

Music in **ESTONIA**

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Contents

- 2** Eino Tamberg, Prolific Theatre Composer
By Raili Sule
- 10** Tõnu Kaljuste Conquering The Wide Space of Opera
By Kersti Inno
- 15** Radio Takes Music into the World
By Tiia Teder
- 20** The Songs of Olav Ehala Unite Hearts And Generations
By Ia Rimmel
- 25** Quick Rise of Jazz on the Estonian Music Scene
By Jaak Sooäär
- 31** Allowed And Prohibited Jazz Festivals
By Anne Erm
- 37** Year 2005 in Short: Musical Events
Compiled by Tiina Mattisen
- 50** Estonian CD Albums *anno* 2005
By Igor Garshnek
- 57** Books and Scores 2005
Compiled by Kadri Steinbach
- 62** Contacts
- 70** EMC members

Eino Tamberg, Prolific Theatre Composer

*The half-century of Estonian musical theatre through
the works of Tamberg*

BY RAILI SULE

*"I simply love theatre and I love drama theatre. But with my means I can
only partake in musical theatre."*

Eino Tamberg

On January 7, 2006 the Estonian Cultural Endowment presented at KUMU, the new building of the Art Museum of Estonia, its yearly award to composer Eino Tamberg for his worthy contribution to art of composition in Estonia and teaching several generations of composition students. Eino Tamberg is a creator by nature; he has an innate ability to notice and depict everything that is beautiful both in life and art. Open, wise, sunny and with positive outlook on life is one of his principles – to be joyful is a socially valuable act. Eino Tamberg is a prolific theatre composer and also his style of composing is theatrical. His works are not overly influenced by society. Through the signs of time, they resound with the beauty and pain of being human. Eino Tamberg admits that his works have mostly been inspired by people; that getting acquainted with new ways of thinking has widened and enriched his inner world. Also during his long-term teaching career he has cherished in younger generations the different outlook on life and understanding of music. The composer states that each person he has met has been a work of art.

In 1950s, a new generation of composers appeared on the Estonian music scene – Eino Tamberg, Veljo Tormis, Jaan Rääts, Arvo Pärt. Then young composers renewed the music using modern touches. Eino Tamberg was the only composer who wrote stage music as well as symphonic music. At the same time it could be said that both genres are related.

**Eino Tamberg (2005),
photo by Anne-Malle
Hallik**



While examining Tamberg's works during more than half a century, we may observe two different sides in his style: romanticized neoclassical style in the opera *Cyrano de Bergerac* (1974) and expressively tense style in the ballet *Joanna tentata* (1970) – and both are among his best works. But all his stage works developed during complex times, saw several changes in technique and received lot of attention.

In the *Ballett-sümfoonia* (*Ballet-Symphony*, 1959), highly unusual at the time it was written, the emphasis is on the inner world of a human being and his relations with the world that surrounds him.

Kuupaisteoratorium (*Moonlight Oratorio*, 1962) is as a synthesis of arts, uniting all elements of stage. Lyrical-philosophical short ballet *Poiss ja liblikas* (*The Boy And The Butterfly*, 1963) is based on a famous novel by Estonian writer Anton Hansen Tammsaare and continues the tradition on symphonic short ballet. National Theatre Estonia commissioned Tamberg's first opera *Raudne kodu* (*Iron Home*, 1965), which was a novelty due to the use of bitter conflicts between characters, symphonic development, synthesis of music and word and elements of light music. In 1960s it felt like a breath of fresh air. The opera *Lend* (*Flight*, 1983), written with broader understanding of form and by using gentler feelings, also includes ballet; it has much freedom in music and thought. *Peeglimängud* (*Mirror Games*, 2002) is a work full of symbols, grotesque and tragedy; its red line is the purpose of living and being human.

“In the kind of music that I write, the human being or his psyche is on the first place. So yes, perhaps I am foremost a theatre composer,” Eino Tamberg said.

Ballets

Until Eino Tamberg got involved with the musical theatre, the original Estonian ballet repertoire consisted of only four works: *Kratt* (*The Goblin*, 1940) by Eduard Tubin, *Kalevipoeg* (*Kalev's Son*, 1948) and *Kullaketrajad* (*The Spinners of Gold*, 1956) by Eugen Kapp and *Tiina* (1955) by Lydia Auster.

Ballett-sümfoonia (*Ballet-Symphony*) written in 1959 is one of the most significant works of Tamberg and Estonian music in 1950s. It was a noticeable opposite of classical, plot-driven ballet and required new means of staging. *Ballett-sümfoonia* was based on the principle of relentless symphonic development (hence the suggestive title) and it does not



Juta Lehiste (Joanna) and Tiit Härm (Suryń) on the stage of Estonian National Opera (1971), photo from the opera house archives

separate music into traditional dance numbers. Instead of certain story line, the music and choreography depict human emotions.

According to the author himself, the *Ballett-sümfoonia* describes a day full of impressions and events in the life of a young maiden with an excitable and receptive soul. Tamberg paid attention to and emphasised human emotions and feelings. Since *Ballett-sümfoonia* the composer has depicted female psyche also in his other stage works. As a result of his aspirations, the *Ballett-sümfoonia* is modern in form, too – by combining the characteristics of ballet and symphony he created an original musical-choreographic poem, where the musical dramaturgy plays the most important role and the usual stage activities are replaced with the symphonic development of music. The premiere took place in Germany in March 1960 at the Schwerin State Theatre; the stage director was Wiga Schade and conductor Kurt Masur. Following performances were staged in Tartu, then Riga and Tallinn. *Ballett-sümfoonia* influenced further development of Estonian ballet and its repertoire during the next ten years. New solutions were searched in the areas of themes, choreography and music.

Joanna tentata (1971) is the only full-length, so-called story ballet among the works of Eino Tamberg; it has detailed plot and large cast of characters. The impulse to write the ballet came from the story by Polish writer Jaroslaw Iwaszkiewicz titled “Mother Joanna of Angels” (“Matka Joanna od Aniolów”, 1942) and the film with the same title by Jerzy Kawalerowicz (1961). The theme of the ballet is a conflict between dogmas and free will and how the characters will act in a situation not compatible with their nature.

The story is dramatic and psychologically complex. The composer tackles the theme of a strong conflict for the first time and the musical dramaturgy expresses the processes going on in the characters thoughts and emotions. The stage director of the ballet was Mai Murdmaa whom the composer names as the brightest phenomenon on the Estonian theatre scene. The ballet was on the stage of Estonia theatre for over 10 years, with breaks though. During those years the work was introduced in Riga, Moscow, Leningrad, Varna and Budapest and the reception was good.

Operas

Eino Tamberg's first opera *Raudne kodu* (*Iron Home*, 1965) based on the play by Evald Tammilaan was in comparison to a long string of quite similar, mainly historical theme operas the first modern Estonian opera. Principles of musical drama dictated freer vocal parts – there are no arias, recitatives are important. The work is characterized by development of musical material, greater role of the orchestra, lack of large choir scenes, novelties in harmony and rhythm.

The opera is placed in the period between the two world wars. Typically human problems – knowing what is true in the situation far from normal and making the right choice – take the centre stage. The opera presented new requirements and thus challenged the singers, orchestra members and also listeners.

The Estonia theatre troupe presented the opera in Moscow, Tashkent, Helsinki and during the season 1969/70 the work was staged at the Lvov opera theatre.

Cyrano de Bergerac (1976) is one of the most opera-like Estonian operas in the classical sense and has a special place among the Estonian operas due to aspirations towards purely musical beauty; at the time Tamberg gave in to his need for sonorous and romantic music. Lyrical and romantic story of self-sacrificing love is based on the verse drama by Edmond Rostand. *Cyrano de Bergerac* is the composer's longest flashback at the music of previous centuries. Stylized elements of the Renaissance era and early baroque are recognizable, yet put into a modern context. Structurally it is a number opera. All the main characters express themselves through longer arias and the music gives the cast plenty of opportunities to shine both vocally and artistically. The work has repeatedly been on the stage of Estonia theatre, it is included in the playlist for 100th season and in the spring 2005 the opera celebrated Tamberg's 75th anniversary.

Estonia theatre introduced the first production of the opera also in Moscow and Leningrad. Among Estonian operas, *Cyrano de Bergerac* has probably had the largest audience: in 1999 the opera was broadcast from the Estonia theatre to millions of listeners of Euroradio and in 2000 it was recorded in collaboration with Finnish soloists on a CD album, which consequently received good reviews in the magazines "BBC Music Magazine" (October 2004) and "International Record Review" (September 2004).



Tarmo Sild (Composer) and Leili Tammel (Girl) in the opera *Lend* (1983), photo from the opera house archives

The next opera by Tamberg, *Lend* (*Flight*, 1983), concentrates on generalization, an analysis of possibilities and conflicts within a human being. Composer's style has changed and it added new nuances and excitement for the cast. Tamberg has said about his opera *Lend*, which is based on a story titled "Barrier" by Bulgarian writer Pavel Vezhinov, that among his stage works he loves this work the most; it is terribly personal, it is a story about dreams and desires and losing to oneself, about barriers within oneself. In the opera the composer tries to generalize the life, penetrate the human psyche and show its most secret, shadow sides.

Synthesis works

Eino Tamberg's *Kuupaisteoorium* (*Moonlight Oratorio*, 1962) is the first stage oratorio in the history of Estonian music. It was written for soprano, baritone, two readers, chorus, mixed choir, symphony orchestra and a ballet troupe. Its music carries antique style and the composer has mentioned that in those years he discovered and fell in love with the

Oedipus Rex by Stravinsky and *Le Roi David* by Honegger. "I was interested in voice, spoken words as one of the means of sound." The main theme of *Kuupaisteoratorium* was conquering of space. In music, the dominants were euphoria and heroism. This is a work most tied to its time, it is innovative as a synthesis of different arts, but its reception cannot be compared that of *Ballet-sümfoonia*, which was produced a couple of years back.

Peeglimängud (*Mirror Games*, 2002) is a synthetic double work composed of short opera *Inimeseks tahaks saada* (based on a play *Olevused/Beings* by Juhan Viiding and Tõnis Rätsep) and short ballet *Peegli sisse minek* (*Entering the Mirror* or *Elutants/Dance of Life*). This time Eino Tamberg had several overlapping roles: script writer, librettist and composer. The works are united by the idea of what it means to be a human being and of the purpose of life, both combining grotesque with tragedy. It is like a metamorphosis of reality and dreams, conventionality of being human and the joys and pains of creation.

In several reference books or while searching the Internet for articles issued in different countries, one can read that Eino Tamberg if a symphonic writer and author of stage music. But at the same time, one has influenced the other. Without a doubt, symphonic music is more widespread and has larger audiences, but as a person delighting in life and beauty, Eino Tamberg knows how to share his joy of creation, his principles, his feelings of pain and happiness with listeners not only in his larger works but also in chamber music.

The year 2006 in Estonia is a year of Estonian Theatre, since 100 years has passed from the birth of professional theatre. Estonia theatre is in its 100th season. Estonian opera and ballet are younger. The first works in those genres were created during the second quarter of 20th century. What Eino Tamberg has accomplished during the second half of the century in renewing and enriching Estonian opera and ballet cannot be yet compared to any other Estonian composer of stage music.

Tõnu Kaljuste Conquering The Wide Space of Opera

BY KERSTI INNO

As a new phenomenon on the Estonian cultural scene, the project theatre Nargen Opera founded by conductor Tõnu Kaljuste in 2004 has in the recent seasons been met with heightened attention.

The idea simmered for years. The founder of the Estonian Philharmonic Chamber Choir (1981) and Tallinn Chamber Orchestra (1994) had a wish to create a chamber philharmonic society based on these two bodies. In addition to concert activities, he also foresaw a niche for chamber opera productions. Unfortunately, his idea did not receive the approval of bureaucracy.

The enterprising conductor found a new opening for his ideas through his other passion – the sea. After becoming a proud boat owner, Kaljuste made his first trip to the Naissaar, an island in the Baltic Sea situated a couple sea miles from Tallinn. The island used to be military zone during the Soviet times and is still virtually unoccupied. It is a unique reservation in Estonia and probably in Europe, too – the nature on the island has been left untouched for 50 years due to being off-limit territory for regular citizens. In the Jaani farmstead in Lõunaküla [South Village] on the Naissaar was born the world-renowned optician Bernhard Schmidt (1879–1935), one-armed inventor of the telescope, which enabled the entire world to take clear pictures of the starry sky. Tõnu Kaljuste bought the farmstead from the nephew of the optician, an artist and entrepreneur Erik Schmidt who lives on Mallorca, and began there to build a base for his creative aspirations.

Kaljuste named his project theatre after the island: *Nargen* is the historic name for Naissaar and has English, as well as German and Russian roots. The word *opera* has several meanings in different languages – accent, event, work, creation. Thus the Nargen Opera can mean whatever Kaljuste wishes it to mean, interpreted through his activities in the fields of theatre, opera, life on the island and the latter's historic significance as well as visions for its future.



Helen Lokuta and Kädya Plaas in the chamber operas by Tõnu Kõrvits (2006), photos by Peeter Jalakas

Through the years there have been several ideas. In summer 2004, a summer house/studio was built on the island, in 2005 artist Hardi Volmer donated a barn, which has belonged to his father Omar Volmer, also an artist, and it was erected on the island. In summer 2006 the barn will be in such a condition that it could host both theatre and concert performances... in case the island nature reserve and Viimsi rural municipality allow it.

The plot slopes towards the sea. The rocks in the sea, ancient trees and glowing wild roses provide picturesque views. But especially fine vista is the one of the city of Tallinn, which opens to the island visitor with all its towers as if on the background of an opened seashell.

