where in 1986 the singers are the fore singer “sõnolinõ” Anne herself, descant (“killõ”- singer) Veera Kaupo, and



lower voices (“torrõ”-singers) Maria Tuvi, Virve Raag, Silvi Eksin, Anita Punamäe, and Milja Udras. For today they have sung in St. Petersburg, Petseri (Petšorõ), Joensuu, Hamburg, Gothenburg, and of course at home area.

The “leelo”-choir has 14 songs on the CD from its repertoire. “There is no doubt all the songs have been arranged by Linnupuu by her perception about musical beauty and tasks in singing,” writes musicologist-folklorist and Setu song researcher Vaike Sarv. “The most valuable on this CD are the lyrics – the 70 minutes of music include 484 verses. All these are performed by very Setu traditional way – the multi-voiced choir repeats the fore singer’s verse in a more or less same way. The Setu verse is always longer than Estonian regi-verse, primarily because of the repetition of words... The listener won’t be untouched by the beautiful sound of Anne’s voice, and her skills to lower the support voice or slow down the pace... This is a very interesting finding for an admirer of nationally traditional way of singing – for people in Estonia and even farther”. (Muusika, December, 2003)

Modern Fox plays Raimond Valgre « Swing gives me relief » Modern Fox mängib Raimond Valgret “Swing mind ikka lohutab...”

Global Music
GMCD-003

In 2003 there was the 90th year anniversary of one of the most popular songwriter Raimond Valgre (1913-1949). Valgre has been for Estonia in the scale as George Gershwin or Cole Porter, and his songs have been real “Estonian standard” since the end of 1930s till today, being a grateful material for variety musicians like Francis Goya, as well as for many flavors of jazz musicians. The dance music orchestra Modern Fox has settled between these two leagues, making an effort to re-establish the musical atmosphere, in which the songs of Valgre were brought to the listeners. The



CD has three vocal soloists: already established stars Mart Sander and Airi Allvee, and young Liisi Koikson. Liisi Koikson has won popularity as an artist in musicals, but she felt very cosy also on the Valgre Anniversary concerts performing author's mood and salon style songs. "Her representation of "That whom I love belongs to another" which is the most enjoyable interpretation on the CD (she sings also in duet with Mart Sander the song "Say for one more moment"). Here beside her crystal clear voice has also the magnificent arranging of Ülo Mälgand, which Count Basie would have highly accepted too, " says critic and broadcast producer Joosep Sang (Muusika, December, 2003)

Here is an additional list of Estonian Music recording, which have been provoking interests.

- * Arvo Pärt. Summa. Estonian National SO, Paavo Järvi (cond.). Virgin Classics 545 501 2
- * Arvo Pärt. 'Trivium', 'Mein Weg...', 'Pari intervallo', 'Annum per annum'. Aare-Paul Lattik (organ), Vox Clamantis. Arion ARN68595
- * Arvo Pärt. Concerto Piccolo BACH. Håkan Hardenberger (trumpet), Gothenburg SO, Neeme Järvi (cond.). BIS CD1208
- * Arvo Pärt. Ninna Nanna. Montserrat Figueras. Alia Vox AV9826
- * Arvo Pärt. Passio. Naxos 8.555860
- * Arvo Pärt. 'Peace Upon You, Jerusalem'. Estonian Television Girls' Choir, Aarne Saluveer (cond.). Via Media ACDA2003
- * A selection of Estonian Choir Music / Läbilõige Eesti koorimuusikast. Eesti Raadio EMK001-003
- * Arvo Pärt. Drama. Arvo Leibur (violin), Terje Terasmaa (perc.), Heiki Mätlik (guitar). Eesti Raadio (without number)
- * Arvo Pärt. Summa (BIS 30th Anniversary Edition). BIS CD300834
- * Arvo Pärt. Triodion. Hyperion CDA67375
- * Arvo Pärt. Choral Highlights from the Sixth World Symposium on Choral Music (cond. Tõnu Kaljuste). St. Olaf Records E-2574/5
- * Arvo Pärt. De Profundis. Harmonia Mundi HMU 807182
- * Arvo Pärt. Fractured Surfaces. Alexei Lubimov (piano). SoLyd SLR0333