The legal entity coordinating the Nargen Opera, foundation Lootsi Koda [*Pilot Guild*, SALK] was named after onetime pilots' village and a wish to 'pilot' the culture once again to the now empty island. SALK has already issued two CDs with concert recordings of the Nargen Opera – "Requiem" by Estonian composer Cyrillus Kreek, recorded on September 27, 2004 at the memorial concert of the victims of the passenger boat "Estonia" disaster (performers are Mati Turi (tenor), the Nargen Opera Choir and the Tallinn Chamber Orchestra conducted by Tõnu Kaljuste) and "Ten Sea Songs" arranged for the orchestra by Andrus Rannaääre, recorded at the Viinistu Art Museum and Estonian Radio in 2005 (performers are Marko Matvere, Mika Väyrynen and Henn Rebane (accordions) and the Tallinn Chamber Orchestra conducted by Tõnu Kaljuste).

Until its summer home on the island will be finished, the Nargen Opera finds different creative outlets.

The very first production under the name of Nargen Opera belonged to the field of theatre – it was the play "Lantern" by Jaan Tätte. The folk burlesque placed on a solitary island and intertwined with pearls of wisdom was performed in the shade of pines on the Lohusalu coast in summers 2004 and 2005.

Before Tätte's play, Tõnu Kaljuste commissioned the play "Vastutuulelaev" [Headwind Ship] by Jaan Kross, based on the latter's biographical novel of Bernhard Schmidt. The play awaits its performance in coming summer at the birthplace of the optician on the island Naissaar.

In the first season of the Nargen Opera (2004–2005) there were at the Estonian Drama Theatre produced three court operas by Joseph Haydn in collaboration with the theatre and Tallinn Philharmonic Society and in amazingly short term; all belonged to Tõnu Kaljuste's favourite genre,

the one of chamber opera. Opera themes – like in Tätte’s play too – were island and solitude, sea and fantasy, in hope of later performing the operas on Naissaar: *L’isola disabitata* (1779), *Il mondo della luna* (1777) and *Armida* (1784).

Thus Estonian audience enjoyed the opportunity of catching a glimpse of the here almost unknown world of Haydn’s operas, and in very solid, harmonious performance both in terms of musicality and artistry at that, also in mother tongue – thanks to Maarja Kangro’s wonderful translation into Estonian.

“I was drawn to Haydn’s operas by composer’s biography and the *Kapelle* working for Eszterházy – the musicians were bound by contract to produce lot of operas,” Tõnu Kaljuste explained. “The amount of work Haydn did there together with musicians inspired me to see his repertoire and music through today’s lens. The enormous explosion in creativity after Haydn quit working for Eszterházy, at the time when he got rid of the burden, became apparent. It takes brilliant ideas to bring his operas on stage and make them sound contemporary, because one cannot make musty theatre. There are plenty of references in Haydn’s operas that are also on today’s agenda and allow for interesting theatre.” Kaljuste was also inclined towards Haydn’s operas by understanding that his music brings so much joy and energy as opposed to some scores, which drain the conductor. “Haydn is very wholesome composer. After performing his works, every musician is brimming with special energy!” Tõnu Kaljuste says.

On the other hand, the conductor has been inspired by and drawn to the opera by several decades of work with chamber singers and musicians, with whom he has experienced many style changes and interpretational pains in new works. By recognition that in order to grow, these people need also this kind of repertoire.

The soloists in Haydn’s operas are young singers – sopranos Kädya Plaas and Aile Asszonyi, mezzosoprano Helen Lokuta and a number of male soloists grown out of the Estonian Philharmonic Chamber Choir – next to Mati Turi and Uku Joller also Rainer Vilu, Tiit Kogerman, Toomas Tohert, Aarne Talvik, Raul Mikson.

The Nargen Opera has been involved in the two most exclusive performances during the last two summers in Estonia – “The Estonian Ballads” by Veljo Tormis, performed in collaboration with the Von Krahl Theatre in the Soorinna barn and the first ever performance of the entire oratorio “Vigilate!” by Enn Võrk, author of the song “Estonian Flag”, per-

formed at the Rapla Church Music Festival in July 2005.

In spring 2006 collaboration with the Von Krahl Theatre continued with performances of new chamber operas “Tuleaed” [Garden of Fire] and “Mu luiged, mu mõtted” [My Swans, My Thoughts] by Tõnu Kõrvits and this summer with “Naistelaulud” [Women’s Songs] by Veljo Tormis.

Foreseeable is also cooperation with Nordic musicians.

In addition to performances and concerts, the island will also host exhibitions and master classes.

In time, the detailed programme can be found on the home page of the Nargen Opera, www.nargenopera.ee.

PS.

Tõnu Kaljuste’s purpose behind moving the Nargen Opera activities to the island Naissaar is not to harass the major part of audience not having a vessel to cross the sea. It is rather made in order to shape the future, to incite the Estonians as sea-faring people to develop sea traffic, build quays, further inhabitation on small islands and to introduce our beautiful nature and culture to our neighbours. While most events during the cultural summer are aimed at car-owners, then happenings on Naissaar should put a smile on the faces of boat and ship owners.

Radio Takes Music into the World

BY TIIA TEDER,

Chief Editor at Klassikaraadio, Estonian Radio

Through radio, music is able to cross borders easier than in any other way. This is why “Euroradio”, the music exchange programme of the European national radios may be called the greatest concert hall in the world. Estonia peeked into the giant concert hall and participated in several international classical music projects already in 1980s when the first connections were made with the Nordic radio stations. So the Estonian Radio has played a significant role in recording and introducing music as part of our national culture.

The first live broadcast from Estonia to the European Broadcasting Union (EBU) concert season took place on January 30, 1989. The Estonian National Male Choir, Estonian Boys’ Choir and Ellerhein Girls’ Choir performed choir music classics and works by Estonian composers to radio audiences in 34 European countries. On this occasion, the Estonian Radio commissioned a new work from composer Edison Denisov from Moscow. Concert co-organiser at the radio was Paul Himma, then music director (now general director of the Estonian National Opera), great developer of radio’s international music relations.

Estonia organised the next Euroradio concert as the fully-fledged EBU member in 1993. The Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra led by Tõnu Kaljaste performed music by Arvo Pärt for European radio audiences. Since then, Estonian Radio has participated in the Euroradio Concert Season regularly. Since 1996, Estonian Radio participates in the project Euroradio Christmas Music Day, which is one of the most successful international radio programmes, having an audience of more than 10 million. Additionally, in various Euroradio joint series there have also performed the Estonian National Symphony Orchestra, NYYD Ensemble and early music consort “Hortus Musicus”.

Euroradio music exchange

Euroradio mediates circa 2500 diverse concerts and music programmes per year. The member stations can order music for broadcasting from different countries and in several genres. For cultural exchange in Estonia, the cooperation with Euroradio is bilaterally important. The Estonian Radio inputs into Euroradio system each year at least 20 concerts and musical events and mediates to audiences at home more than 600 concerts and music events from other countries, including circa 100 live concert transmissions. For our radio audiences it is a significant and easy option to keep in touch with the world.

Twice the Estonian Radio has participated in the Euroradio Opera Season encompassing 35 opera performance recordings and live transmissions. In 1998 the opera “Cyrano de Bergerac” by Eino Tamberg performed by the Estonian National Opera was heard in almost 30 countries. In 2000 the season saw the opera “Rusalka” by Alexander Dargomyzhsky by the same performers. Estonia has also participated in folk music projects Euroradio Christmas Folk and Eastern Folk. The same year the Estonian Radio mediated the issue of CD album with Estonian folk music within the EBU album series “Ocora”. Lately the Estonian Radio has also taken part in Euroradio Jazz Season, in 2002 the concert was given by Estonian Dream Bigband and in 2004 by ensemble “Eesti keeled” [Estonian tongues/languages].

In addition to cooperation with the large European organisation there are strong ties also with Nordic and Baltic countries. In 1980s Estonia started to mediate the Nordic radio concert series “Nordic Concert Season”. Since 1995 there has been established a regular joint series Nordic Baltic Concert Season, which can also be heard through all EBU stations. The idea behind joint season with neighbouring countries is to introduce national contemporary music and interpreters. In addition to concert season, the cooperation between Nordic and Baltic countries covers also summer concerts and overviews of our neighbours’ music scene.

Contests via Radio

Since 1990s the Estonian Radio has participated in several competitions organised in collaboration with the EBU. In the competition “New Talent” for young interpreters organized in Bratislava, Estonia has taken

part since 1998 and in 2005 there were two young musicians representing Estonia, Alfia Kamalova (soprano) and Mihkel Poll (piano), who were nominated for the semi-finals and passed from the recording round onto concert round. The Children's Choir of the Estonian Television made it into the finals in 2003 while participating in a very venerable and authoritative choir competition "Let the People Sing", also co-organized by the EBU. In 2005 finals there were already two Estonian choirs, Children's Choir of the Tallinn Music High School led by Ingrid Kõrvits and the Girls' Choir of the Estonian Television led by Aarne Saluveer. Works of Estonian composers have stood out at the International Rostrum of Composers, which was started by the International Music Council of the UNESCO.

Rostrum is a composition contest where contemporary works are entered via recordings from the national radios. The expert jury consisting of radio editors listens and evaluates the works and introduces them to national audiences. The most successful compositions at the Rostrum will be transmitted at least to 30 radio stations all over the world and be heard by millions of people. Also, the radio introductions form a basis for further distribution of composer's works.

The Estonian Radio has participated in the Rostrum since 1994 and the works we've presented have done very well. "Requiem" by Erkki-Sven Tüür won the 2nd prize in 1995, in 1997 the same happened to Symphony No 5 by Lepo Sumera. In Rostrum 1996 "Floreo" by Mari Vihmand was selected as the best work by composer under 30 and "Opus 21" by Toivo Tulev was among the top 10. In the category of young composer "à travers" by Helena Tulse achieved the 2nd place in 1998 and in 2000 "Loodekaar" [North-West] by Jüri Reinvere won the 1st prize. In 2002 the fortune was on the side of Toivo Tulev – his Violin Concert was selected among the top 10.

So far, the most successful Rostrum for Estonia has been in 2004 when orchestral work "Sula" [Thaw] by Helena Tulse won the 1st prize and "Made of Hot Glass" by Tatjana Kozlova came 3rd in the category of young composers. The concert performance of "Sula" by Tulse is scheduled to take place in several countries around the world.

Album Series of the Radio

In the beginning of the last decade when the compact disc was becoming the most important recording medium, the Estonian Radio began publishing a series of CD albums. The first discs came out in 1994: a retrospective of the Estonian Radio Chamber Orchestra, an album “Siin põhjataeva all” [Under the Northern Sky] by Estonian Radio Choir and rock opera “Hing ja iha” [Soul and Desire] by Heini Vaikmaa, performed by the Estonian Radio Light Music Orchestra and soloists. Nowadays the Estonian Radio has published more than 50 CD albums, half of them containing classical music. The radio has published archive recordings, such as “Dirigeerib Peeter Lilje” [Under the Baton of Peeter Lilje] in memory of untimely deceased conductor or “Muutunud maastik” [Altered Landscape] compiled of recordings by brilliant violinist Ulrika Kristian, also collections with songs of legendary Raimond Valgre and the most famous Estonian opera singer Georg Ots. But the majority of the albums contain contemporary music. Thus in 2001 the radio started compilation albums “Estonian Composers”, of which there are so far published four. In 2004 the Estonian Radio released album of Toivo Tulev “Be Lost In the Call” with NYJD Ensemble performing his chamber works.

Since 1992 the Estonian Radio nominates “Musician of the Year” – in 2004 the title went to Helena Tulve whose album “Sula” was released in 2005. Music on the Estonian Radio CD albums is distributed around the world via radios.

Musician of the Year

The title Musician of the Year goes to a musician whose creative accomplishments have furthered Estonian music culture on national and international level and who has collaborated closely with the Estonian Radio.

- 1982 pianist Kalle Randalu (b. 1956)
- 1983 singer (bass-baritone) Mati Palm (b. 1942)
- 1984 guitarist Tiit Paulus (b. 1945)
- 1985 conductor Eri Klas (b. 1939)
- 1986 composer Boris Parsadanjan (1925–97)
- 1987 flutist Jaan Õun (1945–96)
- 1988 composer Alo Mattiisen (1961–96)
- 1989 pianist and teacher Peep Lassmann (b. 1948)
- 1990 pianist and teacher Bruno Lukk (1909–91)
- 1991 composer and jazz pianist Tõnu Naissoo (b. 1951)
- 1992 music journalist and artistic director of *Jazzkaar* Anne Erm (b. 1943)

- 1993 composer and publicist Valter Ojakäär (b. 1923)
- 1994 saxophonist Raivo Tafenau (b. 1963)
- 1995 composer Erkki-Sven Tüür (b. 1959)
- 1996 early music performer, violinist and conductor Andres Mustonen (b. 1953)

- 1997 pop singer Tõnis Mägi (b. 1948)
- 1998 conductor Tõnu Kaljuste (b. 1953)
- 1999 guitarist Heiki Mätlik (b. 1955)
- 2000 conductor Olari Elts (b. 1971)
- 2001 pop and jazz singer Silvi Vrait (b. 1951)
- 2002 composer and pianist Rein Rannap (b. 1953)
- 2003 pop singer Hedvig Hanson (b. 1975)
- 2004 composer Helena Tulve (s. 1972)
- 2005 composer and pop pianist Olav Ehala (b. 1950)

The Songs of **Olav Ehala** Unite Hearts And Generations

BY I A R E M M E L

Olav Ehala, receiver of the title Musician of the Year 2005 awarded by the Estonian Radio and Music Prize awarded by the Estonian Music Council, is in Estonia well known and well-loved. He has become famous because of his songs. A good song sweeps one away and makes one happy, unites the generations, tastes and hearts.

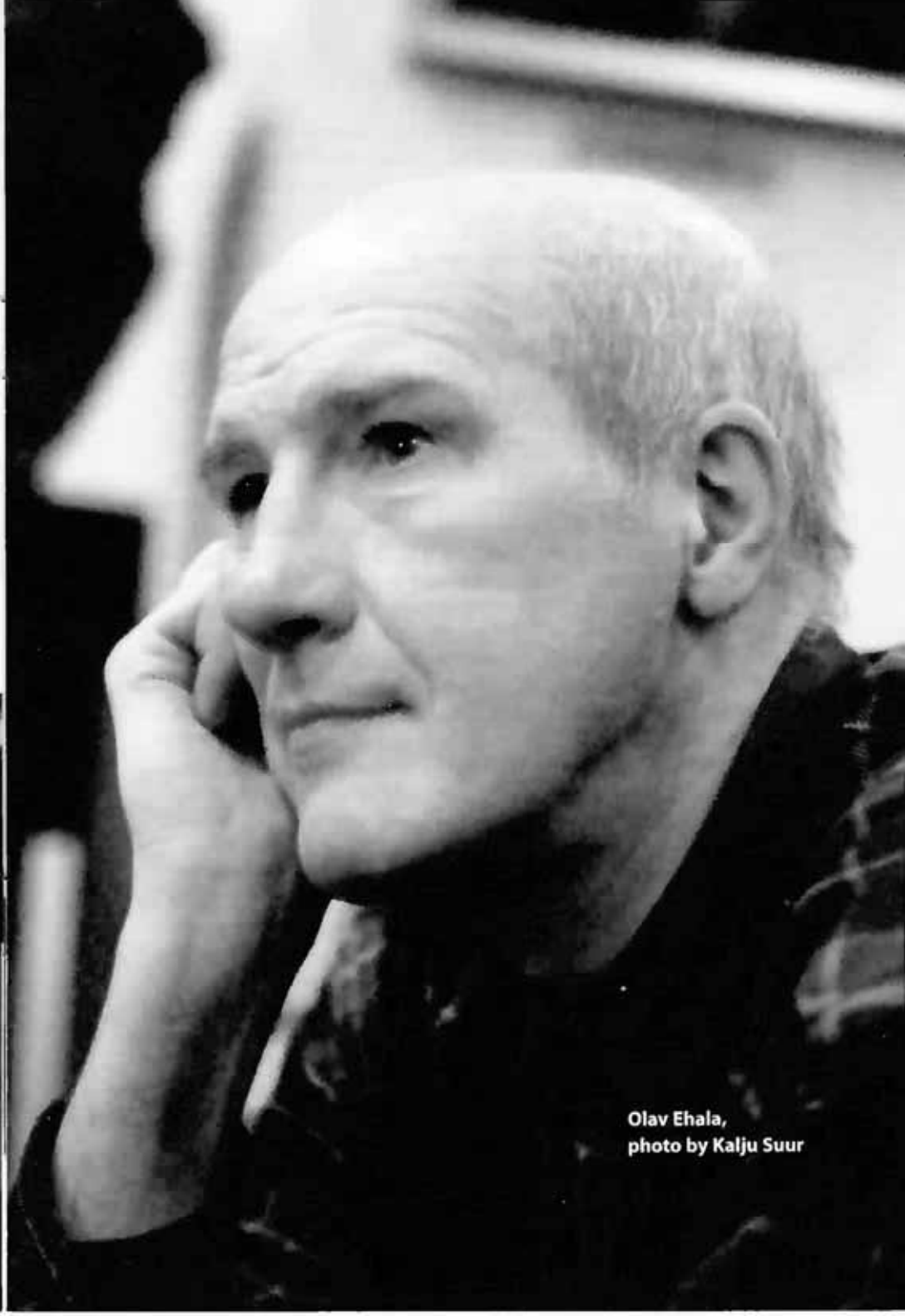
Fame has not alienated him from, but rather brought closer to the audience. Last year, when Ehala celebrated his 55th jubilee with an open-air concert, it was attended by record number of people.

Ehala was born in 1950 and studied composition at the Tallinn Conservatory. In his youth he played in several pop ensembles. He spent a considerable period of time working at the Youth Theatre both as musician and music director. Ehala and director Adolf Shapiro collaborated for long time. Composer has written music for numerous plays and films ("Don Juan in Tallinn", "The Imp", "Caroline's Silver Clasp", "Firewater", "Dear Mister Moon"). He is the author of musicals "Crocodile With No Tail", "Oliver and Jennyfer", "Johnny", "Burattino", "Thijl Ulenspiegel", "Losers". He has written music for anima films by Priit Pärn and others, cartoons "Tom and Fluffy" and "Lotte". Saxophonist Lembit Saarsalu and Olav Ehala perform at schools and introduce students to jazz and its history. Ehala also gives jazz concerts in clubs and concert halls.

Olav Ehala has worked as teacher at the Estonian Academy of Music and Theatre since 1991 and since 2001 he is the President of the Estonian Composers' Union.

Is it characteristic of Estonians to express themselves in sounds? Are Estonians a singing nation?

There is some truth to the claim that Estonians are a singing nation: if we think of our recent history, the second awakening was named the "singing revolution". During the first awakening, the tradition of singing in choirs encouraged the development and growth of national self-awareness, the singing and musical instrument societies were also the centres



Olav Ehala,
photo by Kalju Suur

of furthering nationalism. The tradition of song festivals has lasted soon for 140 years, counting from the very first songfest in 1869.

On the other hand it does not mean that every Estonian can carry a tune or is especially musical.

Yet every more or less musical Estonian knows your songs. What is the secret of your songs?

My songs have not become known over night, it has been a long-term process. They have been called hits but I really don't think they are.

Decades ago my songs were not received very warmly, they were considered too complicated. Still, I performed them with some of musicians of my generations. Some songs were printed in compilations "Sing Along".

Majority of my songs were written for films or plays. And this way they spread. But they are popular only in Estonia.

Film music has more international audience. I have been very lucky in collaborating with our most famous anima filmmaker Priit Pärn, but also with several other very good directors. A couple of years ago, one film music teacher from a film school in Copenhagen contacted me. He wanted to meet in person and told me that he teaches how to write film music using for an example the music I wrote for films by Priit Pärn.

Next year, the youth songfest contains quite many of my songs. Initially they were all for solo voice, but on the insistence of daring choir conductors who insisted that the youth will understand and embrace the songs, I arranged them for choir. In the past I used to wonder whether the singers would master the song I was writing, but nowadays the 13-14 year olds sing the songs with difficult rhythms, wide range and many modulations without any problems. Sometimes I have said as a joke that the mankind is becoming more talented.

What have you had in mind while creating the songs?

Most of my songs are based on good texts. They are not simple and contain lots of modulations.

I use variety of metres – not because it simply comes to my mind, but stemming from the rhythm of the text. I try to mould the text into song in the way that would keep the language intact: in Estonian the emphasis is on the first syllable. One other interesting aspect of our language is the existence of quantities. By emphasising the quantity 3 we get unexpected and very interesting rhythm patterns.

What role does the radio play on our cultural scene?

I highly value our Klassikaraadio; sometimes I also listen to Vikerraadio. With Klassikaraadio it's nice that its programme is not conservatively classical only. They play early music, music of different eras, jazz classics, rock classics... There are wonderful programmes about contemporary music, programmes examining jazz in depth, ethno. And the Klassikaraadio has one more great quality – they issue albums. For example, the new works that have been performed at the Estonian Music Days during the last couple of years are recorded and issued as CD albums and distributed.

Our well-known young conductor Olari Elts has said that Estonia is composers' paradise.

There is no paradise on Earth. Here as well elsewhere, in order to survive, the composers must get jobs on top of composing. When I spoke with composer Märt-Matis Lill who has studied in Finland, he said that the attitude toward young composers in Estonia is better than in Finland and therefore they have better chances to receive commissions. In Finland it was much more complicated.

As much as possible, the young composers have been commissioned for the Estonian Music Days and it certainly has helped them. Internationally recognized Estonian composers do not have to worry about commissions. They probably have more work than they can cope with.

The Composers' Union is a mediator between composers and Ministry of Culture as representative of the State. We and the Music Foundation mediate the grant applications, we ourselves have no such funds.

Here in Estonia we have recently discovered several young, professional and also internationally recognized composers.

The fact that there are so many young and, in recent years, mostly female composers is quite remarkable.

Probably it is a sign that our composition school is doing well. The teachers do not mould the students according to supposedly ideal form but cherish their individuality.

In addition to your other jobs you are teaching free accompani-

ment at the Estonian Academy of Music and Theatre. What kind of observations have you made?

At the Estonian Academy of Music and Theatre we teach future music teachers. Nowadays, almost all songs at schools are to be accompanied according to harmony notated with letters. Unfortunately I must say that I have heard how awfully this can be done and my goal has been to improve the situation. The important thing is not to play with perfect technique and virtuosity but rather with good taste. That can be accomplished with simple means. I start with chorales, with how the chord should be played on piano in order to have nice sound, and then go through all kinds of open and close harmony and their combinations, and textures using different rhythms.

The future music teachers need to know this because they can get a bad reputation at the high school singing classes if they play lousy accompaniment. If you use something quite simple but effective and stylish, you'll have the class eating out of your hand. Also pianists need this skill. Every year, dozens of pianists graduate from the music academy and they all probably won't find jobs working as solo pianists. Thence those who have more skills have better chances on the labour market.

Quick Rise of **Jazz** on the Estonian Music Scene

BY JAAK SOOÄÄR,

Chairman of the Board of the Estonian Jazz Union

The history of jazz music in Estonia as well as in majority of the East European countries differs considerably from the more traditional styles in the world jazz history that developed in the US and other western countries. The main reasons behind the differences are the lack of information caused by iron curtain and, during the Soviet time, the unfavourable attitude towards the American culture, whose part jazz certainly was.

Regardless of the inadequate tradition, there is a lively jazz scene in Estonia, built on an international festival Jazzkaar, which started in 1990. Years of freedom have provided access to the western jazz experience and, in the recent years, the level of Estonian jazz has quickly risen. In 2004 the musicians founded the Estonian Jazz Union, which furthers and promotes local jazz scene.

Short history of Estonian jazz

Jazz music in Estonia is estimated to have begun in the summer of 1925, when the local orchestra The Murphy Band whose repertoire consisted mainly of hit songs (among others, also works by Jerome Kern and Irving Berlin) started giving regular concerts at the café Marcelle on the Town Square in Tallinn. At first, many orchestras playing modern dance music called themselves jazz bands, although their relation to the real American jazz music was tenuous at best, but in the second half of 1930s, serious jazz concerts took place too, where among other music was also performed Gershwin's "Rhapsody in Blue".

Estonian jazz musicians continued their activities after the Second World War, regardless of the drastic changes in society which brought about the Soviet Estonia: in 1949 in Tallinn there took place the first jazz festival, in 1959 the festival transformed into a Soviet-Union-wide

festival, in 1966 and 1967 there were guest performers from abroad. But the scandalous concert of the world-famous Charles Lloyd quartet at the 1967 festival was too much for Soviet authorities and the festival was prohibited for a long time.

The jazz was deemed politically incorrect, but in 1970s and 1980s there were many Estonian musicians on the forefront of Soviet jazz, among others: saxophonist Arvo Pilliroog (1946–93) and Lembit Saarsalu (b. 1948), multi-instrumentalist Helmut Aniko (1947–2003), also guitarist Tiit Paulus (b. 1945), singer Silvi Vrait (b. 1951) and clarinetist Aleksandr Riabov (1928–2005).

The Estonian jazz activists could breathe again when in 1990 Anne Erm organized the first international festival *Jazzkaar*, which opened for Estonia the door to international jazz scene. On the one hand, during now already 16 years, *Jazzkaar* has univocally been the leading importer of quality jazz into Estonia, on the other hand also the main outlet for Estonian jazz musicians. Several collaboration projects between Estonian and foreign artists began within the festival and those relations are not to be underestimated.

The quality and variety of *Jazzkaar* programming developed in Estonia in 1990s a stable, mostly younger generation following, which allowed *Jazzkaar* to widen its concert activities and have performances whole year round. Also the other concert organizers have noticed the demand for jazz and thus the number of jazz concerts within the past ten years in Estonia has grown.

Despite this tendency, even a couple of years ago the state cultural and music policy was not ready to accept and support jazz music (only *Jazzkaar* received state support) and Estonian musicians had few possibilities for regular concert activities, since it was fiscally impossible without state support.

That is why in the spring 2004, Estonian jazz musicians founded the Estonian Jazz Union in order to further and promote Estonian jazz music at home and abroad. The role models of the union were similar organizations in Denmark and Finland.

The Estonian Jazz Union

The first goal of the union was to re-establish the jazz club in Tallinn whose concert tradition had come to an end fifteen years ago when

the Soviet time ended. Since October 2004, the union has organized concerts each week at the small hall of the Theatre NO99, which has unexpectedly become quite a popular venue both for the audience and performers. Due to interested audience, the new season in autumn 2005 began with two concerts a week (on Fridays and Saturdays). In addition to Tallinn, in 2005 the Jazz Union started organizing regular concerts in Tartu (every Thursday at the Old Café of the University of Tartu) and also Viljandi and Pärnu. In 2006 the union plans to organize altogether *circa* 120 concerts.

The Estonian Jazz Union is also planning activities abroad. In the beginning of 2005 the union issued a promotional CD album "Different Dreams 3", introducing the best Estonian jazz musicians. Related event took place in March 2005, when in collaboration with the Estonian embassy, four ensembles (Weekend Guitar Trio, Hedvig Hanson, Erdmann/Sooäär Dessert Time and Hinkus) gave a concert introducing Estonian jazz in Berlin.