- * Arvo Pärt. Christmas. The King's Singers. Signum Two SIGCD502
- * Arvo Pärt. New Arts Trio in Recital at Chautauqua. Fleur de Son FDS57957
- * Arvo Pärt. Hymn to The Virgin. Taro Singers. Live Notes WWCC7374
- * Eduard Tubin. Sonata for Flute and Piano. Flute music. Magnus Irving Bage (flute), Bengt-Ake Lundin (piano). SFZ Records SFZ 1005
- * Mirjam Tally. Works: 'Swinburne', 'Iha ongi õis', 'Veetilgas sätend-ab', 'Detsembrisse vajuvad kuused', 'Kui puud jäävad raagu...', 'Kõik maastikud on vahast'. Ardo-Ran Varres (narrator), Meelika Hainsoo ja Jaak Johanson (vocal), Weekend Guitar Trio. ARM Music ARMCD012
- * Awake My Heart! (Eesti vanemad ja uuemad rahvalaulud). Arr. Tõnu Kõrvits. Arsis – English Handbell Ensemble, Aivar Mäe (cond.). CCn'C Records 02732

BOOKS

Arro, Elmar. Vana aja muusikud [Musicians of Early Days]. Compiled, translated and commented by Heidi Heinmaa ; foreword Hando Runnel. - Tartu : Ilmamaa, 2003. - 247 pp

A compilation dedicated to Elmar Arro (1899-1985), a music historian and researcher of Estonian music, who was born in Riga, lived in Tartu and worked in Germany and Vienna since 1940

Articles: Die Deutsch-Baltische Liedschule / Elmar Arro. Baltic choral books and their compilers / Elmar Arro. Tartu city musicians 1587-1809 / Elmar Arro. Elmar Arro and the investigation of music history in Estonia/ Urve Lippus

Järvi, Neeme. Encore! Neeme Järvi (in English). Translator from the Estonian: Ilvi J. Cannon; authors Urmas Ott and Priit Kuusk; senior editors Eve Pärnaste, Priit Kuusk ; foreword: Peter D. Cummings. - Tallinn : SE&JS, 2003. – 495(1) pp

About Estonian conductor Neeme Järvi

Jürisson, Johannes. Muusikud Kapid ja Suure-Jaani [Musicians Kapp and Suure-Jaani]. - Tallinn : Maalehe Raamat, 2003. - 224 pp

Historical review about famous family of Estonian composers Artur, Eugen and Villem Kapp's and their origins from South-Estonia, Suure-Jaani

Ojakäär, Valter. Omad viisid võõras väes : 1940-1945 [National Tunes under Foreign Rule: 1940-1945]. - Tallinn : Ilo, 2003. - 575 pp

Thorough survey of Estonian popular- and jazz music during the Second World War

Pappel, Kristel. Ooper Tallinnas 19. sajandil [Opera in the 19th Century Tallinn]. - Tallinn : Eesti Muusikaakadeemia, 2003. - 282 pp

Dissertation about various aspects concerning the institution of opera in Tallinn in the 19th century

Rumessen, Vardo. Eduard Tubin. Helitööde temaatilis-bibliograafiline kataloog. The Works of Eduard Tubin. Thematic-

Bibliographical Catalogue of Works ETW. International Eduard Tubin Society/Gehrmans Musikförlaget. Tallinn/Stockholm, SE&JS, 2003. - 511 pp

Tubin, Eduard. Rändavate vete ääres [By Wandering Watershed]. Compiled by Vardo Rumessen. - Tartu : Ilmamaa, 2003. - 334 pp

Collection of critical reviews and articles written by Estonian composer Eduard Tubin (1905-1982)

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Published by

Estonian Music Council

Suur-Karja 23, Tallinn 10148 Estonia

phone/fax (372)6 44 99 31

E-mail emn@kul.ee

www.kul.ee/emc

ISSN 1406-9490

Editor **Priit Kuusk**

Copy Editor **Kadri Ruudi**

Translators **Marika Lever** and **Kristjan Normet**

Cover photo **Ande Kaalep**

Design **Ande & Tõnu Kaalep**

MUSIC
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