In March 2006, in collaboration with the Estonian embassy in St. Petersburg the Jazz Union organized the Estonian Jazz Music Days in Russia. There were eleven well-known Estonian musicians, such as Tiit Paulus, Tõnu Naissoo (b. 1951), Villu Veski (b. 1952). In February 2006, the union had a meeting in Tallinn with the board of the Finnish Jazz Union – hopefully resulting in long-term cooperation with the musicians across the sea.

At the moment the union has 60 members, most of them are Estonian jazz musicians.

Jazz education in Estonia

In the last decades, most Estonian jazz musicians have come from the Tallinn G. Ots Music High School, having studied in the department of pop-jazz music founded in 1977 by the initiative of composer and music teacher Uno Naissoo. Almost every less than 50-year-old Estonian jazz musician has graduated from that school. They have received vocational secondary education as pop-jazz musicians and, upon request, also as composers.

Opportunity for studying jazz in Estonia at the level of higher education became available in autumn 2004 when the Estonian Academy of Music and Theatre founded a department of jazz music. In spring

2006 there are now 13 students (two ensembles) in the department and its popularity was made apparent by the fact that at the summer 2005 entrance exams the jazz music department had the highest number of candidates. The three lecturers Jaak Sooäär (b. 1972), Tanel Ruben (b. 1970) and Raul Sööt (b. 1969) are the first Estonian jazz musicians who graduated from the jazz higher education institutions abroad (Denmark, Sweden and the US). The department is characterized by active international relations: during the first one and a half years, there have been visiting lecturers from the US, Finland, Austria, Germany, Sweden and Italy and the department has born the major responsibility in organising and participating in an international summer course "Crossing Borders in Interpretation of Classical Music and Jazz".

The speciality of pop-jazz music can also be obtained at the University of Tartu Viljandi Culture Academy; in addition the graduates receive the diploma of music teachers. Estonian jazz musicians can expect good quality in future generation musicians, since in the beginning of 2006 there were approved the national curricula of the pop-jazz music subjects in music schools. This creates completely new opportunities for bringing the young in their early teens to jazz.

Estonian jazz musicians in year 2006

On the Estonian jazz music scene, the main actors are over forty-year-old musicians. Here as well as abroad, the saxophonists Villu Veski and Raivo Tafenau (b. 1963) are very active. In the last years, Villu Veski has concentrated mainly on performing Nordic sounding jazz (often together with musicians from the Faroe Islands) and also organizing a future music festival *Juu Jääb* on the Muhu Island. Raivo Tafenau is one of the most productive jazz musicians in Estonia; perhaps his most recognized ensemble is the bossa nova project with Brazilian singer Sergio Bastos. The guitarists Ain Agan (b. 1959) and Mart Soo are quite prominent, too: the first one is also the head of the pop-jazz music department at the University of Tartu Viljandi Culture Academy and the second one is the member of an intriguing Estonian jazz ensemble Weekend Guitar Trio. Double bass players Taavo Remmel (b. 1964) and Raul Vaigla (b. 1962) and drummer Toomas Rull (b. 1965) participate in several well-known ensembles.

Among the younger generation musicians there are active saxophon-



Saxophonists Meelis Vind, Villu Veski and Raivo Tafenau, photos by Heidi Tooming

ist-arranger Raul Sööt, drummer Tanel Ruben, guitarist Jaak Sooäär and pianist Jürmo Eespere. Certain older generation musicians show also continuously good form, such as saxophonist Lembit Saarsalu – also the organizer of the Rainbow Jazz Festival in Tartu, double bass player Toivo Unt (b. 1951), organizer of the Nõmme Jazz Festival in Tallinn, pianist Tõnu Naissoo and guitarist Tiit Paulus.

The Estonian Dream Big Band, an ensemble founded in 1998 and consisting of the younger and middle generation best instrumentalists has also in the last decade played a significant role on the Estonian jazz music scene. Among others, its guest performers have been Randy Brecker, Lew Soloff, Frank Foster and Ray Anderson.

Young jazz singers deserve a special mention, for example Hedvig Hanson (b. 1975) has made for the record company Universal two CDs that have sold internationally, Sofia Rubina (b. 1985) and Helin-Mari Arder (b. 1974) have successfully participated in several international contests for young singers.

Allowed And Prohibited Jazz Festivals

BY ANNE ERM,

Artistic Director of the Jazzkaar

The tradition of festivals in Estonia did not spring up from nothing – the song festivals organized since 1869 are certainly powerful festivals in their way. When it comes to jazz, then the roots of jazz festivals can be traced back to activities of jazz ensembles and orchestras, which here in Estonia started in 1920s.

The idea of jazz festivals came into being in the middle of Soviet time, when in 1949 met two Estonian jazz orchestras – Mikey's and Swing Club, led by our famous jazz composers Felix Mandre (b. 1928) and Uno Naissoo (1928–80). The latter played in Estonian jazz an especially significant role. He performed in jazz ensembles, conducted and guided several of them, taught jazz at the Tallinn Music School and wrote many brilliant jazz numbers. He is the pioneer of Estonian national jazz. In the beginning, Naissoo was also on forefront of organizing jazz festivals. In 1954 the event hosted 3 ensembles, in 1955–6 and in 1958 already dozen ensembles. The festival grew year by year. The year 1959 when there were 15 ensembles, including 2 from Russia may signify the start of international festivals in Tallinn. In 1960s those festivals hosted ensembles from Russia, Latvia, Lithuania and other countries. The jazz society began to call Tallinn the jazz capital of the Soviet Union. Also in the university town Tartu there were diligent organizers who put together several jazz festivals. The year 1966 has gone down in history of festivals in Tallinn with the first performances of musicians from behind the 'iron curtain' – the Helsinki Jazz Quartet and Jan Johanson Trio from Sweden.

Tallinn-67

Powerful final chord of the first period of festivals in Tallinn was the festival in 1967. May 11–14 saw performances of 28 ensembles; the main concerts took place in sports centre *Kalev*. The guest performers and



Charles Lloyd in Tallinn (1967), photo from the archives of Jazzkaar

audience had come from all over the Soviet Union, present were also numerous foreign journalists. Reuters, CBS and BBC covered the festival. Foreign performers included Arne Domnerus Sextet and Kurt Järnberg Quintet from Sweden, Erik Lindström Quintet and Heikki Laurila Trio from Helsinki, Zbigniew Namysłowski Quartet from Poland and Charles Lloyd Quartet from the US. The latter's permit to perform was almost withheld by the bureaucrats in Moscow. The ensemble waited for two days in order to give a concert and spent time by playing basketball on the stadium near Toompea. Finally, the permit was given. At the time no one knew that Keith Jarrett and Jack DeJohnette were future superstars. Estonian Television filmed the festival, the Soviet record company *Melodiya* published LPs with festival concerts and the *Atlantic Records* with the live recording of Charles Lloyd Quartet. After the 1967 festival, the festival director Heinrich Schulz lost his job and festivals were prohibited for long time: there were no jazz festivals in Tallinn for 23 years.

Jazz endures difficult times

Of course, jazz itself did not disappear; it was performed in the restaurants and at variety shows, also the jazz concert series of the State Philharmonic Society of Estonian Soviet Socialist Republic kept the embers alive. And sure, Valter Ojakäär, the 'father' of Estonian jazz had his jazz programmes at the Estonian Radio. Estonian jazz musicians performed often at the festivals in Moscow, Leningrad, Yerevan and Tbilisi. After the Tbilisi jazz festival in 1978 where the Estonian ensembles received especially warm welcome, in Tallinn there were organized several 'after'-concerts of the Tbilisi festival and 1979, an international jazz conference whose themes included the development of jazz, its teaching and promotion. The elite of Estonian Jazz – Tiit Paulus (b. 1945), Arvo Pilliroog (1946–93), Lembit Saarsalu (b. 1948), Peep Ojaveri (1943–93) *et al* were members of the Estonian Radio Variety Orchestra, which sometimes transformed into a big band. In the last period its conductors were Kustas Kikerpuu (b. 1937) and Paul Mägi (b. 1953).

In 1982, students of the Tallinn Conservatoire initiated a festival titled Tudengijazz, which is still active. At first, the guests were Soviet ensembles but later there were established good relations with young musicians from Nordic countries.

In 1970s and 1980s there were jazz festivals even at *sovkhoses* in Aravete and Ranna. Jazz Days in Pärnu started in 1985 and developed quickly into an international jazz and world music festival *Fiesta* (1989–93). Its brightest star performers were John McLaughlin Trio, Peter Brötzmann, John Hammond, Kevin Coyne, Piirpauke, Charles Gayle Trio, etc... And then *Fiesta* became the Pärnu Jazz Festival.

Jazzkaar starts

The rebirth of the Tallinn festival was made possible thanks to lucky coincidences.

When I visited jazz festivals in the Soviet Union as radio reporter, musicians and my colleagues asked me repeatedly the same question: when can we visit the Tallinn festival again? I promised to organize a 1-day blues-jazz event, but instead it became a grand festival with more than 40 concerts. The first main performer was the quartet of Ray Anderson, trombone and saxophone player.

When *Jazzkaar* started in the autumn of 1990, it was titled The Days

Nowadays, the *Jazzkaar* is the star event of Estonian jazz, bringing here the world's best performers. The name of the festival recalls Estonian folk party *jaskar*, but on the other hand, it reminds us also of variety of colours in jazz music – like in the rainbow; which all can be put under umbrella of jazz. *Jazzkaar* is the arc uniting musicians, audience, different periods and styles of jazz.

The goal of the festival has always been the same: introduction of music on as large scale as possible; starting with avant-garde and ending with mainstream jazz, including also the more interesting styles of world music and blues.

of Jazz & Blues in Tallinn. Estonia regained its independence in 1991 and the festival's name changed to *Jazzkaar*. Transition period was difficult and sometimes people had nothing to eat, except for bread – who could afford to go to concerts! Yet despite the hard times, *Jazzkaar* introduced to Estonian public such luminaries of international jazz as Ray Anderson, Arne Domnerus, Rune Gustafsson, Steve Lacy, Leroy Jenkins, Roscoe Mitchell, Dave Douglas, *et al.* In 1993, the ticket cost 0.20 – 2 Euros in nowadays currency. Even that price seemed too high then. The standard of living began to rise soon though, and in couple of years the people started visiting concerts more. The hall of *Sakala*, which seated 1,000 people and where for 16 years the largest concerts of *Jazzkaar* took place, was full for the first during the concerts of Joe Zawinul and the Real Group in 1994. That year also began the tradition of jazz raves and club events for youth, which introduced jazz music based on modern club rhythms and world music performers. These dance events have featured DJ Gilles Peterson, Nils Petter Molvær, Osibisa, Bugge Wesseltoft, Beady Belle, Koop, Manu Dibango, Real People, Exploding Plastix, *etc.*

Youth constitute the major part of *Jazzkaar* audience, which in the recent years has reached 25,000.

From autumn to spring

In 1995, *Jazzkaar* moved from autumn to spring and since then the festival has been taken place in the last week of April and sometimes even longer. Grand spring festivals contain *ca* 50 concerts, performers come from dozens of countries and concerts take place in many Estonian cities

in addition to Tallinn, e.g. in 2006 in 13 Estonian cities.

During its existence, *Jazzkaar* has hosted more than 2,000 musicians from over 50 countries. Audience favourites have been next to Joe Zawinul and the Real Group also Toots Thielemans, Mezzoforte, Jan Garbarek, Charles Lloyd, Béla Fleck, Courtney Pine, Eliane Elias, Mike Stern, New York Voices, Richard Bona, Omar Sosa, Bobby Previte, Brad Mehldau, John Scofield, Avishai Cohen, Mike Stern, Diane Schuur and many others.

Of top world music performers, *Jazzkaar* has seen Finnish celebrities Värttinä and Kimmo Pohjonen, Saami *joig*-singers Mari Boine and Wimme, Swedish Garmarna, flamenco guitarist Vicente Amigo, bossa nova stars Jacques and Paula Morelenbaum and Joyce, Indian percussionist Trilok Gurtu, Arabian musicians Dhafer Youssef, Mad Sheer Khan, DuOud, *etc.* Such an abundant feast for Estonian audience has been possible since the Estonian government and City of Tallinn have acknowledged the festival as a representative event of our culture and thus given it their support.

In addition to the spring festival, in 1996 a more intimate festival, *Jõulujazz* was born. The impulse came from the concert of legendary Danish jazz bassist Henning Ørsted-Pedersen. He was well known in Estonia thanks to colourful concerts the Oscar Peterson Trio gave here in 1974. The main performers of *Jõulujazz* are mostly vocal ensembles: M-Pact, New York Voices, Hilliard Ensemble, Singer Pur, Take 6, *etc.* Several concerts take place in churches in Tallinn; a fundraising concert organized in collaboration with the Estonian Radio has also become a tradition.

In 1997, 30 years after the legendary festival Tallinn-67, *Jazzkaar* invited to Tallinn many original performers – the Charles Lloyd Quartet (with new members, though), Leningrad Dixieland, Zbigniew Namysłowski Quartet. Charles Lloyd as a symbol of Tallinn festivals performed at *Jazzkaar* also in 2005; his concert at the Kaarli church was one of the most special ones.

In the time between the festivals *Jazzkaar* organizes concert series Spring Jazz and Autumn Jazz, presenting jazz music meant to be performed mainly in smaller clubs and art galleries. As a concert agency, *Jazzkaar* organizes 100 concerts a year.

In 21st century there have sprung up several smaller festivals, such as Tabasalu Jazz in Harju County, Ladies in Jazz in Haapsalu, Nõmme Jazz in Tallinn containing yearly international competition for young singers,

Tartu Improvizz and Rainbow Jazz incorporating yearly competition for youth jazz ensembles, Sillamäe Youth Jazz Festival, Narva Youth Jazz Festival, Children's Jazz Festival and *Muusikatriaad* in Viljandi, Saue Youth Jazz Festival *Visioon*, etc. The fact that youth has such great interest in jazz inspires hope for a new generation of talented jazz musicians.

Jazzkaar 2006

Musicians from 20 countries gave 50 concerts in Tallinn and 12 more Estonian cities. The audience heard the elite of European saxophonists; the youngest virtuoso was 16-year-old Francesco Cafiso from Italy, winner of several contests. In Britain, 28-year-old Soweto Kinch follows the footsteps of Courtney Pine; Jorge Pardo and José Louis Gutiérrez Quintet delighted the listeners with Spanish flamenco rhythms.

Original new European jazz has been given a boost by stylish Frenchmen Louis Sclavis and 71-year-old, but very youthful Michel Portal, a pioneer of European modern jazz. Singer Dianne Reeves, the winner of 4 Grammy awards represented the best traditions of and the power piano trio The Bad Plus all the new in American jazz. The most exquisite and deeply felt bossa nova came from Brazilian singer-guitarist-percussionist Vinicius Cantuaria. And *Jazzkaar* certainly cherishes Estonian musicians who prepare new exciting projects for the festival and often invite guest performers first of all from Scandinavian countries. Eivor Palsdottir from Iceland and Villu Veski World Music Project were this time full of especially effective spiritual power. There were surprises from other Nordic stars, such as very originally creative Solveig Slettahjell from Norway and Anna-Mari Kähärä from Finland. The *Jazzkaar* audience had never heard such a firework display of percussions as presented by PercaDu from Israel. The party was long and colourful as always during *Jazzkaar*.

Year **2005** in Short: Musical Events

1/1 Estonian National Symphony Orchestra gave the New Year concert at the Estonia Concert Hall. Conductor Vello Pähn, soloists from the Opera Ebony (the US).

9/1 Estonian National Male Choir and Tallinn Saxophone Quartet premiered at a joint concert *Missa Op. 24* by Aare Kruusimäe (b. 1972).

13–16/1 Anu Tali made her debut in the US: she conducted four concerts with the New Jersey Symphony Orchestra.

15/1 Estonian Cultural Endowment presented its awards of the year; the music award went to Tõnu Kaljuste for fresh realization of “Estonian Ballads” by Veljo Tormis and extensive concert activities. The Endowment for Music praised musicologist Kristel Pappel (study *Opera in Tallinn in 19th century*), composers Galina Grigoryeva and Tõnu Kõrvits (works in 2004), double bass player Taavo Rimmel, chief conductor of the Estonian Male Choir Ants Soot, young pianist Mihkel Poll (successful performance at an international competition), guitarists Robert Jürjendal, Mart Soo and Tõnis Leemets (concert activities of the ensemble *Weekend Guitar Trio*), pianists and teachers Heljo Sepp and Helju Tauk for their contribution to Estonian music culture.

The Endowment for Folk Culture awarded also choir conductors Alo Ritsing (for furthering male choirs in Tartu and South Estonia) and Ants Soots (for conducting the Estonian National Male Choir and concert activities of the highest standard).

17/1 A festive concert in Tartu celebrated the 100th jubilee of the Estonian classic Eduard Oja.

19–23/1 Pärnu Contemporary Music Days (artistic director Andrus Kallastu, composer and conductor, b. 1967), the theme of the festival was “Music and Architecture” and central composer Iannis Xenakis.

21/1 *Auteur* concert *Deux* of composer Toivo Tulev (b. 1958) at St. Nicholas church in Tallinn, first performance of the flute concerto *Deux* (soloist Monika Mattiesen).

23/1 Estonian Choral Association presented awards of the year at the concert in Tallinn, the winners were the Estonian National Male Choir (ENMC, conductor Ants Soots) and the Boys’ Choir *Kalev* of the Estonian Male Choirs’ Union (conductors Hirvo Surva and Indrek Vijard); Ants

Soots, the chief conductor of ENMC, conductor of wind orchestras Aavo Ots, young choir conductor Risto Joost and wind orchestra *Tartu* (conductor Margus Kasemaa). The special award went to Alo Ritsing, artistic director of 24th song festival.

28/I–6/II 16th Tallinn Baroque Music Festival (artistic director Andres Mustonen) was dedicated to Italian music.

30/I Stuttgart Radio Symphony Orchestra conducted by Olari Elts gave the world premieres of five works: *Sinfonie Opus 27* for 30 instruments by Hanna Darboven, *Shir Shavur* (12 poems of David Rokeah, performed by SWR Vokalensemble Stuttgart) by Heinz Holliger, *Musik für Orchester II* by Michael Reudenbach, *Odos* for solo oboe and choir (soloist Heinz Holliger) by Ivan Fedele and *Und. Weit. Flog* for large orchestra by Sven-Ingo Koch, winner of the Stuttgart composer award.

1/II Olari Elts conducted the world premiere of Symphony No. 5 by Erkki-Sven Tüür within the programme of the international contemporary music festival “Éclat” in Stuttgart; performers were the SWR Stuttgart Radio-Sinfonieorchester, SWR Big Band and guitarist Adrian Belew.

3–10/II Young Estonian cellist Silver Ainomäe (b. 1982) won 3rd prize at 5th Witold Lutoslawski International Cello Competition in Warsaw.

11/II Premiere of a comic opera for children *I – Napoleon!* by Tõnis Kaumann (b. 1971) at the National Opera Estonia (concept, dramaturgy and stage director Neeme Kuningas, conductor Arvo Volmer).

15–20/II Anna-Liisa Liisa Bezrodny (b. 1981), daughter of violinists Mari Tampere (Estonia) and Igor Bezrodny (Russia) received 3rd prize at the Jasha Heifetz International Violin Competition in Vilnius.

17/II Among the twelve compositions submitted to composition contest of the Estonian Philharmonic Chamber Choir, the ones chosen to be performed at the Estonian Music Days were *Meditation IV* by Tõnis Kaumann (b. 1971), *Unelaul* by Liis Jürgens (b. 1983) and *Detail* by Age Hirv (b. 1973).

18–19/II Estonian, Latvian and Lithuanian joint conference “The Tradition of Song and Dance Festivals – Ideals and Reality” took place in Tallinn; among the participants were also cultural ministers of Baltic countries.

19/II Young cellists Silver Ainomäe (b. 1982) and Marius Järvi (b. 1981) together with pianist Mihkel Mattisen (b. 1976) gave a concert at the Tallinn Town Hall. The concert programme included *Febrarium* commissioned from Estonian composer René Espere and, within the

project “Top of Europe” introducing young musicians from the Baltic and Nordic countries it was also performed in five Swedish cities.

23/II The Cultural Awards of Republic of Estonia for 2004: in the field of music, new production of *Estonian Ballads* by Veljo Tormis conducted by Tõnu Kaljuste and compositions of Helena Tulve were appreciated.

26/II Jaan Kapp, a sixteen-year-old pianist (teacher Ada Kuuseoks), who has received awards on several Estonian and international competitions, made his debut with the Estonian National Symphony Orchestra: Eri Klas conducted 2nd Piano Concerto by S. Rachmaninov.

15–27/II Nargen Opera led by conductor Tõnu Kaljuste performed the opera *Il mondo della luna* by J. Haydn.

27/II Piano Orchestra gave a concert at the Estonia Concert Hall – there were altogether eight pianists (piano duos Piret and Lauri Väinmaa, Kai Ratassep and Mati Mikalai, Nata-Ly Sakkos and Toivo Peäske, Reet Kopvillem-Ruubel and Piret Habak) and four pianos. Premiere of *Music for four pianos and eight pianists* by grand old master Jaan Rääts.

4/III Heino Eller Young Composer award 2005 went to Tõnis Kaumann.

4–6/III International Festival of Improvisational Music *Improvizz '05* in Tartu, with guest performers from France and Germany in addition to Estonian musicians.

10/III The younger generation of Järvi dynasty, flutist Maarika Järvi and conductor Kristjan Järvi performed with the Estonian National Symphony Orchestra.

11–20/III Estonian pianist Irina Zacharenkova won 2nd prize at 20th International Piano Competition in Épinal, France (there was awarded no 1st prize), in addition she also received special prizes for best performances of contemporary and French music.

20/III At the concert *Song of the Heart* celebrating 85th jubilee of singer Georg Ots there performed young Estonian opera soloists, incl. tenor Juhan Tralla who works in Germany and baritone Lauri Vasar who sings in Austria.

23/III A compilation *Thinking About Music. Insights Into Musicology* (ed. Jaan Ross) was presented at the chamber hall of the Estonian Academy of Music. This book could be titled a musicology handbook, since it contains different views on music as a research subject, starting with history of music, music theory and ethnomusicology and ending with semiotics, psychology and music therapy.

27/III On the International Theatre Day, the Georg Ots Prize went to

tenor Mati Kõrts.

30/III–2/IV Anu Tali gave four concerts in Germany, conducting one of the most reputable German chamber orchestras Deutsche Kammerphilharmonie, thus making her debut. The programme included the work *Te Deum* by Arvo Pärt performed by the Estonian Philharmonic Chamber Choir.

1/IV Klassikaraadio, Estonian Radio programme celebrated its 10th anniversary with a concert where the *Tuba Concerto* by Eino Tamberg was premiered, soloist Jens Björn-Larsen (Denmark), conductor Lev Markiz (Netherlands). The day before Klassikaraadio presented a double CD album *Klassikaraadio 10 / Estonian classics, folk and jazz*, a compilation of popular Estonian music and musicians who are repeatedly on the air.

1–2/IV 9th International Kantele Festival took place in Pärnu, participants were from Finland and Baltic countries, the main event was the solo concert by famous Finnish *kantele* player Timo Väänänen.

6/IV Nordic Symphony Orchestra (prev. Estonian-Finnish Symphony Orchestra, conductor Anu Tali) gave a concert titled *Song of the North* in Tallinn and afterwards presented its new CD album *Action. Passion. Illusion* which contains music by Sibelius, Rachmaninov and Tüür.

6 and 8/IV Olari Elts made his debut with the *Ensemble Intercontemporain* in Paris within concert series dedicated to Mauricio Kagel.

7–14/IV 20th festival Estonian Music Days incorporates also *auteur* concerts of composers Arvo Pärt (premiere of *Da pacem, Domine* for orchestra, the Estonian National Symphony Orchestra was led by Eri Klas) and Eino Tamberg (premiere of *Dialogues* for cello and piano and *Anthology of Love*).

18/IV–4/V Vello Pähn conducted the orchestra of Paris National Opera at the Garnier Palace. There were 15 performances of *Cinderella* by Prokofiev.

20–24/IV Chamber choir *Voces Musicales* conducted by Risto Joost (Estonia) received *grand prix* at the 9th International Choir Festival *Tallinn 2005* whose participants were 30 choirs from 8 countries. At a festival concert took place the first performance in Estonia of the work *Coro* by Luciano Berio, performers were the Estonian National Symphony Orchestra, RATS-Choir (choir consisting of the best singers from the Swedish Radio Choir, the Netherlands Chamber Choir, Estonian Philharmonic Chamber Choir and Mixed Choir Latvija), conductor Tõnu Kaljuste.

17/IV Estonian musicians in Stockholm celebrated with a concert 100th anniversary of composer Eduard Tubin.

22–30/IV 16th festival *Jazzkaar* (artistic director Anne Erm) took place in Tallinn, main guest of the festival was the Charles Lloyd Quartet.

25/IV At the general meeting of the Association of Estonian Professional Musicians the new board members were chosen, Professor Marje Lohuaru continued as Chairman of the Board.

26/IV A multilateral agreement on publishing collected works of Eduard Tubin was signed in Stockholm. A 30-year-long undertaking is supported by the Ministry of Culture of Republic of Estonia, Swedish Royal Music Academy and Gehrman's Musikförslag.

28/IV Concert series *Classics with Klas* celebrated 200th anniversary of Hans Christian Andersen, Eri Klas conducted the Tallinn Chamber Orchestra.

30/IV Harju County Youth Wind Orchestra won the grand prix at the Estonian youth wind orchestra competition.

1/V Chamber orchestra *Kremerata Baltica* gave a concert in Estonia, conductor and soloist was Vladimir Ashkenazy.

3–8/V Festival Orient (artistic director Peeter Vähi, composer and producer), main guest *Kunqu* opera company from Hunan province (China).

4–9/V Girls' choir *Ellerhein* (conductor Tiia-Ester Loitme) participated in 4th International Choir Competition in Ankara as the first ever Estonian choir and won 1st prize in the category of female and male choirs.

5/V Estonian Theatre and Music Museum opened an exhibition of Eduard Tubin.

11/V Anu Tali conducted Theatre *Vanemuine* orchestra at the final concert of *Eesti Kontsert* season, programme: *Jeanne d'Arc au bûcher* by Honegger.

13/V Premiere of Puccini's opera *Tosca* at the Estonian National Opera Theatre Estonia, director Raimundas Banionis (Lithuania).

18/V Estonian Post Ltd. issues a stamp dedicated to 100th anniversary of Estonian composer Eduard Tubin.

18/V–19/VI Festival *Eduard Tubin and His Time* (artistic director Vardo Rumessen), organised by the State Concert Institution *Eesti Kontsert* where eight symphony orchestras from six different countries performed all the 10 symphonies by Eduard Tubin.

16–17/VI: International Science Conference *Eduard Tubin 100* at the Estonian Academy of Music.

19/V Chief conductor Olari Elts conducted the Latvian National Symphony Orchestra at the season ending concert, programme: *Gurrelieder* by Arnold Schönberg.

25/V National Opera Theatre Estonia celebrates 75th anniversary of Eino Tamberg by giving a theatrical performance of his opera *Cyrano de Bergerac* (based on Rostand). Title role Rauno Elp, conductor Vello Pähn.

25/V–12/VI Paavo Järvi conducted reputable Japanese radio orchestra NHK Symphony Orchestra at 10 concerts with 4 different programmes containing also Estonian music: *Fratres* and *Collage on B-A-C-H* by Arvo Pärt and *Aditus* by Erkki-Sven Tüür.

27–29/V 13th Days of Rudolf Tobias in Käina on the island Hiiumaa.

2–4/VI Arvo Volmer as chief conductor of Adelaide Symphony Orchestra led the world premiere of *Music for an Absent Film* by an Australian composer Jamie Messenger, programme contained also *Cantus in Memory of Benjamin Britten* and *Te Deum* by Arvo Pärt.

2–19/VI Detroit Symphony Orchestra organized a parting festival for Neeme Järvi, its music director of 15 years. There were 12 concerts and 4 different programmes, one containing world premiere of double concerto for violin, clarinet and orchestra by Erkki-Sven Tüür, soloists were Isabelle van Keulen from the Netherlands and Michael Collins from UK. Maestro Järvi received the title Musical Director Emeritus.

3–10/VI Jaan Ots studying at the Tallinn Music High School won 2nd and special (recital in Vienna) prizes at the St. Petersburg International Competition for Young Pianists. Earlier he has been noticed as an excellent piano and also trumpet player and has received the main prize at the competition “Trumpet Talents 2005”.

4/VI Tõnu Kaljuste conducted the opening concert of the Toronto festival *Northern Voices*; programme included also two works for four choirs, commissioned especially for the festival: *Invocation And Last Words* by John Tavener and *Death of Salana* by R. Murray Schafer, performed by Elora Festival Singers (Canada), Latvian Radio Choir, Norwegian Soloist Choir and Pro Coro Canada.

6–10/VI 52nd international composers’ rostrum in Vienna. Estonia was represented by *Ausgewählte Salonstücke* by Tõnis Kaumann and *co* by Kristjan Kõrver.

8–12/VI The main guest performers at the festival *Nõmme Jazz 2005*

was *Bass Talk* from Japan and David Kikoski from the US.

12/VI NYYD Ensemble (conductor Olari Elts) finished its concert season with performance at the Ferrara festival *Aterforum '05* in Italy, programme included works by Estonian and Finnish composers, incl. *Architectonics VI/2* by Erkki-SvenTüür, *Bè lost in the Call* by Toivo Tulev and *á travers* by Helena Tulve.

25/VI All four members of the Järvi family performed together at a concert given by Mariisky Theatre Symphony Orchestra during the festival “Stars of White Nights” in St. Petersburg, all of them presenting Estonian music: Kristjan Järvi conducted Symphony No 10 by Eduard Tubin, Neeme Järvi *Musica triste* for flute, vibraphone and strings by Eino Tamberg (soloist Maarika Järvi) and Paavo Järvi *Cantus in Memory of Benjamin Britten* by Arvo Pärt.

30/VI–3/VII 9th International Muhu Future Music Festival *Juu Jääb...* (artistic director – saxophonist Villu Veski).

1–30/VII Pärnu David Oistrakh Festival (artistic director – cellist Allar Kaasik), one of the largest undertakings among the summer music events in Estonia, many concerts and famous guests, incl. Neeme Järvi Summer Academy for young conductors where the teachers were also Jorma Panula, Alexandr Dmitriyev and Paavo Järvi.

1/VII–15/VIII 9th season of series *Opera in Town Hall* (artistic director – pianist Tarmo Eespere): 8 spirited concert programmes in the ancient Town Hall of Tallinn.

7–11/VII 12th Haapsalu Early Music Festival (artistic director – musicologist and conductor Toomas Siitan).

10–15/VII 20th Viljandi Early Music Festival (artistic director – flutist Neeme Punder) offers music from the Middle Ages to Haydn, the key word being show: of the nine festival concerts, five were concert-plays.

16/VII–20/VIII Festival *Glasperlenspiel* in Pärnu (artistic director Peeter Vähi), guest performers included Süd-West Rundfunk Sinfonieorchester (conductor Sylvain Camberling) and well-known Piotr Anderszewski (Poland).

22/VII–7/VIII 13th Rapla Church Music Festival (19 concerts) was dedicated to 100th anniversary of composer and organist Enn Võrk (1905–62). At the opening concert Tõnu Kaljuste conducted the world premiere of composer’s oratorio *Vigilate!* (1955).

28–31/VIII 13th Viljandi Folk Music Festival focused on theme “bow”, one of its most vivid guest performers was the Canadian duo Fiddlesong.

28–31/VII 7th Kuressaare Opera Days in the courtyard of Kuressaare Castle (the artistic manager Ludmilla Toon). Guests were “Lithuanian opera stars” – Virgilius Noreika (tenor), Asta Krikščiunaite (soprano) and Vytautas Juozapaitis (baritone).

29/VII–7/VIII 19th Tallinn International Organ Festival (artistic director Andres Uibo) – 35 concerts all over Estonia.

1–10/VIII Internationally recognized piano professor Arbo Valdma opened his 4th International Summer University for Piano titled *klaveri SUVEUNIversitet* in his hometown Pärnu.

7/VIII A festive concert in Viinistu celebrated 75th anniversary of Veljo Tormis; Tormis Foundation granted a scholarship to composer Ester Mägi; Tõnu Kaljuste conducted the Estonian Philharmonic Chamber Choir.

8/VIII Symphony Orchestra of the Estonian Academy of Music performed at the Berlin Konzerthaus, conductor Paul Mägi. In addition to Symphony No 3 by Arvo Pärt and Symphony no 5 by Eduard Tubin, the concert programme also included the world premiere of *Jenzeits* by Ülo Krigul (b. 1978), which later received the European composer prize of Berlin presented to the composer at the ending concert of the festival *Young Euro Classics* 2005 on 22/VIII.

9–13/VIII 11th Kuressaare Chamber Music Days (artistic director – pianist Andres Paas). The highlight of the festival was a concert given by Romanian pianist Mihaela Ursuleasa. At the opening concert the organizers presented a double CD album containing vivid performances from the previous festival.

11/III Helsinki City Orchestra conducted by Esa-Pekka Salonen gave a performance in Tallinn. Soloist Hélène Grimaud.

12–14/VIII Estonian National Opera took part in the well-known Dalhalla Opera Festival in Sweden, presenting Puccini’s opera *Tosca* and Cannito’s ballet *Cassandra*.

14/VIII Several choir concerts celebrated 140th anniversary of Estonian classic Konstantin Tüρνpu (1865–1927).

15–20/VIII Birgitta Festival in the ruins of St. Birgitta convent organized by Tallinn Philharmonic Society (artistic director Eri Klas). Guest performances included *Les dialogues des Carmélites* by Poulenc (director Dmitri Bertman) presented by Helikon-Opera from Moscow.

16–17/VIII For the first time, Deutsche Kammerphilharmonie Bremen (conductor Paavo Järvi) and young Latvian star violinist Baiba Skride gave a concert in Estonia

17–21/VIII 1st Tallinn Chamber Music Festival (artistic director – singer Pille Lill).

17/VIII Estonian National Symphony Orchestra participated in the Baltic Sea Festival in Stockholm and, led by Arvo Volmer, performed at the Berwald-hallen works of Estonian composers Eugen Kapp and Eduard Tubin and Swedish composer Stenhammar.

17/VIII Estonian Philharmonic Chamber Choir led by Paul Hillier gave a concert at BBC PROMS; the main emphasis of the programme presented in the Royal Albert Hall was on works by Arvo Pärt.

18–29/VIII International Summer Course “Crossing Borders in Interpretation of Classical Music and Jazz” at the Estonian Academy of Music, participants were the teachers and students from nine members of ABAM (Association of Baltic Academies of Music), supported by the EU educational programme Socrates/Erasmus.

20/VIII *Auteur* concert of composer Olav Ehala at the Tartu song festival grounds; performers Symphony Orchestra of Theatre *Vanemuine*, vocal ensemble *Kiigelaulukuuik*, singer Tõnis Mägi, young actors, conductor Arne Saluveer.

29/VIII–4/IX Tallinn Chamber Orchestra with conductor Eri Klas tours Japan.

4/IX Anna-Liisa Bezrodny won 2nd prize at 12th International Johannes Brahms Violin Competition in Pörschach (Austria), after receiving recently also the London Symphony Orchestra PROMIS Award.

7/IX Estonian Encyclopaedia Publishers presented translation of *Arvo Pärt allo specchio* by Enzo Restagno, a compilation of articles on composer.

8/IX National Opera Estonia produced in collaboration with the Tampere Opera Verdi's *Othello*, director Ralf Långbacka, conductor Arvo Volmer.

9/IX Estonian premiere of *Festive Music Op. 117* by Eino Tamberg at the opening concert of new season of State Concert Institution *Eesti Kontsert*; chief conductor Nikolay Alexeev conducted the Estonian National Symphony Orchestra.

9–18/IX Anu Tali conducted concerts in Sapporo, Kyoto and Hiroshima, Japan. Her programmes include works by Estonian composers Heino Eller, Veljo Tormis and Eduard Tubin, the latter's Symphony No 5 was performed in Japan for the first time.

11/IX Irina Zacharenkova won the 17th International Piano

Competition *Remember Enescu* in Bucarest, in addition she also received the special award as the best performer of sonata by George Enescu.

11/IX Swedish Radio Choir and Tallinn Chamber Orchestra led by Tõnu Kaljuste celebrated 70th anniversary of Arvo Pärt with a concert in Stockholm at Gustav Vasa church. Programme contained composer's works *Berliner Messe*, *Orient & Occident* and *Te Deum*.

11–28/IX Rakvere Arvo Pärt Festival, main performer Estonian Philharmonic Chamber Choir led by Paul Hillier and Tõnu Kaljuste presented *Passio*, *Stabat Mater*, *Miserere* and *Kanon Pokajanen*.

17/IX Presentation of the book *Sööt muusikasse* (editor Ene Pilliroog) and CD *Juhatab Ants Sööt* at 70th birthday of choir conductor Ants Sööt.

20/IX Neeme Järvi as the chief conductor of Haag Residentie Orchestra opens the new concert season.

22–25/IX 12th International Orthodox Church Music Festival *Credo* in Tallinn (artistic director Valeri Petrov).

23/IX Conductor Zdenek Mácal leads Czech Philharmonic Orchestra at a successful concert in Tallinn, soloist – a young star violinist Julia Fischer.

24/IX A fundraising concert *See the Child* in Tallinn, performers included Annely Peebo, soloist of the Vienna Volksoper, Eri Klas conducted the Tallinn Chamber Orchestra.

27/IX Estonian National Symphony Orchestra celebrated 70th anniversary of composer Giya Kancheli with a concert whose programme consisted of the latter's works *Styx*, *Lament* and *Fingerprints*, conductor Andres Mustonen, soloists Gidon Kremer, Yuri Bashmet and Julia Korpatchova (soprano), composer was also present and received homage.

29/IX Nordic Symphony Orchestra conducted by Anu Tali gave an opening concert in series "Legends: Don Juan" at the Concert Hall Estonia.

29/IX–2/X Paul Mägi conducted the Detroit Symphony Orchestra performing the works of Bach and Mozart, soloist Peter Serkin.

30/IX Lepo Sumera Society and Estonian Philharmonic Chamber Choir (conductor Tõnu Kaljuste) presented the composer's (1950–2000) new CD album *Mushroom Cantata* (BIS) at the chamber hall of the Estonian Academy of Music.

1/X Prior to a festive symphony concert in Tallinn celebrating the International Music Day, President of the Estonian Music Council Peep

Lassmann presents the EMC Music Prizes, which that year went to composer Olav Ehala and violinist Arvo Leibur.

1/X Premiere of *Die Zauberflöte* by Mozart at the Theatre *Vanemuine* in Tartu, director Arila Siegert (Germany), conductor Hendrik Vestmann.

4–10/X 10th International Early Music Festival in Tartu (artistic director Raho Langsepp), one of its highlights was China.

5–7/X Festival *Rainbowjazz* in Tartu (artistic director – saxophonist Lembit Saarsalu).

7/X Arvo Volmer made his debut in Berlin with the orchestra of Komische Oper; the programme included also Double Bass Concerto by Eduard Tubin.

7/X Premieres at the chamber hall of National Opera Estonia: short operas *The Medium* and *The Telephone* by Menotti, director Neeme Kuningas, conductor Erki Pehk.

5–8/X Autumn Festival of Estonian Academy of Music; the work *Teekonna juhus* (2005) by Mariliis Valkonen (b. 1981) won the festival's composition contest.

8/X State Concert Institution *Eesti Kontsert* opened a new concert hall in Jõhvi, its grand hall seats 920 and chamber hall 160; there are also 4 rehearsal halls. Jõhvi Concert Hall becomes the centre of Ida-Viru County; it also houses the music school, city art gallery, etc.

13–22/X 9th International New Music Festival *NYYD*, whose main guest was composer Tristan Murail from France and viola soloist Brett Dean from Australia. Present were also the London Sinfonietta, Kronos Quartet and many other famous performers. The opening concert was led by one of the festival's artistic directors, Olari Elts.

15/X Piano duo Ebe Müntel – Jorma Toots gave a concert in Schwelm at the festival *Ost West Kontakte* and performed works by Estonian composers Alo Põldmäe, Erkki-Sven Tüür and Lepo Sumera.

16/X Children's Choir of the Tallinn Music High School (conductor Ingrid Kõrvits) won the international choral competition *Let the Peoples Sing* in Cologne and brought back home the challenge prize *Silver Rose Bowl*; in the category of youth choirs, the best choir was also from Estonia – the Estonian Television Girls' Choir (conductor Aarne Saluveer).

17/X Musicology Department at the Estonian Academy of Music and Theatre founded Veljo Tormis Runic Song Centre whose purpose is to cultivate, research and promote the runic song and its traditional performance style.

17/X General meeting of the Estonian Musicological Society chose a

new board; new Chairman of the Board is Professor Toomas Siitan.

19–22/X Conductor Olari Elts gave 4 concerts with the Scottish Chamber Orchestra.

21/X Anu Tali conducted the NDR Symphony Orchestra in Hamburg; programme contained also *Zeitraum* by Erkki-Sven Tüür.

21–23/X Revalia Male Chamber Choir led by Hirvo Surva won the *grand prix* and several special awards at 15th International Shimkus Choral Competition in Klaipeda.

27/X Kuopio City Orchestra led by chief conductor Vello Pähn performed Symphony No 9 by Eduard Tubin.

27/X–4/XI Estonian Philharmonic Chamber Choir (conductor Paul Hillier) toured Asia: Estonian and Russian music was performed in Macau and Taipei; in the latter the choir joined forces with the Taipei National Symphony Orchestra to perform *Magnificat* by Bach and *Te Deum* by Pärt.

1–3/XI Estonian culture days in Scotland; Estonian National Male Choir (conductors Ants Soots and Mikhail Gertz) gave 3 concerts and performed Estonian music (mainly Tormis).

9–12/XI On Father's Day, concerts *Fathers and Sons* in Tallinn, Tartu, Pärnu and Jõhvi; performers were composer Olav Ehala with his son, pianist Tanel Ehala and Pärnu City Orchestra.

10–13/XI Guitar festival *Fiesta de la guitarra* in Tartu focused on duos.

11/XI Olari Elts conducted the Vienna Radio Symphony Orchestra at the festival *Wien Modern*.

13/XI String quartet of Nydd Ensemble performed new music at *Tonsättarfestival* in Stockholm.

18/XI Celebration of 80th anniversary of choir conductor Heino Kaljuste and presentation of book *Heino Kaljuste kestev elu* (ed. Maimo Kalmet) on the school music day of the Estonian Academy of Music.

18/XI First performance of musical *Georg* in Tallinn; creation of the work was inspired by 85th anniversary of Georg Ots, a great singer.

26/XI *Auteur* concert of René Eespere titled *Concertatus Celatus* in Tallinn; Risto Joost conducted the Tallinn Chamber Orchestra.

27/XI Estonian Academy of Music set its new name: Estonian Academy of Music and Theatre.

3/XII Paavo Järvi conducted Symphony No 2 by Mahler in Tallinn; performers were Girls' Choir *Ellerhein*, National Male Choir and Estonian National Symphony Orchestra, soloists Orla Boylan and Lilli Paasikivi.

6/XII Associazione MusicaEuropa organized the World Youth Chamber Orchestra (UNICEF) concert in Tallinn.

7/XII Opening of the exhibition *Arvo Pärt – tuntu ja tundmatu* at the Estonian Theatre and Music Museum.

10/XII Olari Elts conducted the premiere of Symphony No 5 by Erkki-Sven Tüür at the Estonia Concert Hall. This work has already been introduced in Germany, Austria and Latvia.

12–15/XII 10th International Violin Competition *Remember Enescu* in Sinaia, Romania; the *grand prix* went to Triin Ruubel (teacher Tiit Peäske), 11th grade student at the Tallinn Music High School.

14/XII Estonian National Male Choir celebrated 70th anniversary of its ex-chief conductor Olev Oja with a concert at the Estonia Concert Hall.

15/XII Estonian National Opera opened the renovated opera house with *Tosca*. The house was originally built in 1913 in Neo-Classical style according to project by Finnish architects Armas Lindgren and Wivi Lönn, destroyed during the bombings on March 9, 1944 and rebuilt in 1946–51.

17/XII Concert in Tallinn: Collegium Vocale Gent, conductor Peter Dijkstra and Flanders Recorder Quartet.

21/XII Margarita Voites, one of the Estonian most brilliant sopranos for ages, presented at a recital her CD album.

Compiled by **Tiina Mattisen**

Estonian CD Albums

anno 2005

BY IGOR GARSHNEK

Villu Veski (saxophone), Tiit Kalluste (accordion), Pipi Piazzolla (percussion). *Mi tango en Buenos Aires*, © Villu Veski / Tiit Kalluste 2005.

The CD album produced by Villu Veski and Tiit Kalluste was recorded live, which perhaps left more space for emotions than a bit sterile studio environment. It is also quite significant that musicians performed together with Daniel Pipi Piazzolla (percussion), a grandson of Astor Piazzolla, legend of Argentinian tango.

Emotionality of the album could attract also those people who have not tried tango even on a dance floor. The point is not so much the Latin American dance itself but rather the outlook on life and way of thinking, barely perceptible to Europeans, which surrounded this century-old phenomenon during its formation. Sensuality through music may be a key word.

This sensuality is discernible from the first pieces of the album: *Tanguero* (Tiit Kalluste) emphasizes a suggestive form, quite memorable due to the gentle melody. Yet it has plenty of contrasting rhythms and tone colours (Leho Karin plays cello and Andre Maaker guitar), but also opportunities for improvisation, which Villu Veski seizes with delicacy and sense of style, making his instrument sound almost ecstatic. Also *Tango For An Old Accordion* (Villu Veski) sounds like an intimate confession in a bit melancholy, but not at all sentimental key. However, there are emotions galore in the cello solo in *Tungostan*.

Thereafter listeners should concentrate a little, since the next piece *Mirage* (Villu Veski) is one of the longest and also most interesting on this CD, both in development and accumulating variety of its arrangement. Sure – the sound of Pipi Piazzolla's drum solo should on a studio recording have been in a broader and richer spectrum, but possibilities of a live recording are still those of a concert, very different from studio



conditions. More important is the entirety of performance, where Villu Veski's magical saxophone plays the decisive role.

For those anxious to hear actual tango, there is finally one that could be danced to – *Niño bien'ini* (Tiit Kalluste), yet it is still clothed in melancholy sensuality with all finesse and emotionally phrased details both on saxophone and accordion.

The title song *Mi tango en Buenos Aires* (Villu Veski) is also the highlight of the album: I am referring to interpretational nuances in spiritual and thoughtful solos as well as mutual understanding of the ensemble. Beautiful and soulful music! The same applies to performance. In the middle of the piece, musicians' so far repressed temperament suddenly exploded and I presume that this will captivate listeners.

Detlef Tewes – Boris Björn Bagger *Mozart for Mandolin And Guitar*, © 2005 Bella Musica Edition.

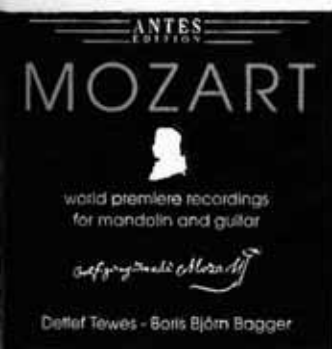
250th anniversary of Mozart has left its mark on recording industry and a German mandolin virtuoso Detlef Tewes and Boris Björn Bagger, guitarist of Estonian origin, produced a very original CD album titled *Mozart For Mandolin And Guitar*. The album leads listeners once more down the creative paths of Viennese genius.

The fact that on this album, composer's music is performed on mandolin and guitar should not strike us as odd, because it is well known that Mozart him-

self arranged his works for all kinds of instruments. Thus it does not appear any 'less classical' than in the usual versions, the more so since the consultants were Estonian pianist Kalle Randalu and Matthias Hammerschmitt.

The opening piece, the very famous *Eine kleine Nachtmusik* catches the ear with witty textures and artistic displays. All the important features, from leading motif up to supporting melodies sound distinctive and it is easy to forget that all this is played with plucked stringed, not bowed stringed instruments.

Following *Laudate dominum* from *Vesperae* by Mozart draws attention with its soulful performance: although the long cantilena has been replaced with mandolin's tremolo, it still has the effect of fragility and crystal arabesque-ness. Yet another listening experience! Sometimes, a certain naivety can add charm to a setting. This happened to Sonata KV



331 whose variation form may have provided opportunities for modelling more interesting character transformations, but the throughout elegant performance is definitely a value.

Sonata KV 545 sounds very interesting; mandolin and guitar develop exacting musical dialogue where both instruments are presented as complimenting partners, each in their own tone-colour. It seems that such cast liberated musicians also in choice of tempi. At least the finale of sonata is definitely one of the highlights of this album.

The album also features Mozart's operas – Cherubino's canzona from the opera *Le nozze di Figaro* sounds almost Slavic thanks to mandolin's tremolo. Transcription of the famous aria of the Queen of the Night from the opera *The Magic Flute* is very witty, those music lovers hearing in mind the prime number of sopranos – try picturing those fiorituri performed on mandolin. And believe me, it is possible!

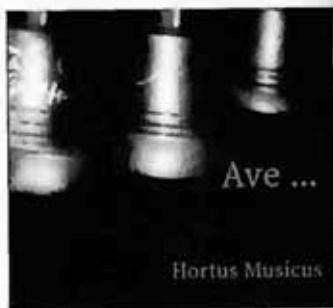
Listeners may question the necessity of continuous transcriptions of Mozart's music. A possible answer may lay in the fact that each century and musical era has created their own image of Mozart's genius. In other words: perhaps there has been a Mozart in every century. And in this view, the Tewes-Bagger album expands the horizons by offering a different Mozart and performance of good musicians. But what kind is the 'different Mozart' and is he really that different?

Hortus Musicus. Ave... © 2005 Hortus Musicus, ERP.

The CD album *Ave...* by Hortus Musicus is dedicated to the ensemble's late soprano Helle Mustonen (1950–2005) and contains recordings from the period (1998) when her voice still enriched their sound palette. The past can still be heard on the album...

Hortus Musicus performs a selection of pieces from quite an early period of European art music – 12th to 15th century dances, pastorals and chansons by anonymous composers, also some church miniatures. But the cover names also four composers: Guillaume le Vinier, Guillaume de Machaut, Guiot de Dijon and Adam de la Halle, all from the same period.

How does the music from the late Middle Ages and ars nova period sound in 21st century? First – it is colourful. There is no doubt that millennium-old instruments are capable of such tone-colours whose fancy makes contemporary listeners prick their ears, despite being used to



synthetic sounds. Second, it is full of rhythms and third: medieval music has an emotional effect on listeners. True, it sounds that way due to performance of contemporary musicians whose interpretation uncovers the entire varied emotional scale of early music. From lyrical to full of bravado to dance-like characters.

Performances are consistently good throughout the entire album *Ave...*, but some pieces do stand out more. Among those is a very lyrical *Ave donna* by an anonymous 14th century composer and in this song, performed by soprano Helle Mustonen and flutist Neeme Punder, the musical dialogue held in beautiful legato seems simultaneously somberly emotional and sagely contemplative. Also chanson *La flours d'iver* by Guillaume de Vinier is an attractive piece based on continuous bourdon, performed in a free and liberating manner, almost improvisationally – thanks to rubato in vocal and instrumental parts. Another anonymous saltarello has a gripping rhythm and different time signatures despite its dance-like character. Guillaume de Machaut is undoubtedly the master of avant-garde of the ars nova era and his virelai *De bonté, de valour* sounds quite modernist in the context of 16th century. Although tonal modulations were unknown at the time (there was no harmony as a subject, either!), contemporary listeners may hear them.

But the most enthralling and colourful piece on this album is the *istampitta Belicha* from 13th century. A magical figure of rhythm gathers momentum step by step, yet leaves enough space for improvisational self-expression of the different soloists. And in ten minutes, listeners can hear such a variety of tone colours that are not easily encountered in the music of 20th and 21st centuries.

An anonymous 15th century *Ave Maria* ends the album in the key of early Renaissance vocal polyphony, in elation and spiritual peace. The tone of the entire vocal ensemble of Hortus Musicus sounds in this last piece consistently beautiful and they sing with devotion typical of the period.

Heiki Mätlik (classical guitar), Suites Op. 131c by Max Reger, © Heiki Mätlik 2005.

The CD album recorded by Heiki Mätlik (guitar) contains three suites Op. 131c (1915) by Max Reger. True, the suites are for solo violoncello and inspired by Bach, but they have been performed on other instruments before,



such as violin or trumpet. Heiki Mätlik himself arranged the suites for guitar.

Max Reger (1873–1916) is mostly known for his organ music; his works link late romanticism with neoclassicism. He is considered a greatest master of counterpoint next to Bach and the polyphonic texture of his works sets every musician on edge. And such is the case with his suites for solo instruments. Mätlik interprets the opening movement of the Suite No. 1 in A, *Präludium*, with romantic emotionality, yet the polyphony is well emphasized. Arrangement of the following *Adagio* is very well suited for guitar and makes maximum use of the instrument's ample features. Mätlik shows his sensibility as dramatist and the movement is steeped in psychological textures, incorporating both intimate and dramatic colours. But the final movement *Fuge* is performed in a baroquely disciplined rather than romantic manner; it is especially noticeable in the choice of tempo, which emphasizes repeated rhythms and, strangely enough, in quite a cold-hearted presentation.

Perhaps it is in the Suite No. 2 in D minor that Mätlik's romantic emotionality becomes apparent in the best possible way, while remaining disciplined during highlights of complicated texture. The result is well felt and should delight the listeners. Suite's final movement *Gigue* expresses dance-like character and is quite tricky to perform well, but Mätlik overcomes the difficulties with a convincingly artistic flair.

Performance of the Suite No. 3 in A minor is perhaps the most consistent, although the temperament of *Scherzo* might have allowed for more imaginative liberties and romantic interpretation. But Mätlik's interpretation seemed to emphasize certain restraint. Yet the movement *Andante con variazioni*, which ends the suite and the album, is characterized by abundantly imaginative differences in variations, as opposed to some previous episodes. Listeners may note fickleness and bright lyricism, masculinity of Spanish toreadors and sage contemplation.

This album offers interesting experiences to those listeners who love Reger or classical guitar and Heiki Mätlik's vision of the instrument. But it is undeniable that Mätlik's arrangements of Reger's cello suites are a product of a co-author rather than interpreter only and as such, represent his primary artistic focus.



Lepo Sumera. *Mushroom Cantata & Other Choral Works*. Estonian Philharmonic Chamber Choir, Tallinn Chamber Orchestra and soloists, conductor Tõnu Kaljuste. © BIS Records 2005.

This album contains first recordings of four choral works by Lepo Sumera (1950–2000), composed in years 1979–1997. The album also gives a good overview of mostly instrumental music oriented composer's search into mixing the word and music, the results of which, as we can soon see, have crossed the traditional borders.

Concerto per voci e strumenti (1997, text by Doris Kareva) for mixed chorus and string orchestra is a three-partite cycle (such as classical concerto) whose first and third movements are fast and middle one slow. Kareva's text supports the allusions of separate words and phonemes rather than poetical figures. Well-performed character of the first movement *Furioso* is based on extremely active tempo and comparable intensity of articulation both on the side of Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra. Fast rhythms may be associated even with Italian masters of Baroque era or their 20th century neoclassical 'half-brothers'.

Whispered text next to hovering cantilena of the choir adds typical colours to the mysterious atmosphere of the middle movement *Moderato*. Tõnu Kaljuste has certainly managed to make the music flow miraculously; there is both scope and suggestively emphasized vocal colours in the performance. The final movement *Allegro misterioso* has perhaps the most playful character, first of all in treatment of text.

An *a cappella* choral miniature *Kui tume veel kauaks ka sinu maa* [Though Your Homeland May Be in Dark For Long] (1985, text by Juhan Liiv) with its vocal cluster effects is anything but a traditional Estonian choral song. Abundant chromaticisms build up to an expressive culmination, which, instead of resolving seems to just dissolve into a sombre soundscape.

The *Mushroom Cantata* (1979–1983, text by Henn-Kaarel Hellat) for mixed chorus, flute (Janika Lentsius), piano (Kadri-Ann Sumera) and percussion (Madis Metsamart) is based on an original idea: the entire text consists of mushroom names in Latin. There are only two exceptions, a dedication to all mushroom-lovers in Latin at the beginning and a phrase *Vipera berus* (meaning viper) in the second movement. In the

four movements of the cantata the mushrooms are grouped according to their flavours – spring and autumn mushrooms are separated and so are poisonous and gourmet mushrooms. The form of the cantata is similar to that of classical four-movement: fast, scherzo, slow and fast finale.

Rhythmical reciting of the choir accompanied by percussion in the opening movement *Carmen veris* [Spring Mushrooms] reminds listeners of Carl Orff, but Sumera's music has so much more dissonances. In the following Timor [Fear], the poisonous mushrooms are portrayed jokingly; the expressivity of music takes on an almost hallucinogenic character, which is further emphasized by seemingly chaotic recitative of the choir. Well, the poisonous mushrooms do tend to cause derangement right before the lethal end! *Carmen autumnus* [Autumn Mushrooms] starts with an artistic flute solo, which launches the imitational texture in choral part. And then there is *Luxuria* for dessert: in honour of gourmet-mushrooms, several vocal parts in the choir combine to form a united polyphonic ensemble culminating in a 'festive dinner'.

Saarepiiga laul merest [The Island Maiden's Song of the Sea] (1988, text from Estonian national epic *Kalevipoeg*) for chorus, actors, flute, piano and bass drum, composed for dance performance of Marika Blossfeldt, is the longest piece on the album. In the intonational vocabulary, listeners may detect some simple, suggestively repeated figures typical of Estonian runic songs, but those are not authentic quotations. The fact is disclosed by abundant chromaticisms as well as contrasting of polytonal keys.

The actors have text that propels the 'plot'; the choir provides an ageless atmosphere suited for ancient myths. Characteristically, the choir and actors have differing texts that are uttered simultaneously, but the result is a ritualistic-mythological entirety of sound, composed of shamanist drum beats and hysterical screams and calls from the choir, in addition also expressive grotesque in the form of demonic whoops of laughter.

Sumera has dramatized the music as a play and, as there are repetitions in Kreutzwald's text, so they appear in music, too. And those anchors keep the entire composition together. The album is a worthy addition to the discography of Lepo Sumera.

BOOKS and SCORES 2005

BOOKS

Humal, Mart. *Kõigi intervallidega dodekafoonilised seeriad ja nende teisendused* [*All-Interval Note-Rows And Their Transformations*]. – Tallinn, Eesti Muusikaakadeemia, 2005. 132 pp.

Professor Mart Humal has done research into dodecaphonic note-rows and their transformations.

Karjahärm, Toomas; Luts, Helle-Mai. *Kultuurigenotsiid Eestis: kunstnikud ja muusikud 1940–1953* [*Cultural Genocide in Estonia: Artists And Musicians 1940–1953*]. – Tallinn, Argo, 2005. 443 pp.

Research on destinies of many Estonian artists and musicians during the period of cultural genocide in Soviet Union (1940–1953).

Neuman, Leonhard. *Kõrge vaim on meie vari* [*The High Spirit Is Our Shadow*]. Compiled by Maris Kirme. – Tartu, Ilmamaa, 2005. 510 pp.

Compilation of writings by Estonian musicologist Leonhard Neuman (1885–1933).

Pilliroog, Ene. *Ants Söödi tegemistest* [*Ants Sööt*]. – Tallinn, Eesti Naislaulu Selts, 2005. 240 pp.

The book is dedicated to 70th birthday of choir conductor Ants Sööt.

Rannap, Heino. *Ilmar Tõnisson Pärnu muusikaelus ja Eesti muusikahariduses* [*The Role of Ilmar Tõnisson In Musical Life of City of Pärnu And In Estonian Music Education*]. – Tallinn, 2005. 147 pp.

The book is dedicated to an important person in musical life of city of Pärnu and in Estonian music education - Ilmar Tõnisson (b. 1935).

Rumessen, Vardo. *Eduard Tubin ja tema aeg* [*Eduard Tubin And His Time*]. Text by Vardo Rumessen, design by Rein Seppius. Compiled by Vardo Rumessen and Inna Kivi. – Tallinn, Eesti Teatri- ja Muusikamuuseum, 2005. 411 pp. (+ added CD).

A photo album with commentaries on Estonian composer Eduard

Tubin (1905–1982), in addition there is a CD with the composer's major works.

60 aastat Tehnikaülikooli Akadeemilist Meeskoori [60 Years of Academic Male Choir of Tallinn Technical University]. Compiled by Viljar Nurme. – Tallinn, 2005. 254 pp. Historical overview about Academic Male Choir of Tallinn Technical University.

Ansambelis olemine: Helju Tauk 75 [Living in Ensemble: Helju Tauk 75]. Compiled and edited by Madis Kolk and Tiina Mattisen. – Tallinn: Eesti Muusika Infokeskus, 2005. 128 pp.

Compilation of stories and reminiscences about Helju Tauk (1930–2005), legendary pianist, musicologist and music pedagogue, written by her pupils, relatives and colleagues.

Arvo Pärt peeglis: vestlused, esseed ja artiklid [Arvo Pärt in the Mirror: Conversations, Essays And Articles]. Compiled by Enzo Restagno. – Tallinn: Eesti Entsüklopeediakirjastus, 2005. 310 pp.

Compendium of interviews and articles about Estonian composer Arvo Pärt.

Eesti Interpreetide Liit 2005 (EIL). [Association of Estonian Professional Musicians in 2005]. Compiled by Marika Lever. – Tallinn, Eesti Interpreetide Liit, 2005. 22 pp.

Book introduces younger generation of Estonian interpreters.

Eino Tamberg: elamine kui loomingu aine [Eino Tamberg: Life as the Essence of Music]. Compiled by Virve Normet, edited by Maris Makko. – Tallinn: Tänapäev, 2005. 205 pp.

Compendium of interviews with Estonian composer Eino Tamberg (1930) who celebrated his 75th birthday.

Estonian Orchestral Music 1896–2004: Catalogue of Selected Works. Compiled by Evi Arujärv; edited by Kaja Irjas. Tallinn, Eesti Muusika Infokeskus, 2005. 50 pp. (+2 added CDs)

Heino Kaljuste kestev elu [Ongoing Life of Heino Kaljuste]. Compiled by Maimo Kalmet. – Tallinn, Lootsi Koda, 2005. 307 pp.

Biography, letters and reminiscences of Estonian choir conductor and

music teacher Heino Kaljuste (1925-1989).

Igatsusest sündinud elusümfoonia : Eduard Tubin 100 [Life-Symphony Born of Longing]. – Tallinn, Eesti Teatri- ja Muusikamuseum, 2005. 63 pp.

Catalogue of an exhibition, which took place in the Estonian Museum of Theatre and Music, and was dedicated to the 100th birthday of Estonian composer Eduard Tubin (1905–1982).

Ingrid Rüütel. Bibliograafia [Ingrid Rüütel. Bibliography]. Compiled and edited by Gerli Eero and Rita Hillermaa. – Tallinn, Eesti Rahvusraamatukogu, 2005. 90 pp.

Bibliography of well-known Estonian folklorist Ingrid Rüütel.

Muusikaelu Eestis 20. sajandi algupoolel [Musical Life in Estonia at the First Half of 20th Century]. Compiled by Urve Lippus. – Tallinn, Eesti Muusikaakadeemia, 2005. 198 pp.

Compilation of articles describing different aspects of Estonian musical scene at the first half of 20th century.

On Pärt. Photos by Tõnu Tormis, essays by Paul Hillier. Tallinn, 2005. 80 pp.

Arvo Pärt depicted on the photos made by Tõnu Tormis and in the writings by Paul Hillier.

Orient et Occident: 10th International Tartu Early Music Festival: 4–10 October 2005. Compiled by Raho Langsepp. Tartu, Festivitas Artium, 2005. 47 pp.

Peeter Süda: Composer & Organist. Text by Ines Maidre and Estonian Museum of Music and Theatre. – Tallinn, Eesti Muusika Infokeskus, 2005. 116 pp. (+added CD).

Biography of well-known Estonian composer and organist Peeter Süda. CD with musical examples of Peeter Süda's compositions comes with the book.

Pärimuskultuur Eestis - kellele ja milleks. I osa [Traditional Culture in Estonia – For Who And Why. Part 1]. Ingrid Rüütel, Ene-Margit Tiit. Tartu, Tartu Ülikooli Kirjastus, 2005. 261 pp.

The book looks into the place of and a need for traditional Estonian culture in 21st century and focuses especially on musical heritage.

Tekste modernismist [On Modernism]. Compiled by Mart Jaanson, Andrus Kallastu, Märt-Matis Lill, *etc.* – Tallinn, Scripta Musicalia, 2005. 163 pp.

Compilation of articles presented during years 2003 and 2004 at the Pärnu Modern Music Conference.

Tundeline teekond. [A Sentimental Journey]. Compiled and edited by Kaja Irjas, discography and bibliography by Anneli Remme. – Tallinn, Eesti Muusika Infokeskus, 2005. 207 pp. (+added CD).

Compilation dedicated to 75th birthday of Estonian composer Eino Tamberg (1930). The book contains interviews and composer's thoughts on his life, music and memories.

Scores

Aavik, Juhan. *50 Estonian Folk Tunes for Voice and Piano (Op. 161, 163, 165)*. Tallinn, SP Muusikaprojekt, 2005. 52 pp.

Kuulberg, Mati. *Encore for String Orchestra*. Tallinn, SP Muusikaprojekt, 2005. 8 pp.

Kuulberg, Mati. *Good-Humoured Bogey: Pieces for Piano*. Tallinn, SP Muusikaprojekt, 2005. 20 pp.

Marguste, Anti. *See on Eesti [This is Estonia]: Choral Works for Mixed Choir*. Tallinn, SP Muusikaprojekt, 2005. 52 pp.

Mägi, Ester. *Choral Works for Female, Male and Mixed Choir a capella*. Tallinn, SP Muusikaprojekt, 2005. 159 pp.

Sisask, Urmas. *Gratias agamus Domino Deo nostro for Soprano and Alto Voices*. Helsinki, Fennica Gehrman, 2005. 22 pp.

Sisask Urmas. *Southern Sky. Starry Sky Cycle No. 2 for Piano*.

Karlsruhe, edition49, 2005. Vol I-VII

Tubin, Eduard. *Ballade in the Form of Chaconne on a Theme by Mart Saar; Variations on an Estonian Folk Tune*. Tallinn, Rahvusvaheline Eduard Tubina Ühing; Stockholm, Gehrmans Musikförlag, 2005. 30 pp.

Tubin, Eduard. *Children's Pieces* ETW 34, 35, 36, 38, 47. Tallinn, Rahvusvaheline Eduard Tubina Ühing; Stockholm, Gehrmans Musikförlag, 2005. 24 pp.

Tubin, Eduard. *Preludes* ETW 30, 33, 36, 43, 46. Tallinn, Rahvusvaheline Eduard Tubina Ühing; Stockholm, Gehrmans Musikförlag, 2005. 38 pp.

Tüür, Erkki-Sven. *The Path and the Traces for String Orchestra. Full Score*. Frankfurt/Main, Henry Litolf's Verlag/ C. F. Peters, 2005. 16 pp.

Tüür, Erkki-Sven. *Noesis Concerto for Clarinet, Violin and Orchestra*. Frankfurt/Main, Henry Litolf's Verlag/ C. F. Peters, 2005, 69 pp.

Uibo, Andres. *Apocalypsis-Symphony for Organ in Five [!] Movements*. Lilienthal/Bremen, Eres, 2005. 27 pp.

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